MIGRATIONS OF WORD AND IMAGE: LEONORA CARRINGTON AND *LA DAME OVALE,* 1937-42

by

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(Under the Direction of Nell Andrew)

ABSTRACT

This thesis examines the word-image relationship between Leonora Carrington's 1937-8 short story, "La Dame Ovale," and painting *Green Tea (La Dame Ovale)* (1942) that she created on either side of a war-driven, transatlantic migration from France to New York. I propose to broaden the framework through which we consider the correspondence between Carrington's verbal and visual compositions beyond biography and Surrealist ideology to incorporate her interests in Jungian psychology and the humanist theory of *ut pictura poesis.* In the following argument, I suggest that Carrington's use of themes related to foreignness and movement, and the interrelations of these in regard to identity, fracture previous assumptions about the story and painting as self-portraits. Indeed, when we consider Carrington's Dames Ovales in this framework, I argue they can be read as forming a collective portrait of her geopolitical moment.

INDEX WORDS: Leonora Carrington, *La Dame Ovale,* portrait, myth, archetype, *ut pictura poesis,* migration, foreignness, Surrealism

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Bachelor of Art, Arizona State University, 2020

A Thesis submitted to the Graduate Faculty of the University of Georgia in Partial Fulfillment of the Requirements for the Degree

MASTER OF ARTS

ATHENS, GEORGIA

2022

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May 2022

ACKNOWLEDGEMENTS

I would like to thank my advisor, Dr. Nell Andrew, whose mentorship guided my research, analysis, and writing on the ideas developed in this thesis. To my committee members, Dr. Isabelle Wallace and Dr. Janice Simon, thank you for the thought-provoking questions that helped me find my way out of the circles I wrote myself into. I would also like to thank the art history faculty for shaping my approach to the discipline through interesting projects, conversations, and feedback, and for always being willing to suggest good reading material.

To my mom, my first teacher, without your diligence and dedication to my education, I would not have made it here. To my dad, your gentle words of encouragement reminded me to stay focused and thankful. To my siblings, Mike and Debbie, and the rest of my family, thank you for lots of laughter over the last two years and for always being curious about my research. To Joseph, my best friend, thank you for having dinner ready when seminars ran late, to listening without complaint to research paper after research paper, and for your steadfast belief in my ability to succeed even when I doubted myself; your support has ensured this dream of mine came true.

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Chapter 1: Introduction

Leonora Carrington's (1917 – 2011) early life was marked by migrations between countries and continents, freedom and restraint, war and reconstruction. Born in Lancashire, England in 1917, she lived in France from 1937 until the outbreak of World War II forced her to Spain in 1940. Emigrating to New York in 1941, Carrington settled in Mexico less than two years later in 1943. Often labeled a Surrealist, Carrington incorporated aspects of mythology, Renaissance humanist theories, folklore, alchemy, and magic in her artistic practice. This paper follows the artist's migration from France to New York and the two homonymous works she created on each side of her war-driven, transatlantic movement, the 1937-8 short story "La Dame Ovale" and the 1942 painting of the same title, *Green Tea (La Dame Ovale)* (Figure 1). The title's reference to an oval lady is a concept reinforced through the creation, content, and dissemination of the works themselves. Although the fantastical story and canvas give the impression of being autobiographical, this is only one layer of the multiverse narrative Carrington constructs between the written and visual forms of her Oval Lady, and it is complicated by how elusive she is with creating a definitive self-portrait. In this paper, I will argue for a more inclusive examination of Carrington's Dames Ovales that moves beyond psychobiography to evaluate the artist's use of archetypes and the theory of *ut pictura poesis.* When this perspective is contextualized in her historical moment, Carrington's "Oval Lady" weaves a mythologized portrait of her geopolitical landscape.

Carrington wrote "La Dame Ovale," in Paris in 1937 and published it in a collection that bears the same title.[1] In the opening lines of the short story, the narrator, "devoured by curiosity," endeavors to understand a tall, thin lady named Lucretia whose sad, oval face stares unmoving out of the window that frames it. After passing by the lady seven times, the narrator suddenly finds herself walking into the woman's drawing room and gathers the courage to speak with the question, "Madame, do you like poetry?" Lucretia responds that she hates poetry and, distraught at being forbidden by her father to transform into a white horse, adds that she does not eat nor drink in protest to the restraint placed on her shapeshifting. As the narrator attempts to reason with her, Lucretia demonstrates her metamorphic abilities in the nursery, using snow to transfigure herself and her toy rocking horse, Tartar, into frolicking steeds. The group is joined by Matilda the Magpie, Lucretia's pet bird, who repeatedly screeches "horse" over the neighing laughter of Lucretia. This ruckus attracts the attention of the governess, Mademoiselle de la Rochefroide, whose stony, cold demeanor is underscored by her suggestive name. After her threats fail to convince Lucretia to obey, Rochefroide bridles her and takes her to the father. A punishment is decided on – Tartar will be burned "until there is nothing left of him" – and the story concludes with the indiscernible sobs of Lucretia and the tortured screams of the wooden rocking horse.[2] Literary scholar Marina Warner infers that the recalcitrant Lucretia is a stand-in for Carrington herself; the young lady's defiance of the father's authority bears a strong resemblance to the author's familial noncompliance that instigated her move to Paris.[3]

1. The other stories included in this volume are, "La Débutante," L'Order Royale," "L'Amoureux," and L'Oncle Sam Carrington," see Leonora Carrington, *La Dame Ovale* (Paris: G. L. M., 1939).
2. Leonora Carrington, "The Oval Lady," first published 1939, in *The Complete Stories of Leonora Carrington*, trans. Katherine Talbot and Marina Warner (St. Louis, Missouri: Dorothy Publishing Project, 2017), 8-15.
3. Marina Warner, "Leonora's Storytelling Imagination," in *Leonora Carrington: Magical Tales,* ed. Tere Arcq and Stefan van Raay (Mexico City: Instituto Nacional de Bellas Artes, 2018), 298-9.

Following the publication of "La Dame Ovale" in 1939, Carrington fled France to avoid the invading German army.[4] After securing a visa with the help of her family, she traveled to Madrid where she suffered a mental breakdown that resulted in a nine-month internment at a Santander asylum and treatment with the seizure-inducing drug, Cardiazol.[5] Carrington's family arranged to have her moved to a permanent psychiatric ward in South Africa; however, while in Portugal awaiting transport she encountered Renato Leduc, a Mexican diplomat she had met in Paris. In a cinematic escape, Carrington purportedly slipped out the back of a café eluding her guardian and went to the Mexican Embassy to seek Leduc's help. The artist's first application for immigration papers was denied, and in the early months of 1941 she entered into a marriage of convenience with Leduc in order to procure a visa for the United States.[6] Reconnected with the exiled Surrealist group in New York, Carrington created a total of eight paintings before her final migration to Mexico including *Garden Bedroom* (1941), *Stella with Her Cat* (1941), *Theater People* (1941), an untitled painting now lost, *Summer* (1941), *La Joie de Patinage* (1941), *Caballos* (1941) (Figures 2-6), and *Green Tea (La Dame Ovale)* (1942).[7]

The last of Carrington's New York paintings, *Green Tea (La Dame Ovale)*, was first reproduced under the simpler title, *La Dame Ovale*.[8] Verbally referencing her 1937-8 short story,

4. The information in this paragraph related to Carrington's biography is informed by Susan Aberth's monograph, *Leonora Carrington: Surrealism, Alchemy, and Art* (Hampshire, England: Lund Humphries, 2004), 37-52.
5. See Carrington's autobiographical account of her internment, "Down Below," first published 1944, trans. Marina Warner (New York: New York Review, 2017); Aberth, *Leonora Carrington: Surrealism*, 46; Ann Hoff, "'I was convulsed, pitiably hideous': Convulsive Shock Treatment in Leonora Carrington's 'Down Below,'" *Journal of Modern Literature* 32, no. 3 (2009): 83-98; see also an article interviewing one of the doctors who treated Carrington at Santander, Luis Morales, "La enfermedad de Leonora," *Cultura*, April 17, 1993.
6. Salomon Grimberg, "Traveling into the Unknown, Leonora Carrington Stopped in New York," in *Leonora Carrington: Magical Tales*, ed. Tere Arcq and Stefan van Raay (Mexico City: Instituto Nacional de Bellas Artes, 2018), 71-3.
7. The composition, *Summer*, was a mural completed on a sheet because Carrington could not afford a canvas of the commissioned size, she also completed an earlier canvas, *Fear*, begun in 1937 see, Grimberg, "Traveling into the Unknown," 81, 85.
8. The painting is reproduced for the first time in the Surrealist journal, *VVV*, no. 2-3 (1943): 83 under *La Dame Ovale* and only becomes associated with the second title, *Green Tea*, at a later point. Grimberg argues that *La*

the composition trades the interior setting of "La Dame Ovale" for a superficially idyllic landscape whose divided tracts of land are reminiscent of Celtic fields. Lighter in palette than other canvases completed during this period, the painting is populated with fantastical figures and anthropomorphic shrubbery as if in parallel with the shapeshifting movement of the story. While Carrington clearly defines the fore, middle, and background as is traditional for the landscape genre, the access path provided to the viewer is broken at the lower edge by a trench-like view underground. The stratification of the scene leads the viewer's eye to the main figures in the central layer who are separated by the inaccessible lane. On the far left, the tree with birds shaped into its uppermost branches breaks the horizon line as does the second tallest figure in the composition, the androgynous, quasi-human. Although often referred to as cow-print, the figure's binding recalls the pattern of the piebald stallion in *Caballos* that was completed before *La Dame Ovale.*[9] To the right, two horses are planted; their tails morph into the trees to which their respective partner is tethered by the neck. Emphasizing the dialectic between cultivation and wild nature, similar to the opposition between Lucretia and her father in the short story, the bird-cage topiary inside the hedges creates an implied triangle with the human and horses.

Exposed by the precipice in the foreground, a set of three bats alternately sleep and fly on the far left. Aligning with the shadow of the human above, three Teraphim peer with gaping eyes at the viewer, and below the horses on the right, two hybrid fowl watch over a nest with six speckled eggs.[10] While the smaller bird is ambiguous, the larger bird with its twisted neck, single

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Dame Ovale is Breton's title for the work but does not cite evidence for why this is, see, "Traveling into the Unknown," 86.

9. Dr. Salomon Grimberg is a professor of psychiatry and has written extensively on Frida Kahlo, including co-editing a catalog raisonné, as well as Remedios Varo and Carrington. He proposes that the straitjacket-like wrappings reference Carrington's recent experience in the Santander asylum and the garden corresponds to the grounds of the institution see, "Traveling into the Unknown," 87.
10. Tere Arcq identifies the cocooned figures as Teraphim that Carrington would have been familiar with from seeing a draft of Kurt Seligmann's *The History of Magic* (New York: Pantheon Books, 1948), see Arcq, "Leonora Carrington: A World of Magic," lecture hosted by the Viktor Wynd Museum, 22 November 2021;

white feather, and spread wings recalls representations of the phoenix, an alchemical symbol of rebirth (Figure 7). Within the garden, a fountain at the center is attended by three mummified figures with runes on their wrappings (Figure 8). The painting's sectioning, as well as the continuity of restraint placed upon its inhabitants, amplify the theme of restriction suffered by Lucretia in the short story. Indeed, the bound human is often argued to be Lucretia's visual equivalent.

Scholars like Salomon Grimberg and Susan Aberth have interpreted the subdued quasi-human as a self-portrait of Carrington herself, even though the mask-like facial features – accentuated eyebrows, S-shaped eyes, and broad, flat nose – and the mane-like hair are clearly not those of the artist.[11] In Carrington's more recognizable portraits like the labeled self-portrait, *Inn of the Dawn Horse* (1937-8) (Figure 9) the subject's long brown locks, oval face, and dark brows closely resemble photographs of the artist at the time (Figure 10). A similar likeness appears in the fantastical landscape, *Chiki, ton pays (Chiki, your country)* (1944) (Figure 11), in which Carrington and her second husband, Emerico 'Chiki' Weisz, are sheltered by a headdress with a natural landscape on top. The artist is palpably recognizable by the dark curls that surround her face (Figure 12). Although the wild locks in these obvious self-portraits may be analogous to those adorning the swaddled human in *La Dame Ovale,* a curious matching hairpiece also encircles the purple cauldron on the left that is punctured with stag heads, hooves, and a giant spike. Carrington's choice of color for the cauldron may indicate an underhand reference to Horace's "purple patch," a literary trope related to unnecessary description, that is

Seligmann describes the Teraphim as oracles transferred from the Syrian faith to the Hebraic tradition where they are associated with the biblical heroine, Rachel, see *History of Magic*, 53.

11. Grimberg, "Traveling into the Unknown," 87; Aberth, "Animal Kingdom," in *Leonora Carrington: Magical Tales*, ed. Tere Arcq and Stefan van Raay (Mexico City: Instituto Nacional de Bellas Artes, 2018), 250.

challenged in her repetition of a human attribute on a traditionally inanimate object.[12] This duplication draws attention to the hair of the wrapped figure that is attached to the headdress rather than the figure itself, infusing both hairpieces with a correlative sense of foreignness (Figure 13). Furthermore, the metal-like teeth of the headdress resemble the open jaws of an animal trap or *vagina dentata*, and when combined with the mane and wrapped tail that extend from it, infuse the theme of alienation visualized in the painting with an ominous threat. This implied danger and ostracization is paralleled in Lucretia's discontent with her human form and Tartar's death sentence in the story.

The only explicit, shared motif between the verbal and visual Dames Ovales is the horse, an animal that Carrington identified as her totem spirit. Across the path from the wrapped woman and cauldron, a tense, lactating 'Dawn Horse' – a prehistoric Darwinian species believed to be the size of a dog – revolts against its manacle, evoking Lucretia's fight against Mademoiselle de la Rochefroide's bridle (Figure 14).[13] Contrastingly, a white horse stands calmly beside it, oblivious to its restraint or its upset neighbor. Tere Arcq suggests that the Dawn Horse is a veiled self-portrait of the artist since it appears repeatedly in drawings like *The Dogs of the Sleeper* (1942) (Figure 15).[14] However, this complicates the projected self-portrait of Carrington that was proposed by Warner. In the story, Lucretia's animal self is described as a white mare, but the reaction of the wild Dawn Horse in the painting more aptly visualizes the metamorphosized young lady's struggle for freedom than its domesticated neighbor. The duplicity of the purported self-portrait's horse form, along with the dark curls on both the human

12. O. B. Hardison Jr. and Leon Golden, "Commentary," in *Horace for Students of Literature: The 'Ars Poetica' and its Tradition* (Tallahassee: University Press of Florida, 1995), 44.
13. Aberth discusses the Dawn Horse in relation to Carrington's *Inn of the Dawn Horse* see *Leonora Carrington: Surrealism,* 34; Grimberg argues that the excited animal is a dog, "Traveling into the Unknown," 87.
14. Tere Arcq, "Leonora Carrington: A World of Magic"; Grimberg also discusses *The Dogs of the Sleeper* drawing in relation to *La Dame Ovale,* arguing that the drawing depicts Carrington's experience in Santander, "Traveling into the Unknown," 87.

figure wrapped in piebald print and cauldron situate each as a self-referential element in the scene. By fracturing the presence of the artist into various characters, Carrington ensures the story's painted pendant does not generate a continuation of Lucretia's narrative, nor provide an illustration of it. Instead, I would argue that although the artist's presence constructs a link between the verbal and visual compositions, a stronger connection is found by exploring the purposeful abstraction of self over an extended temporal and spatial distance in both medium and reality. Indeed, the tension created between the superficially autobiographical nature of "La Dame Ovale" and *La Dame Ovale* and the absence of a definitive portrait in either calls into question what Carrington's impetus was in linking the short story and painting with a shared title. Why return to the theme of an oval lady in a different medium, on a different continent, and at a different time, and what insight does this circumambulatory artistic movement offer when examined in relation to Carrington's forced migration from Europe to the United States as a result of geopolitical conflict?

Chapter 2: Legacies of Madness

Interpretations of Carrington's short story and painting are in many ways shaped by their reception within the Surrealist circle. The collection of short stories in which "La Dame Ovale" first appeared was illustrated and introduced by Carrington's partner at the time, Max Ernst (1891-1976). A well-known Surrealist, Ernst praised Carrington's elementary use of French in his preface to her first publication, *La Maison de la Peur* (1938), stating the story was a true history written in "un language beau, vrai, et pur."[15] This remark emphasizes Carrington's role as *femme-enfant,* a naïve muse of the male artist capable of accessing the unconscious; it would be a role perpetuated by Ernst's illustrations completed for the 1939 publication of "La Dame Ovale." The couple's unorthodox relationship – Ernst was married to his second wife, Marie-Berthe Aurenche, and was twenty-six years Carrington's senior – is often used as an interpretive tool for Carrington's fantastical tale.[16] In this scenario, the rebellious figure of Lucretia is read as the artist herself and Ernst as the hobby horse, Tartar, who offers the young lady freedom through transformation and movement. Lucretia and Tartar's combined defiant stance towards the father figure is argued to represent Carrington and Ernst flouting the former's father, who disowned Carrington when she left England to join Ernst in Paris. Furthermore, the totalitarian mannerisms of Lucretia's patriarch and the cold demeanor of Mademoiselle de la Rochefroide are often read as a veiled reference to Carrington's perception of her father's class and

15. Max Ernst, "Préface ou Loplop Presente la Mariee du Vent" in *La Maison de la Peur* (Paris: H. Parisot, 1938), 1.
16. Aberth, *Leonora Carrington: Surrealism,* 28.

household.[17] While valid, this connection between Carrington's life and the narrative of her short story hinges on her relationship with Ernst and his description of her work, rather than a close consideration of her purposeful syntax and structure. What is lost in this solely personal framework is the contextualization of "La Dame Ovale" in relation to the broader historical moment and the painting completed four years later after a series of strained movements through various cultures.[18]

Ernst's contribution to Carrington's 1939 publication included seven lithographs embedded throughout the stories in ways that underscored the Surrealists' interest in word-image associations. The frontispiece of the collection is a conglomeration of animal forms where a one-eyed octopus, an antlered buck, and a snarling lioness intertwine and morph into a single figure (Figure 16). Lacking any clear link to the volume's stories, the frontispiece acts as a medium for surfacing an unconscious conversation between the verbal and visual material. With the story of "La Dame Ovale," this opposition shifts slightly; Ernst's accompanying composition depicts a horse head with a magpie evolving out of its nose (Figure 17).[19] Although this more closely aligns with Carrington's narrative, the image blurs the line between visualization of the events described and an unrelated prompt since the two animals are never described as fixed to one another at any point. When Carrington returns to the theme of "the oval lady" in 1942, she

17. Ernst's correlation with Tartar is triangulated from the discussion of the rocking horse in Carrington's self-portrait, *Inn of the Dawn Horse,* which is interpreted as a sexual reference due to photographs of Ernst on top of a white rocking horse Carrington purchased upon her arrival in Paris see, Aberth, *Leonora Carrington: Surrealism,* 34; see also Anna Watz, "Identity Convulsed: Leonora Carrington's *The House of Fear* and *The Oval Lady*," in *Surrealist Women's Writing: A Critical Exploration,* ed. Anna Watz (Manchester: Manchester University Press, 2020), 52-3.
18. See for instance Stefan van Raay and Joanna Moorhead, "The Young Artist: France and New York, 1937-1942," in *Leonora Carrington: Magical Tales,* ed. Tere Arcq and Stefan van Raay (Mexico City: Instituto Nacional de Bellas Artes, 2018), 37; see also the Museum of Modern Art's entry for "*Green Tea (La Dame Ovale),*" MoMA, accessed February 16, 2022, https://www.moma.org/collection/works/297568.
19. Watz interprets the blocked horse head and bird as a reference to a chess-piece and the ruling patriarchy in Carrington's society and artistic circle see, "Identity Convulsed," 55.

paints a scene that veils the definitiveness of the magpie and multiplies the horse motif; indeed, *La Dame Ovale* is far from the automatic, self-exploratory ventures or juxtapositions of Ernst's early illustrations and clearly references the visual language of Renaissance humanist theories, alchemical symbols, and archetypes.

Among the most preeminent interpretations of Carrington's work, however, is its relation to her mental illness and internment in Santander. Associated with the *femme-enfant* and now the mad artist, this lens is perpetuated most prominently by André Breton's (1896-1966) *Anthologie de l'humour noir* (1940), which was published in Paris but banned shortly thereafter by the Vichy government.[20] The only woman included in the anthology is Carrington, whose short story, "La Debutante," is placed alongside the authors Breton deems predecessors to Surrealism as well as its most important voices such as Charles Baudelaire, Thomas de Quincey, and Benjamin Péret. Nevertheless, Breton's introduction to Carrington's writing positions her recent mental instability as enabling her to teach the reader how to see both physically and mentally.[21] In the opening paragraph, Breton cites Michelet on the traits of a witch – lucid madness and solitary conception – to which Breton adds that she must be young and beautiful. The reader is then challenged to think of a more appropriate candidate than Carrington for, according to Breton, she maintains a nostalgia for her descent into madness through its accurate portrayal in her paintings after 1940.[22] Breton's insistence that Carrington's visual compositions display a desire to return to her mental state of unrest (an experience spoken of in feared terms by Carrington in her novella "Down Below," 1944) underscores the Surrealist interest in the mad

20. Doug Haynes, "The Persistence of Irony: Interfering with Surrealist Black Humour," *Textual Practice* 20, no. 1 (2006): 25.
21. André Breton, "Leonora Carrington," in *Anthologie de l'humour Noire*, first published 1940, ed. Jean-Jacques Pauvert (Paris: l'Imprimerie Jouve, 1972), 393.
22. Ibid, 393-4.

artist or *l'amour fou*.[23] Carrington's mental breakdown and its relation to her art has been carried into current interpretations of her work. Pioneering the field of scholarship on her broad *oeuvre* and its intersections with occult practices, scholars such as Salomon Grimberg, Susan Aberth, and Tere Arcq nonetheless retain the artist's internment in Santander as a prominent cipher for her paintings completed in the years of 1941-2. [24] In what follows, I will suggest an alternative frame that allows us to consider the intricate narratives Carrington created between the pre-Santander story "La Dame Ovale" and the post-internment canvas *La Dame Ovale*.

Indeed, the shared title of the short story and painting has only been approached in passing and relegated to a secondary concern in favor of identifying a self-portrait of the artist.[25] This quest to find Carrington in her fractured, self-referential elements has left the association between the verbal and visual oval ladies unexplored. By adding the framework of alchemy distilled by Aberth and Arcq to the movement of the artist and the additional influences she was exposed to, like Jungian psychology and the humanist theory of *ut pictura poesis*, I will argue it is possible to reconcile the layering of multifarious, self-reflexive elements with the absence of a definitive self-portrait in the Oval Lady works. Although Grimberg, Aberth, Arcq, and Warner have pointed to specific characters in the painting as representing the artist, as I have described above, any purported portraits are made ambiguous by their duplication within the painted medium and further complicated when compared to their written counterpart of 1937-8. Therefore, I believe what is left unanswered regarding Carrington's Dames Ovales is what we

23. Carrington's statement, "a new era began with the most terrible and blackest day in my life. How can I write this when I'm afraid to think about it?" hardly seems like someone longing to return to her state of mental illness see, "Down Below," 39; Aberth also references the Surrealists' interest in Carrington as *l'amour fou* for rejecting her social and financial stability to be an artist see, *Leonora Carrington: Surrealism,* 28.
24. See for instance Grimberg, "Traveling into the Unknown," 87; Aberth, "Animal Kingdom," 250; Tere Arcq and Susan Aberth eds., *The Tarot of Leonora Carrington* (Somerset, England: Fulgur Press, 2021); and Arcq, "Leonora Carrington: A World of Magic."
25. Grimberg, "Traveling into the Unknown," 87; Aberth, "Animal Kingdom," 250; Arcq, "Leonora Carrington: A World of Magic,"; and Marina Warner, "Leonora's Storytelling Imagination," 298-9.

are to make of the artist's repeated fragmentation and reiterations of self in a fantastical realm, specifically in relation to the hiatus between the short story and painting of a period of immense, global duress. Indeed, we seem to have overlooked what even Breton acknowledged in 1941, that Carrington was an interpreter of terror.[26] As such, rather than see the correlation between word and image as solely a representation of the artist's lived experience, I argue her fracturing of the self indicates a more significant narrative is woven through "La Dame Ovale," and *La Dame Ovale*.

One possible explanation for this narrative's content and purpose lies in Carrington's confirmed interest in the writings of psychoanalyst Carl Gustav Jung (1875-1961), whose theories on the universal aspects of the psyche provide an important interpretative link between the multilayered self-references like the horse motif.[27] Combined with Carrington's knowledge of *ut pictura poesis* as it relates to imitation, invention, and expression, Jung's theories help to reconcile the tension between the biographical content of Carrington's work, her quasi-self-portraits, and the broader frame of war and geographical unrest in which the short story and painting are created. In fact, through Jung's theories of archetypes and the collective unconscious, I will argue that Carrington's shared title and cyclical return to the theme of the oval lady marks the beginning of a myth, one that veils the artist's expected presence to fashion a

26. André Breton stated that World War II had "extended this terror to the objective world" and that artists like Victor Brauner and, by comparison, Carrington, translated the landscape of the present from the "same spiritual angle" see, "Artistic Genesis and Perspective of Surrealism," first published 1941, reproduced in *Surrealism and Painting*, trans. Simon Watson Taylor (New York: Harper and Row Publishers, 1972), 77.
27. Gabriel Weisz, Carrington's oldest son, cites her knowledge of Jung in his contribution, "Leonora as Storyteller," in *Leonora Carrington and the International Avant-Garde*, ed. Jonathan P. Eburne and Catriona McAra (Manchester: Manchester University Press, 2017), 132; for Jung's work that was circulating in English during Carrington's many moves see, C. G. Jung, *Modern Man in Search of a Soul*, first presented 1930-1, trans. W. S. Dell and Cary F. Baynes (London and New York: Harcourt Brace and Company, 1933); and C. G. Jung, *The Integration of Personality*, first presented 1936-7, trans. Stanley Dell (New York: Farrar & Rinehart, 1939) which included Jung's writings on psychology and alchemy as well as lectures on the archetypes of the collective unconscious.

spiritual portrait of her traumatic historical moment.[28] Argued by literary scholar Janet Lyon to be in the "habit of *detournement,*" Carrington utilizes the autobiographical references and fantastical forms to reroute the viewer's expectations of individuality towards the Jungian concept of the collective, a portrait of the human landscape in a time of war in which forced migration and alienation result in the fracturing of identity.[29]

To link Carrington's short story and painting to the theory of *ut pictura poesis* may seem unexpected but debates on the relationship between painting and poetry were circulating in New York and Paris between 1937-42. Initially introduced to the theory as a Renaissance narrative tool in Florence during her youth, Carrington arrived in Paris as the correspondence between verbal and visual compositions was being taken up by the Surrealists through their interest in Charles Baudelaire (1821-1867).[30] Viewed as a precursor to Surrealism, Baudelaire was promoted by Breton as challenging the role of mimesis in poetry by employing descriptions of the natural world as metaphors for an internal state of anguish that is most clearly seen in his collection *Les Fleur du Mal.*[31] Baudelaire's poetry intentionally redirects imitation from a descriptive exercise to a process of discovery, from an external focus to an internal exposure,

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28. Carrington references the reflection of the macrocosm of the world through the microcosm of the individual, a theory related to portraiture in the Renaissance, in her novella, "Down Below," 19.
29. Janet Lyon, "Carrington's Sensorium," in *Leonora Carrington and the International Avant-Garde,* ed. Jonathan P. Eburne and Catriona McAra (Manchester: Manchester University Press, 2017), 170; Jonathan Eburne proposes that Carrington's "Down Below" uses her personal narrative to reflect a broader fear of Nazism and Fascism see, "Persecution Mania," in *Surrealism and the Art of Crime* (Ithaca, New York: Cornell University Press, 2008), 217-226.
30. Marina Warner cites an unpublished interview between Carrington and Paul de Angelis in which Carrington stated she was interested in the theory of *ut pictura poesis* as it related to Renaissance narratives in predella and cassoni paintings see, "Leonora Carrington," in *Leonora Carrington 1940-1990,* ed. Andrea Schlieker (London: Serpentine Gallery Press, 1992), 16; For Baudelaire's relation to *ut pictura poesis* see, Albert Thibaudet's *Intérieurs: Baudelaire, Fromentin, Amiel* (Paris: Librairie Plon, 1924); and Joseph Bédier, *Histoire de la Littérature Française* (Paris: Librairie Larousse, 1938); journals were also circulating the phrase shortly before Carrington arrived in Paris see, *Humanisme et Renaissance* 6, no. 3 (1936) and *Le Figaro* no. 144 (1936); the debate was also present in the United States slightly before Carrington arrived see, Rensselaer W. Lee, "Ut Pictura Poesis: The Humanistic Theory of Painting," *Art Bulletin* 22, no. 4 (1940): 217-296.
31. See for example Charles Baudelaire, "Correspondences," in *Les Fleurs du Mal* (Paris: Poulet-Malassis et De Broise, 1857), 19-20; Richard Stamelman, "Surrealist Poetry: The Revolt Against Mimesis," *Kentucky Romance Quarterly* 22, no. 4 (1975): 561-2.

which appealed to the Surrealists and their automatic writing practices. Indeed, Baudelaire's challenge to referential systems provided a place where lucidity, which Breton called the great enemy of revelation, could be discarded in favor of experimentation and exploration.[32] This practice can be witnessed in the lithographs Ernst completed for Carrington's first publication of "La Dame Ovale," in which the juxtaposition between the image provided and what the words describe creates a liminal space where unplanned discoveries in the psyche could be achieved.

In 1937, the year Carrington arrived in Paris to join Ernst and the Surrealists, the relationship between word and image was taken up in *Minotaure* by Paul Éluard. The Surrealist poet discussed the process of imitation between poetry and painting, claiming, "the image by analogy (this is *like* that) and the image by identification (this *is* that) are easily detached from the poem, they tend to become poems themselves, by isolating themselves. Unless the two terms intertwine closely with each other as with the elements of the poem."[33] Éluard goes on to say that the image can become a poem, but it is then subject to reality and, unlike an image that evolves in time and space, the word will remain static. He then cites his fellow male Surrealists as having captured the "infinite elements of their universe" in their visual work.[34] Éluard's concern with poetry and painting's relationship illustrates the Surrealist interest in verbal and visual associations, but his discussion of time and space in relation to the mediums of word and image, I believe, provides the first hint that a significant story is being told between "La Dame Ovale" and *La Dame Ovale*. Not only does Carrington create a correspondence between the temporal and spatial arts through her shared title, she also tethers the physical time and geographical space of her migrations to the narrative of the Oval Lady. In doing so, Carrington disproves Éluard's belief that if an image

32. André Breton, "Le Merveilleux contre le Mystère: A Propos du Symbolisme," *Minotaure* 3, no. 10 (1936): 30.
33. Paul Éluard, "Premières vues anciennes," trans. by author, *Minotaure* 3, no. 10 (December 1937): 51.
34. Ibid, 52.

relates to poetry, it must be subjected to reality; I argue she achieves this by bending the boundary between imitation and invention in her application of *ut pictura poesis.*

Scholars like Ara H. Merjian and Marina Warner have previously distilled Carrington's interest in the artists and theories of the Trecento and Quattrocento, including Giovanni di Paolo whose work she encountered during her schooling in Florence, and the Dutch painters Hieronymus Bosch and Pieter Bruegel the Elder whose work she saw in Spain and Portugal. Indeed, her compositions deliberately quote the visual language of Renaissance painting and stories – for example, "La Dame Ovale" takes its main character from the famously depicted legend of the rape of Lucretia – instead of employing the automatic exploration popular among her fellow Surrealists.[35] Carrington's interest in the theory of *ut pictura poesis* stems from a fascination with storytelling's relation to imagery, a point discussed by Warner who states that Carrington was taken by the moral fairytales and lives of saints depicted on cassoni and predella panels in Florence (Figure 18).[36] In this frame, *ut pictura* encompasses a balance between imitation of human nature and inventive modes of conveying expression to render a myth or miracle tangibly.[37] By doing so, the image blends poetry and painting into a single medium, a narrative scene that reads temporally but is spatially present.

Carrington verbalized her interest in *ut pictura* towards the end of her life, and between her retroactive identification with the theory and the Renaissance application of it lies a wealth of debates and alterations, specifically those of English Enlightenment theorist, Jonathan

35. Ara Merjian, "'Genealogical Gestation': Leonora Carrington between Modernism and Art History," in *Leonora Carrington and the International Avant-Garde,* ed. Jonathan P. Eburne and Catriona McAra (Manchester: Manchester University Press, 2017), 50; Editions of *Minotaure* from 1936-38 reproduced Renaissance paintings like Cranach the Elder's *Lucrèce* (Lucretia) along with Botticelli's narrative series, *Story of Nastagio Degli Onesti* see, Maurice Raynal, "Réalité et Mythologies des Cranach," *Minotaure* 3, no. 10 (1936): 12, and Paul Recht, "Botticelli et la Peste," *Minotaure* 3, no. 11 (1938): 36-7.
36. Warner, "Leonora Carrington," 16.
37. Lee, "Ut Pictura Poesis," 211, 217.

Richardson. In his treatise on painting, Richardson instructed the reader to elevate the natural elements of an individual's appearance in order to show the person in the best light and, similar to the Renaissance use of *ut pictura*, encouraged the painter to convey interior character through expression.[38] Following Richardson's treatise, a translation of Abbé du Bos's *Critical Reflections on Poetry, Painting, and Music* (1748) detailed the updated application of Horace's *ut pictura poesis* stating "painters… should give to people according to their character and the condition of life in which one supposes them to be… expressions that will suitably render these passions apparent to the eye."[39] This means that the most significant change between the Renaissance version of *ut pictura* and the English redefinition of it is the latter's focus on portraiture rather than history painting. Although this shift occurs well before Carrington's time, the relation between painting, poetry, and portraiture is promulgating in the Surrealist circle through poetic portraits such as those published in *Littérature.* In Baudelairean fashion, these poems use a description of landscape to expose the inner characteristics of the human subject instead of employing *ekphrasis* to reproduce an image of the individual.[40] I argue that these shifting ideas related to word and image, time and space, and their challenge to depictions of identity influence the narrative of the Dames Ovales; and if we consider the short story and painting's correspondence in the contextual moment Carrington creates them in, I believe a more intricate narrative results than the previously proposed autobiography.

38. Jonathan Richardson, *An Essay on the Theory of Painting* (London: A. C., 1725), 101.
39. Abbé du Bos, *Critical Reflections on Poetry, Painting, and Music,* trans. Thomas Nugent (London: J. Nourse, 1748), 194-5.
40. See, *Littérature*, no. 23 (1924): 14-16.

Chapter 3: Inventing the Shadow of Imitation

In both the short story and painting, Carrington carefully orchestrates interactions between her characters and their environment to reflect the precarious nature of foreigners in her geopolitical surroundings. She wrote "La Dame Ovale" in France during her transition from Paris to the provincial town of Saint Martin de Ardèche where her arrival with a German artist, Max Ernst, and their self-imposed isolation led to the spread of several false rumors about the couple. The first of these resulted in Ernst's arrest as a German spy. Carrington traveled to Paris and successfully petitioned his release with the help of their friends. However, shortly thereafter as the Germans moved closer to French borders, Ernst was once again apprehended as an enemy of the state and Carrington was unable to procure his freedom. Shortly before she fled to Spain, Carrington claims to have been questioned under suspicion of espionage as well.[41] Ernst's detainments and Carrington's interrogation illustrate the shifting attitudes towards foreigners within France at the onset of World War II. Specifically, Carrington described the townspeople of Saint Martin as suspicious, especially after the second arrest and disappearance of Ernst. Labeled "*l'anglaise*" she was not only a foreigner, but as the German forces invaded and France signed an armistice, she became an enemy of the new Vichy state.[42] Her transition from émigré to enemy, common throughout Europe as war enhanced nationalist fears, would become a central theme in the Oval Lady works.

In "La Dame Ovale" Lucretia is described as out of place in her aristocratic home. The narrator reports that the young lady's sadness contrasts with the richness of her drawing room;

41. Aberth, *Leonora Carrington: Surrealism,* 44-5; Carrington, "Down Below," 5.
42. Warner, "Introduction," xviii.

her tall, thin stature opposes the oval furniture and décor; and her wild nature is the antithesis of both Mademoiselle de la Rochefroide and the "geometric figure" of her father.[43] The sole conflict of the story centers on the opposed desires of the young lady and patriarch, which pit ethereality and change against reason and tradition. When Lucretia's father lectures her for her disobedience, he lists the time that has passed since he forbade her shapeshifting and how many times Lucretia has broken the rules; the implication created between the time passed and spaces trespassed is that Lucretia is breaking a societal border, one that demarks the definition of acceptance and rejection within her class and culture. For her refusal to conform, Lucretia is alienated from the home by the final command to Mademoiselle de la Rochefroide to "take Miss Lucretia outside."[44]

Carrington embeds the tension between outsider and insider into the language of the narrative itself. The governess, father, and drawing room are all described with controlled adjectives that reinforce their character's place in relation to order. When the narrator enters the drawing room, she remarks on its silence and the elegant furniture; she describes the governess and father as old and stately; and once Lucretia and her friends arrive in the dining room to face trial for their actions, silence conquers the noise of Lucretia's fight against her bridle. Contrastingly, Lucretia and Matilda are described as noisy; their laughter, neighing, and screeching disrupt the serenity of the household. The nursery is covered in snow demarking it as a wild, exterior space compared to the drawing room's finery, reflecting Lucretia's ability to change herself into a horse, which is deemed so dangerous it is punishable by death. Furthermore, Lucretia's movements are destructive: she smashes the picture frames in the hallway on the way to the dining room, and her outburst at Tartar's sentence contrasts starkly with the father's "great

43. Carrington, "The Oval Lady," 13.
44. Ibid, 14.

sweetness."[45] The uncontrollable, fluid forms of the young woman, her toy horse, and pet bird position them as foreigners in the geometric rigidity of the home. Carrington's purposeful application of descriptors for her characters forms a definitive border between the established members in the household and those whose place is unstable.

Similarly, in the painting Carrington highlights the concept of foreignness by isolating the figures from one another, visualizing the boundary between insider and outsider that her story describes. The stags in their cauldron, the swaddled human, and the horses on the right do not interact or respond to one another's presence; the space between them accentuates their segregation from each other and their environment. Behind them, the garden is carefully curated; the manicured lawn is sectioned evenly, and the shrubbery is shaped rather than growing freely. Indeed, the orderliness of the enclosed grounds parallels the descriptors Carrington used for the father, governess, and drawing room in the story. Like Lucretia, whom the narrator first encounters in the drawing room, the main characters are superficially placed in the shared expanse of the garden by their position on the green, but their individual restriction hinders them from plausibly entering the hedges behind them. For instance, the stags, which in Celtic lore infer movement between worlds, are encased in a cauldron.[46] The human to their right is tightly wrapped in fabric and further enclosed in a magic circle within the grass that accentuates her ostracization from the other characters. On the right, the horses are tethered to the trees that morph out of their partner's tail, suggesting they both restrict and are restricted. The contrast

45. Ibid.
46. Carrington's mythological reference here is most likely related to the Fionn Cycle of tales. Blurring the line between animal and human, the Fionn were a clan of warriors that chose new members by initiating a hunt of the proposed addition who was to run through the woods like a stag and avoid being injured. The clan itself was able to move through lands and worlds in pursuit of their quarry, a magical stag that brought them into contact with strange beings and experiences. When this is combined with the cauldron, an emblem of regeneration in Celtic culture, the motif in *La Dame Ovale* is a symbol of movement and recreation see, Proinsias MacCana, *Celtic Mythology* (London: Hamyln Publishing Group, 1970), 106-9; and Roslyn Blyn-Ladrew, "Ancient Bards, Welsh Gipsies, and Celtic Folklore in the Cauldron of Regeneration," *Western Folklore* 57, no. 4 (1998): 238.

created between the domesticated animal and the freely growing fauna is foregrounded by the opposing reactions of the horses themselves; the Dawn Horse actively pulls against its harness while the white mare stands demurely beside it. The main characters' exclusion from the enclosed garden and the disabling restraint that hinders their ability to cross into the space behind them positions the hedge as a boundary between cultural acceptance and rejection like the father figure and his restriction on Lucretia's shapeshifting in the story.

Although Carrington layers the theme of foreignness throughout both "La Dame Ovale" and *La Dame Ovale*, she uses the horse motif to illustrate the fragile duality of accepted member and alien outcast in an individual during moments of geopolitical unrest. I propose she does this by inserting opposing characteristics into the shared frame of the horse; the contrast this creates invites the viewer to see the characters of Tartar and Lucretia's animal self, the two horses in the painting, and the human dressed as a piebald as fractured identities. For example, Lucretia and Tartar contradict one another in temperament. The young lady is wild, her movement rambunctious, her voice loud. Comparably, Tartar "rocks gracefully," his motions consistent and stable due to his wooden rockers, and no noise ushers from his wooden snout until the end of the story.[47] In a similar polarity, the Dawn Horse of the canvas rears emphatically against its leash, opens its mouth in a silent but emotional manner, and paws at the ground with its hooves while its companion sits still as a statue. The human figure's mane-like hair and visual quotation of the stallion from *Caballos* is contrasted against its more human-shaped shadow in the center of the composition. Indeed, Carrington's horse motif manifests a repeated clash between emotional outburst and reasonable steadiness that conjures a duality between outsider and insider, outcast and cultivated citizen, evoking the Jungian archetypes of the Shadow and Persona.

47. Carrington, "The Oval Lady," 10.

According to Jung, the archetype of the Shadow embodies aspects of one's character deemed unacceptable by society. In the short story, Lucretia's refusal to eat or drink provides the first hint of the archetype that Jung believed was starved in order to feed the Persona. Aligned with culturally praised attributes, the Persona masks the Shadow of an individual's personality and is identified by Jung as a "system of adaptation" that allows a person to blend in with their surroundings.[48] The interaction between the young lady and the wooden rocking horse illustrates this duality as Lucretia turns into a wild animal and Tartar remains in the passive frame of a toy, only animated by the former's interjections. This opposition continues in the painting where the emotional Dawn Horse and the staid, white mare are shackled to trees that extend from one another rather than the ground. Furthermore, the only centrally placed form in the painting is the shadow of the wrapped figure. The feminine form combines the male virility of the piebald stallion with the cultivated quiet of her restrained frame and closed eyes; and while the mane-like hair falls heavily around her face, the long locks are absent from her shadow whose angular shape contrasts the soft curves of the figure itself. The tension arranged between Lucretia's wild nature and Tartar's gentle rocking, paralleled in the painting by the animated Dawn Horse and its frozen partner, and the piebald character and its human silhouette, enlists the struggle between the Shadow and Persona of an individual's identity as a reflection of the erratic geopolitical loyalties and power structures that were disrupting the borders of belonging and body in the opening years of World War II. What I believe Carrington creates through this dichotomy of

48. Carl Gustav Jung, "The Collective Unconscious," first published 1916, reprinted in *The Archetypes and the Collective Unconscious,* trans. R. F. C. Hull (New York: Princeton University Press, 1969), 30; Jung, "Concerning Rebirth," first published 1916, reprinted in *The Archetypes and the Collective Unconscious,* 122; Jung's Shadow and Persona in their repetition and opposition parallel Freud's concept of the uncanny, but as the latter is associated with something repressed that recurs, and Carrington's evocation seems to be a refraction of external movement on the internal system of an individual, I believe Jung's theory is most appropriate; Anna Watz proposes that Carrington's stories engage Ernst's idea of convulsive identity, where the experience of one's surroundings and one's ideas of self are contradictory, see, "Identity Convulsed," 61.

archetypes in the repeated horse motif is a fragmentation of the self; a fracture that indicates a splintering of the artist who had experienced the unstable terrain of foreigner and national in Saint Martin. In splitting the Shadow and Persona into seemingly separate characters that nonetheless retain a shared exterior frame, Carrington utilizes the conflicting agendas of placidity and hysteria to expose the divisive clash of acceptance and alien in an individual that is instigated by the surrounding culture. "La Dame Ovale" and *La Dame Ovale*'s correspondence between insider and outsider, *persona grata* and *persona non grata*, transfers the growing tensions encircling labels like foreigner and native in the opening years of World War II from an isolated incident to an internal, characteristic trait of the artist's time and space.

By abstracting her own experience with the shifting border of outcast and citizen, Carrington's short story and painting use fractured self-referential motifs to reflect the broader implications of fluctuating foreign policies and bodies. In the years between World War I and World War II, France had seen a dramatic uptake in immigrants from all over Europe, especially from Germany and Poland. War was declared at the height of a growing nationalist faction in French newspapers and popular culture that called for "La France aux Français," blaming immigrants for degrading Paris's art scene, stealing jobs and resources, raising crime rates, and threatening national security by spying.[49] During the years of 1937-1939, numerous nationalized immigrants – many of whom were of Jewish descent – found their citizenship revoked. Renewed effort in tracking and identifying outsiders came in the form of laws, id cards, and checkpoints that segregated non-French individuals in an attempt to monitor their movements while simultaneously creating a sense of unity between those born in the country.[50] In 1938, as

49. Eugen Weber, "Foreigners," in *The Hollow Years: France in the 1930's* (New York: W. W. Norton and Company, 1994), 91.
50. Shannon L. Fogg, "'They Are Undesirables': Local and National Responses to Gypsies during World War II," *French Historical Studies* 31, no. 2 (2008): 328-9.

Carrington was completing the writing of "La Dame Ovale," the influx of Jewish refugees fleeing Hitler's regime in Germany became a focal concern in widely circulating journals like *Le Temps.* Articles were published beginning in the spring that equated the influx of immigrants with an invasion. Indeed, French historian Eugen Weber argues that refugee and Jewish became synonymous terms by 1938, with the implication that outsiders, regardless of heritage, were all suspects of undermining the peace and security of the nation.[51] The discrimination Carrington witnessed in France resurfaced in the United States after her emigration there, where New York City was still racially segregated.[52] The prejudice would become personal again when she and Leduc left for Mexico, as the latter was refused entry to restaurants in the American Southwest on account of his Mexican heritage.[53]

When examined in this historical context, Carrington's insertion of opposing archetypes into the shared frame of the horse references the uncertain status of the individual amid shifting community boundaries. Jung's Shadow who hides behind the Persona in order to fit into society is dissected by Carrington in the characters of Lucretia-turned-mare and Tartar, the pair of horses in the painting, and the elusive wrapped figure that illustrate the interior conflict caused by attempts at assimilation under geopolitical pressure. I propose that the segregation of native and non-native Carrington witnessed in the language of mainstream culture and the actions of people she encountered during her many moves are reflected in the short story and painting through the abstraction of her own experience with unstable political terrains in Saint Martin and New York City. Created five years after "La Dame Ovale," *La Dame Ovale*'s separation of figures –

51. See for instance the article by Raymond Millet, "Visites aux Étrangers de France," *Le Temps*, 78, no. 27997 (May 1938): 8 which opens with the abstract, "Panorama de quelques misères et de quelques menaces"; Weber, "Foreigners," 104-5, 110.
52. Weber parallels the French treatment of non-French citizens of this period with the segregation of the United States, citing the French's appall that famous dancer, Josephine Baker, was unable to find a hotel in New York City as a point of contention see, "Foreigners," 94-6.
53. Leonora Carrington as quoted by Grimberg, "Traveling Towards the Unknown," 97.

situated between the culture of the organized garden and the trench warfare of the precipice – speaks to the forced migrations brought on by political and cultural conflict, and the division they create in an individual's identity and their place in a community.

Carrington's purposeful correspondence between the short story and painting, both in the continuity of the archetypes and the shared title, encourages a consideration of the Dames Ovales through the framework of *ut pictura poesis.* The evolution of this phrase is complex and debated from the time Horace pens it in *Ars Poetica* during the first-century B. C. to the time Carrington voices her own retroactive interest in it. Nonetheless, what remains consistent between the years of discussion is painting and poetry's universal ability and respective limitations to imitate human nature.[54] When the theory is adapted in the Renaissance, it employs mimesis as a tool for instructing society on how they should behave morally; however when Carrington applies the theory she utilizes imitation to mirror the action and character of society and its ills, reflecting a portrait of the time as it was rather than as it could be. The archetypes of the Shadow and Persona are personal, they expose an individual's inner character. Carrington's insertion of them into the shared frame of the horse uses their dialectic identity to reference the fluctuating label of foreigner that she had witnessed in her migrations from Saint Martin to New York. Rather than recreate the oscillating experience of acceptance and rejection verbatim, she invents a space that reinforces the expressions of displacement and dispossession. Indeed, Lucretia's elegant home and the painting's picturesque landscape underpin the artist's socio-political surroundings where the nationalization of self came at the degradation and separation of the "Other." Therefore, I

54. In an article published in 1940, Rennselaer Lee distilled the shift of *ut pictura poesis* from Horace's *Ars Poetica* to the Renaissance humanist theory that focused on Horace's admonition to balance invention of the imagination and imitation of nature to express the essence of the composition and to offer instruction to the viewer see, "*Ut Pictura Poesis*: The Humanistic Theory of Painting," *The Art Bulletin* 22, no. 4 (December 1940): 196-201; for further discussion on Horace's original intent with *ut pictura poesis* see, Wesley Trimpi, "The Meaning of Horace's *Ut Pictura Poesis,*" *Journal of the Warburg and Courtauld Institutes,* 36 (1973): 1-34.

argue we should see the setting and symbols of the Dames Ovales as parallel to the characteristic traits of a portrait that are made visible through physiognomy; by doing so, they reveal the internal essence of the time rather than solely a representation of the artist herself.

Chapter 4: Mythical Movement and Meaning

The external physiognomic traits of this collective portrait are created through Carrington's deliberate connection of not only the arts associated respectively with time and space but also the geographical motion and years of displacement that began with the short story in 1937-8 and were becoming a pattern by 1942. Indeed, Carrington foregrounds temporal and spatial concerns in "La Dame Ovale" and *La Dame Ovale* and their correspondence after four years and a transatlantic migration situates the time and space between them as an active part of the narrative. By weaving her own series of movements into the story being told through the Dames Ovales, Carrington underscores the negative effect repeated forced migration over an extensive period has on identity. However, her emphasis on time and space does not stop at drawing attention to the fracturing of self; instead, her return to the theme of the Dame Ovale attempts to infuse the trauma with meaning by forming a myth.

"La Dame Ovale,"'s sections relate time to shifts in space that mark significant points of the story in relation to Lucretia's identity. The first occurs after Lucretia invites the narrator to the nursery to witness her metamorphic abilities after thirty minutes of silence in the drawing room. In the second instance, before shapeshifting into a mare, Lucretia introduces the magpie Matilda, whose tongue we are told she split ten years earlier. At the end of the story, Lucretia's father reminds her that she was forbidden to play at horses "three years and three days" ago but has broken the rule seven times resulting in her removal from the household.[55] The citations of temporality infer a cyclical revolution of movement, time, and space; and their placement at

55. Carrington, "The Oval Lady," 8-14.

moments of transition for Lucretia highlight the combined impact these factors have on identity. Moreover, the allusions to time position Lucretia's decision to disobey her father and return to her play with Tartar, her transformation into a mare, and her subsequent punishment in a reoccurring pattern instead of an isolated narrative arc. This means that instead of being a singular instance of containment, rejection, and dispossession, Lucretia's conversion from drawing room to nursery, young lady to mare, member of the household to ostracized outsider are a reoccurring struggle between the Shadow and Persona. Espoused in Lucretia's actions, the recrudescent transitions mirror Carrington's own cyclical movement, alienation, and transfigured ideas of self and space. Furthermore, the reader's encounter with the story continues this peregrinating effect. Carrington's "La Dame Ovale" originally appeared in a circulating medium, meaning that the circumambulatory effect in the story and lived experience of the author is paralleled in the dissemination of the text itself. The short story's internal references and external consumption continue to layer reality and the fantastical, maintaining the balance between imitation and invention distilled in the previous section that places the duality of insider and outsider in a liminal area rather than fully in the physical or phantasmagoric realm.

Unlike the story where temporal allusions are layered and prominent, the painting only obliquely infers the passing of time; instead, it foregrounds the concept of space by altering perspective. While the presence of time is alluded to through the shadows cast by the cauldron, the wrapped human, and the horses, their presence draws the viewer's attention more to the character's placement in the composition rather than a consideration of passing hours. Specifically, the figures in the middle-ground are aligned on a concave axis that meets in the center. Their formation is mirrored by the reversed orthogonal lines created by the hedges that converge slightly to the right of center, which is further paralleled by the tracts of land in the

garden that meet at yet another off-center spot. Indeed, rather than recede towards the vanishing point at the horizon, the orthogonal lines of the painting seem to converge at the locus of the viewer. Yet none of the lines meet at a consistent, central point in the frame. This misalignment is underscored by the stratification of the composition using a clearly defined fore, middle, and background that creates a sense of depth rather than the linear perspective expected from a horizontally oriented landscape. What I believe Carrington achieves by reversing the illusion of depth in this way is a challenge to stable space; no position in front of the image corrects the skewed perspective (Figure 19). The viewer is unable to forget their own physicality for as they shift themselves in place to render the perspective in alignment, they are made aware of the dialectic occurring between framed picture and physical space, imitation and invention, nature and the fantastic. Like the overlapping timelines in "La Dame Ovale," the modified treatment of space draws attention to its shifting parameters in relation to the self. I propose that by linking the short story and canvas with the shared title of the "Oval Lady," the works illustrate the interrelation between movement, time, space, and identity. The transitions of Lucretia in the short story that result in punishment, paired with the implications of inaccessible and unstable space in the painting, parallel the fluctuating border between culturally accepted member and alien outcast the artist witnessed in her geopolitical migrations.

Indeed, the painting references inhospitable cultural terrain through the layered grounds of the canvas that although occupied are not inhabited, meaning the figures do not interact or engage with their surroundings but instead appear unsuccessfully transplanted into them. For example, the Dawn Horse paws at the earth but does not disturb it, the wrapped human's feet in the grass appear weightless, and the stag hooves from the cauldron make no indention into the ground (Figure 20 and 21). Like the story's circulation, the painting's first exhibition further

disrupts the stability of the viewer's experience of the landscape. Published in the Surrealist journal *VVV, La Dame Ovale* (Figure 22) is surrounded by other visual work as if hung in a gallery. However, the insertion of the composition into a temporal medium that strips the canvas of its color and scale reverses the traditional viewing relationship between observer and object. Rather than being able to move one's body in relation to the canvas on the wall, the painting is now furnished with the ability to move around the viewer. Exchanged by readers and disseminated to audiences in various places in New York, the magazine enables *La Dame Ovale* to be simultaneously viewed in geographically separated areas while the individual is only given a static point of perspective.[56] Although the painting is placed into a temporal environment, it retains its foregrounding of spatial issues as the flattened, minimized image underscores its unaligned orthogonal lines and stratified layers.

I argue that this foregrounding of temporal and spatial concerns in "La Dame Ovale" and *La Dame Ovale* points to a correspondence not solely between the sister arts but between the time and space of their creation. In doing so, Carrington includes the physical movement spurred by global conflict and its disruption of borders, belonging, and the body as part of the narrative woven between the short story and painting. Indeed, the time and space she draws our attention to in the process and product of the Oval Ladies creates the external features of her geopolitical portrait that expose the internal themes of foreignness and fractured identity. By balancing reality and the fantastical, imitation and invention, Carrington's short story and painting infuse her collective portrait with a mythological tone. In fact, the Dames Ovales shared title positions the verbal and visual iterations of the oval lady as important moments of initiation within the cycle

56. See *VVV* no. 2-3 (1943): 83.

of displacement and dispossession they convey. It is at these points that I suggest we see the Jungian archetype of the Wise Old Man emerge as an aid to the traveler.

Defined by Jung as a "talking animal," the Wise Old Man appears at the onset of trials to offer tools to the individual; combining magic and guidance, the archetype is associated with ideas of spirituality as the gifts proffered are usually found within the hero but require the direction of an external voice to be discovered.[57] As such, Matilda becomes the embodiment of the archetype in the story both because of her ability to speak and, more importantly, because she is introduced into the narrative at the moment of Lucretia's transition from drawing room to nursery that heralds her shift from human to animal. Although veiled in the painting, the archetype appears in the form of the stags in their cauldron. In Celtic legend the Fionn clan hunt a stag that leads them into unknown worlds and challenging tests, similar to the Wise Old Man's role in the hero's quest.[58] Indeed, the importance of the Wise Old Man archetype is distilled most clearly through its role in myth. For Jung, myth was the most natural setting of the archetypes and was created through the "eternal Mind's eternal recreation" or repetition over time and space.[59] If we apply this framework to Carrington's short story and painting that return to the theme of an oval lady over the temporal and spatial divide of both medium and making, we find that the Wise Old Man archetype acts as a guidepost for the viewer's interaction with migration and alienation. The correspondence between story and painting creates a pattern that in its abstraction of lived experience grounds the circumstances of forced movement and ostracization in a reoccurring but known cycle rather than an unknown duration.

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57. Jung, "The Phenomenology of the Spirit in Fairytales," in *The Archetypes of the Collective Unconscious,* first published 1933, trans. R. F. C. Hull (New York: Princeton University Press, 1969), 215.
58. Ibid, 217; see also Joseph Campbell's theories of Jungian archetypes as they relate to the Hero's Quest in various mythologies, *The Hero with One Thousand Faces,* first published 1949 (San Francisco: New World Library, 2008).
59. Jung, "The Phenomenology of the Spirit in Fairytales," 217.

The aid proffered by the Wise Old Man is exposed by considering Carrington's application of *ut pictura poesis* as it relates to expression.[60] Selectively used in both short story and painting, emotion is inserted strategically at moments of movement or restraint, underscoring in each instance the horse motif. For example, Lucretia cries in the opening lines of the story after telling the narrator that she is going to starve herself to death to spite her father for not allowing her to transform into a horse; she becomes hysterical with laughter in the nursery after metamorphosizing into a mare, and she begins to cry at the announcement of Tartar's demise after her disobedience.[61] Although centered on Lucretia, these moments of emotion lead the reader's attention to Tartar himself as Lucretia is only able to shapeshift through communication with the wooden toy. In the painting, the only expressive character is the Dawn Horse who paws at the ground beneath itself, its open mouth and wide eye drawing attention to its angst.

Through inserting a continuous motif like the horse, underscored by sensorial outbursts in otherwise monotone narratives, Carrington's totem spirit acts as the link between word and image, individual and collective. I believe we see the purpose of this motif most clearly through Jung's definition of the Wise Old Man archetype. The figures in the story and painting associated with the Wise Old Man make continual reference to the horse. Matilda repeatedly screeches, "beautiful creature" and "horse," highlighting the focal character of the story.[62] However, by not crying out a specific name, Matilda's outbursts might refer to Lucretia-turned-mare, the wooden Tartar, or Matilda herself who is commanded to pretend to be a horse. Therefore, the label is able to refer to an individual yet retain a sense of communal application to the characters. The

60. Richard Wendorf discusses the use of expression, *ut pictura*, and portraits of the eighteenth and nineteenth century see, "Ut Pictura Biographia: Biography and Portrait Painting as Sister Arts," in *Articulate Images: Hogarth to Tennyson*, ed. Richard Wendorf (Minneapolis: University of Minnesota Press, 1983), 112-113.
61. Carrington, "The Oval Lady," 10-14.
62. Carrington, "The Oval Lady," 11.

ambiguity of the horse motif in the story is paralleled in the painting as the human figure recalls a piebald steed through its wrappings and mane-like hair but the spike protruding from the stags' cauldron leads the viewer's eye in a circular path towards the Dawn Horse through implied directional lines in the topiary tree, clouds, and reversed orthogonal hedge. The cyclical, referential treatment that brings the viewer's attention back to the horse motif in both story and painting infers that this character is the tool offered by the Wise Old Man as aid. Indeed, the horse is pointed to as the cipher through which to make sense of the forced movement and fractured identities foregrounded by the short story and painting.

I propose we can see this most clearly if we situate the expressive horse motifs in Carrington's more well-discussed interest in alchemy.[63] Although the focal horse in the story may initially appear to be Lucretia, the dialogue of the young lady, the Magpie, and the narrator all lead the reader's attention to Tartar as does the final line "a frightful neighing sounded from above, as if an animal were suffering extreme torture."[64] Tartar, whose name associates him with a Shaman tribe in Southeast Russia, is only animated through Lucretia's interjections but is described as being able to speak and travel, indicating his role as a spiritual aid.[65] When he is considered in relation to the only expressive character in the painting, the lactating Dawn Horse, the two animals form a motif of the alchemical hermaphrodite or a "union of opposites."[66] This

63. Aberth, *Leonora Carrington: Surrealism,* 60-2; Arcq, "Leonora Carrington: A World of Magic."
64. Carrington, "The Oval Lady," 15.
65. The French proper noun Carrington used for Tartar's name is *Tartare* which can be translated as Tartar, a people from Turkey and East Asia, or Tartarus, the deepest part of the Greek underworld. Lucretia's interactions with the wooden rocking horse are positive, not evocative of the torturous experiences witnessed in Greek mythology that mention Tartarus, which leads me to argue that the more applicable translation is Tartar; Carrington arrived in Paris the year before the Musée d'Ethnographie du Trocadéro reopened as Musée de l'Homme in 1938, it is likely she saw objects from tribes in Siberia and Russia where the horse is a central element in Shamanistic rituals see, 'L'histoire du musée," Musée de l'homme, accessed November 18, 2021, https://www.museedelhomme.fr/fr/musee/musee-dethnographie-musee-lhomme-3717.
66. C. G. Jung, *Psychology and Alchemy,* first published 1939, trans. Stanley Dell in New York (New York: Princeton University Press, 1968), 205; Whitney Chadwick proposed a similar alchemical relationship between male and female pendants in Carrington's work specifically her self-portrait, *Inn of the Dawn Horse* and

harmonization of antipodes is layered like the allusions to time and space in the story and painting.

For instance, the medium that we see Tartar and the Dawn Horse in changes from writing and its temporal orientation to painting and its spatial association; the wooden rocking horse responds demurely to the events around him, while the Dawn Horse actively revolts against its restraint. Tartar is defined as male, while the Dawn Horse's lactating breasts identify her as female; indeed the cauldron in *La Dame Ovale* resembles the visualization of the hermetic cycle, a circular orb with feet extending from either side, in Kurt Seligmann's *The History of Magic* that he identified as representing the alchemical process of combining male and female (Figure 23).[67] For both Jung and Seligmann, the hermetic union of opposites combined the "masculine-spiritual" and "feminine-corporeal" elements, which are necessary ingredients for the philosopher's stone or the *prima materia.* The alchemical reference to the philosopher's stone is foregrounded by the placement of a phoenix below the Dawn Horse.[68] Often interpreted as combining male and female, the bird symbolizes the process of regeneration, and for Jung, is equitable to the sign of *lapis* that carries hermaphroditic associations. Indeed, Jung argued that the hermetic cycle offered an understanding of the "world-clock," a symbolic reference to the true or whole self that was as a key achievement of knowledge.[69] Jung's relation of this knowledge to psychological processes positions the correspondence between Tartar and the Dawn Horse as the aid offered by the Wise Old Man archetype to the traveler facing a fractured identity due to forced migration and alienation.

Portrait of Max Ernst (c. 1939) and cites her knowledge of alchemical manuscripts as beginning in 1936 see, "Leonora Carrington: The Evolution of a Feminist Consciousness," *Women's Art Journal* 7, no. 1 (1986): 37.

67. Seligmann, *The History of Magic*, 156.
68. I am thankful to Dr. Janice Simon for her help in identifying this bird as a phoenix.
69. Jung, *Psychology and Alchemy*, 232, 245.

The short story and painting make repeated allusions to the world clock. For instance, the characters are situated in a cyclical time and space. Lucretia's shapeshifting, discovery, and punishment are placed in a cycle by the father's remark on the time that has passed since her previous digressions at the end of the story, and the figures in the composition are aligned on a concave axis that infers a semi-circle. The very Oval in their titles infers a circular system underlining both the verbal and visual Dames Ovales. In fact, the relation of the oval to traditional forms of portraiture, evoked by the narrator's first encounter with Lucretia in the window, elusively implies the presence of a portrait. In addition, Carrington's choice of landscape for the painting recalls the Surrealists' verbal portraits in *Littérature,* mentioned earlier, that convey the idea of the individual using a verbal visualization of nature. I believe this combination of traditional and non-traditional forms of representation, and their respective correspondence between the word and image, further enforce the evasive portrait formed by Carrington's Oval Ladies. Moreover, the physical circulation of the works through the printed word and reproduced image tethers the reference to reality. This positions the relationship between "La Dame Ovale" and *La Dame Ovale* in a recurrent quest, one that in its repetition attempts to provide the viewer a visualization of wholeness in the midst of shifting identities that infuses their movement and alienation with meaning.

An attempt to define and systematize the chaos accumulated from World War II was certainly circulating in Carrington's artistic circles, especially in New York. During her stay, she would have been exposed to Mark Rothko's mythical paintings like *Untitled* (1942) (Figure 24) that share a similar stratification of the canvas, and quote from mythical motifs in an effort to evoke "eternal symbols upon which we must fall back to express basic psychological ideas."[70]

70. Mark Rothko, "The Portrait and the Modern Artist," first published 1943, in *Writings on Art,* ed. Miguel López-Remiro (New Haven: Yale University Press, 2006), 39; for further discussion on Rothko's interest in Jungian

Her fellow Surrealists were also attempting to expose the process of migration and uncertain space. For instance, the 1942 exhibition, *First Papers of Surrealism,* required visitors to navigate a taunt system of string designed by Marcel Duchamp that sought to visualize the complexities of emigration through both the show's title, which references the application process the artists completed for visas, and the physical hindrances of the string itself.[71] However, seemingly unlike her contemporaries, Carrington repackaged lived experience into mythological quests that retain their resemblance to her geopolitical landscape instead of adapting historical fables or disrupted reality as a predominant feature. While her story and painting may be viewed individually, their shared title and circulation, combined with the reoccurrence of archetypes, links the temporal and spatial divide between word and image, culture and its 'Other,' forming in their union and repetition, a mythologized portrait of reality.

collective ideas and use of myth see Bradford Collins, "Beyond Pessimism: Rothko's Nietzschean Quest, 1940-1949," in *Mark Rothko: The Decisive Decade 1940-1950,* ed. Bradford Collins (New York: Rizzoli Publications, 2012), 50-1.

71. For more information on the exhibition see, T. J. Demos, "Duchamp's Labyrinth: *First Papers of Surrealism,* 1942," *October,* 97 (Summer 2001): 91-119.

Chapter Five: Collective Portraits and Conclusions

At the beginning of this argument, I discussed the various interpretations of characters in "La Dame Ovale" and *La Dame Ovale* that scholars have pinpointed as portraits of the artist. Although Carrington's presence in the short story and painting is evident, I argue it is not meant to be the sole focus of the two compositions. While it is common for the artist to veil her portrait within her work, the multiplicity of views and uncertainty about the purported self-representation in the Oval Lady works illustrates the trouble in applying a solely autobiographical lens to the short story and painting.[72] Rather, I propose that by inserting multiple references to the self, Carrington uses the fragmentation of her own form to draw attention to Jungian archetypes and by doing so points to the collective portrait fashioned between her verbal and visual Dames Ovales. Carrington's interest in *ut pictura poesis* provides the key to framing the Oval Lady as a collective portrait. Like those before her who adapted the theory to fit their interpretation of mimesis, Carrington utilizes the framework to narrate a myth of her geopolitical moment. Instead of using a single medium, either writing or painting, or a single narrative, either personal or general, Carrington uses the duplicity of portraiture and its ability to show internal and external identifiers to fuse painting and poetry, the individual and the collective, together. In doing so, she refracts the internal concept of foreignness and the external migration that caused it to a broader representation of her socio-political surroundings. What is achieved then, is not solely a

72. Other examples of 'finding' Carrington in her work can be seen in the analysis of *The Artist Travels Incognito* (1949) where based on the title, the three-headed, multi-eyed chimeric character is identified as Carrington see, Marisol Argüelles, "Exile in Mexico," in *Leonora Carrington: Magical Tales,* 131; another illustration of this appears in the interpretation of *And Then We Saw the Daughter of the Minotaur* (1953) where the fantastical figure at the head of the table with glowing green eyes and billowy head is identified as the artist see, Tere Arcq, "The Mystery of the White Goddess," in *Leonora Carrington: Magical Tales,* 177.

'likeness' of herself or her physical circumstances but a likeness of the environment in which "La Dame Ovale" and *La Dame Ovale* were created.

The opposing archetypes of the Shadow and Persona, exposed in the shared frame of the horse, compound the duality between alienation and integration. As the fracturing of identity is internal, the insertion of these archetypes represents the interior characteristics of culture, the hidden but prominent currents of language and action that are unveiled through external traits. Mandatory motion is underscored by the correspondence of the story and painting, time and space, that make the interior character of the time visible. Like the symbolism of a portrait, the relation between repeated, forced movement and the fluctuating label of foreigner determine the interpretation of the individual and their place in regard to their environment. Rather than provide the viewer with a story set specifically in France and tied to the temporal date of its inception, or a painting referencing the landscape of New York City, Carrington abstracts her surroundings, altering the imitation of nature championed by *ut pictura* to simulate the experience of the body as it involuntarily moves through unfamiliar space. The external physiognomy – the instability of time and space in Lucretia's story of confinement and the composition's stratification – and internal characteristics –the splintering stability of self due to mandatory migration – reflect the macrocosm of the world in a time of conflict through the microcosm of the individual.[73]

Indeed, I argue that by deliberately returning to the theme of the 'oval lady' – a title that implies a selfhood defined by circumambulatory activity – at the end of a series of war-driven migrations indicates that the short story and painting are an attempt to mythologize the current geopolitical moment; and by using the artist's abstracted lived experience as one of its narrative

73. Carrington, "Down Below" 19.

layers, the short story and painting form a collective portrait of the tumultuous landscape Carrington moved through. Her commitment to a universal harmonization of opposites may be further considered by comparing her traditional label of Surrealism to her quotation of Renaissance theories. Carrington does not apply the theory of *ut pictura poesis* verbatim, instead, she modifies aspects of it to serve a specific purpose. Likewise, although "La Dame Ovale" and *La Dame Ovale,* are often labeled as Surrealist, I believe they borrow from Surrealism like Carrington borrowed from the visual language of her other interests.[74] In a later-life interview with Hans-Ulrich Obrist, Carrington declared that she "was doing it [Surrealism] long before [she] met the Surrealists" defining the label as "an approach to reality that we do not understand yet."[75] Her claim establishes her relationship to the movement, a stance near but not inside the parameters and application of traditional Surrealism but rather another framework to be considered in conjunction with those she had already collected.

Therefore, Carrington's "La Dame Ovale," and *La Dame Ovale* form a composite whole, one that incorporates both the trauma, ideologies, and myths of past and present into a narrative that extends through time and space, verbal and visual mediums. If we read past the psychobiography filter usually applied to Carrington's work to examine the relation between her self-referential motifs, palimpsest interests, and historical moment, I believe we see a myth take shape, one that in its abstracted reproduction of the artist's lived experience and shifting cultural

74. It is worth noting that as of 1936, Surrealism was introduced to an American audience through the exhibition curated by Alfred Barr at the Museum of Modern Art, "Fantastic Art, Dada, Surrealism," that rather than show the Marxist edge of Parisian or Belgian Surrealism, focused more on the psychological aspects of the movement with artists like Salvador Dali. Sandra Zalman argues that this form of Surrealism offered a way for viewers to distract themselves from the anxieties of the time see, *Consuming Surrealism in American Culture: Dissident Modernism* (Surrey, England: Ashgate Publishing, 2015), 67.
75. Leonora Carrington in conversation with Hans-Ulrich Obrist as quoted in *Leonora Carrington,* ed. Sean Kissance (Dublin: Distributed Art Publishers Inc., 2013), 165; Chadwick also argues for a reconsideration of Carrington and Surrealism stating that her artistic evolution had "nothing to do with Marx, Freud, or Surrealist theorizing," see "Leonora Carrington: Evolution," 37.

surroundings, replaces the uncertainty of the time with a pattern of cyclical movement and purpose. In doing so, I argue that the narrative woven between story and painting becomes a collective portrait of word and image as they migrate through time and space, between the individual and the universal, history and myth.

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Figure 2: Leonora Carrington. *Garden Bedroom*, 1941. Oil on canvas, 17 x 25 in. Private Collection. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 78.

Figure 3: Leonora Carrington. *Stella with her cat*, 1941. Oil on canvas, 23 x 17 in. Private Collection. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 75.

Figure 4: Leonora Carrington. *Theater People*, 1941. Oil on canvas, 25 x 17 in. Private Collection. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 76.

Figure 5: Leonora Carrington. *La Joie de Patinage*, 1941. Oil on canvas. Private Collection. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 84.

Figure 6: Leonora Carrington. *Caballos*, 1941. Oil on canvas, 23 x 31 in. Private Collection. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 85.

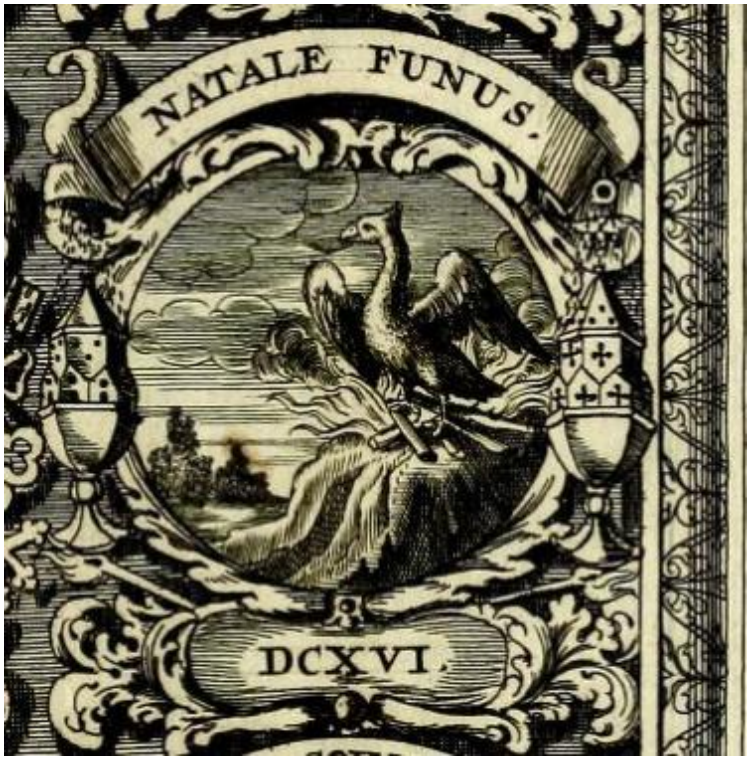

Figure 7: Boschius. *The Phoenix as a symbol of Resurrection*, in *Symbolographia* (1702). Reproduced in C. G. Jung's Psychology and Alchemy, first published 1936-7.

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Figure 9: Leonora Carrington. *Inn of the Dawn Horse (Self-Portrait),* 1938. Oil on canvas, 25 x 32 in. The Metropolitan Museum. See, *Leonora Carrington: Magical Tales,* ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 38.

Figure 10: Lee Miller, *Photograph of Leonora Carrington in Saint Martin, 1939.* Photograph, 10 x 10 in. National Portrait Gallery.

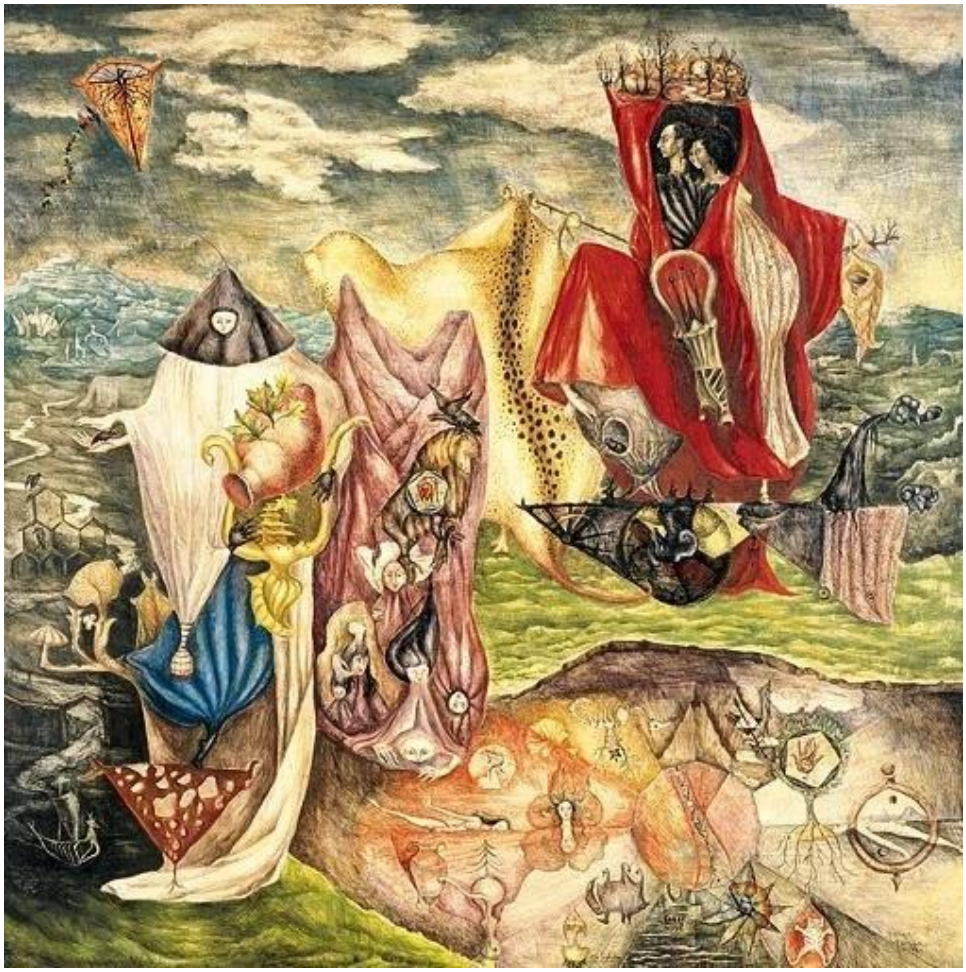


Figure 11: Leonora Carrington. *Chiki, Ton Pays (Chiki, Your Country)*, 1944. Oil, tempera, and ink on canvas, 35 x 35 in. Metropolitan Museum of Art. See, *Leonora Carrington: Magical Tales*, ed. Tere Arcq (Mexico City: Instituto Nacional de Bellas Artes, 2018), 38.

Figure 12: Detail of Leonora Carrington. *Chiki, Ton Pays (Chiki, Your Country)*, 1944. Oil, tempera, and ink on canvas, 35 x 35 in. Metropolitan Museum of Art. Author's own collection.

Figure 13: Detail of Leonora Carrington. *Green Tea (La Dame Ovale)*, 1942. Oil on canvas, 24 x 30 in. Museum of Modern Art. Author's own collection

Figure 14: Detail of Leonora Carrington. *Green Tea (La Dame Ovale)*, 1942. Oil on canvas, 24 x 30 in. Museum of Modern Art. Author's own collection.

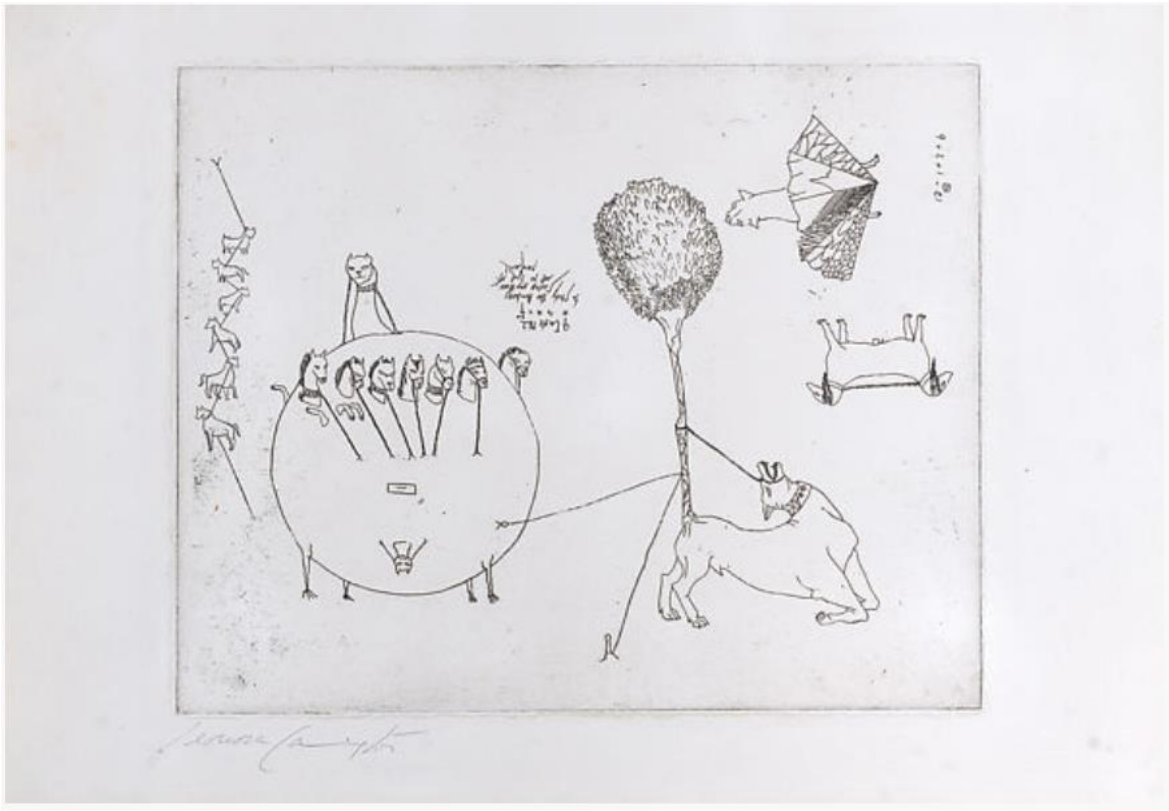


Figure 15: Leonora Carrington, *The Dogs of the Sleeper*, 1942. Etching, 7 7/8 x 9 ¾ in. Metropolitan Museum of Art. Published in VVV, no. 2-3 (1943).

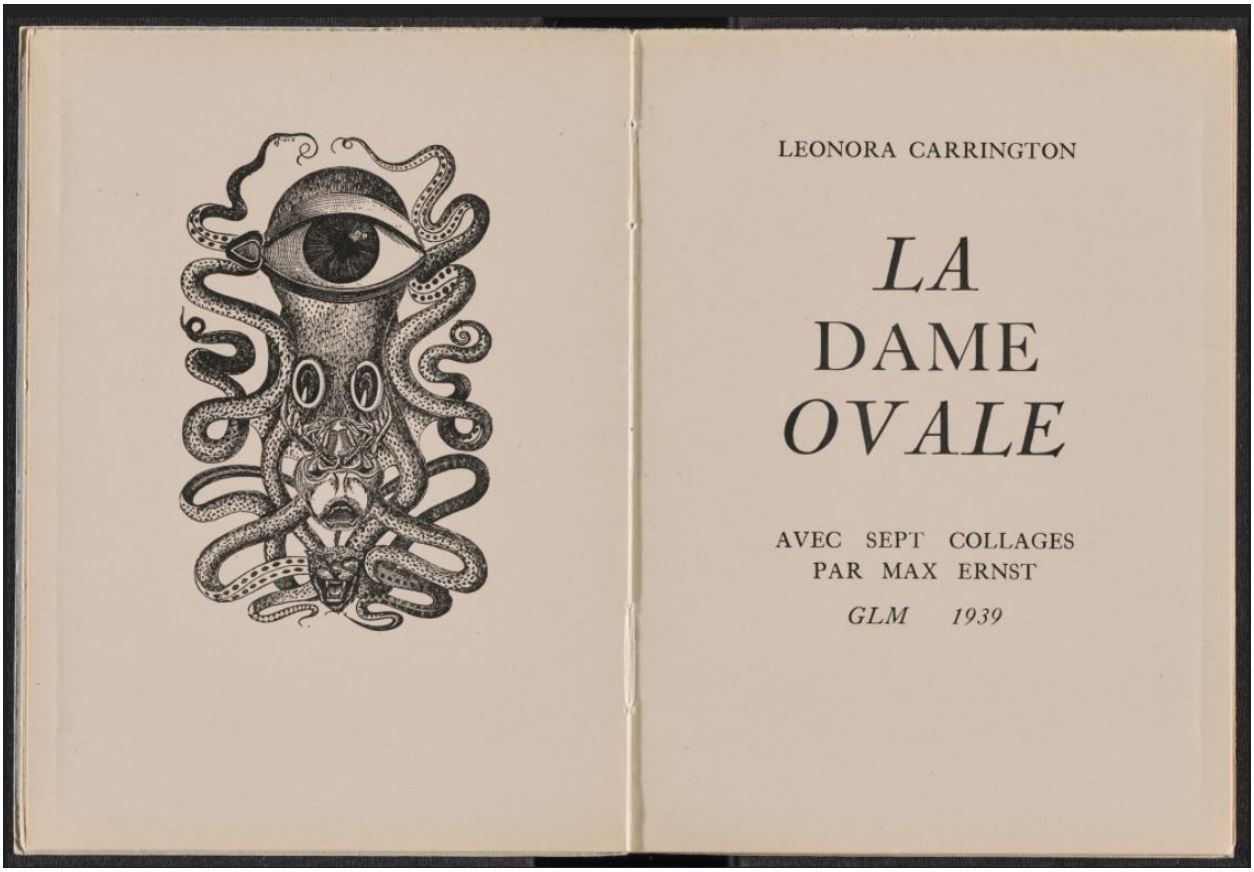
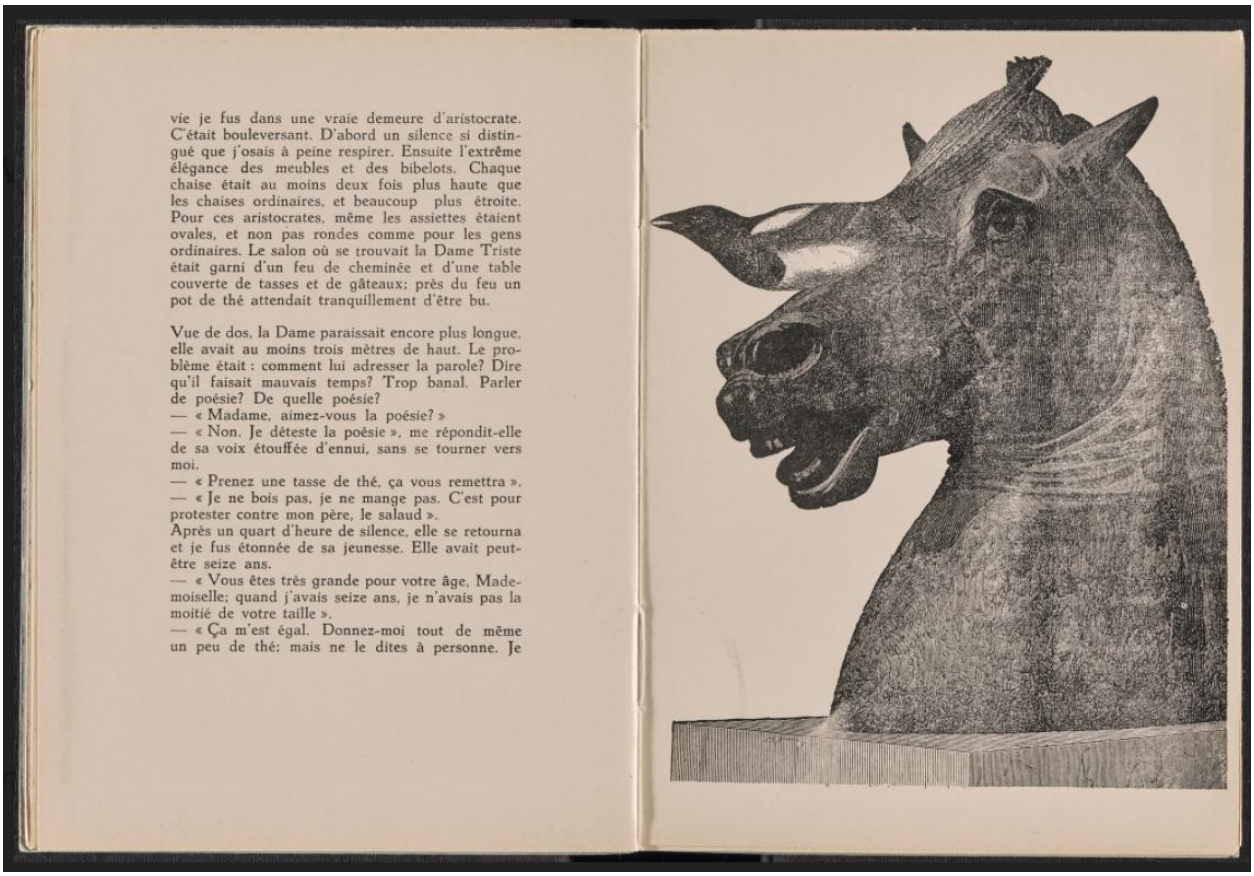


Figure 16: Max Ernst, *Untitled*, 1939. Lithograph. Published in Leonora Carrington, *La Dame Ovale* (Paris: G. L. M. 1939), 1-2.



vie je fus dans une vraie demeure d'aristocrate. C'était bouleversant. D'abord un silence si distingué que j'osais à peine respirer. Ensuite l'extrême élégance des meubles et des bibelots. Chaque chaise était au moins deux fois plus haute que les chaises ordinaires, et beaucoup plus étroite. Pour ces aristocrates, même les assiettes étaient ovales, et non pas rondes comme pour les gens ordinaires. Le salon où se trouvait la Dame Triste était garni d'un feu de cheminée et d'une table couverte de tasses et de gâteaux; près du feu un pot de thé attendait tranquillement d'être bu.

Vue de dos, la Dame paraissait encore plus longue, elle avait au moins trois mètres de haut. Le problème était : comment lui adresser la parole? Dire qu'il faisait mauvais temps? Trop banal. Parler de poésie? De quelle poésie?

— « Madame, aimez-vous la poésie? »

— « Non. Je déteste la poésie », me répondit-elle de sa voix étouffée d'ennui, sans se tourner vers moi.

— « Prenez une tasse de thé, ça vous remettra ».

— « Je ne bois pas, je ne mange pas. C'est pour protester contre mon père, le salaud ».

Après un quart d'heure de silence, elle se retourna et je fus étonnée de sa jeunesse. Elle avait peut-être seize ans.

— « Vous êtes très grande pour votre âge, Mademoiselle; quand j'avais seize ans, je n'avais pas la moitié de votre taille ».

— « Ça m'est égal. Donnez-moi tout de même un peu de thé; mais ne le dites à personne. Je

Figure 17: Max Ernst, *Untitled*, 1939. Lithograph. Published in Leonora Carrington, *La Dame Ovale* (Paris: G. L. M. 1939), 4-5.

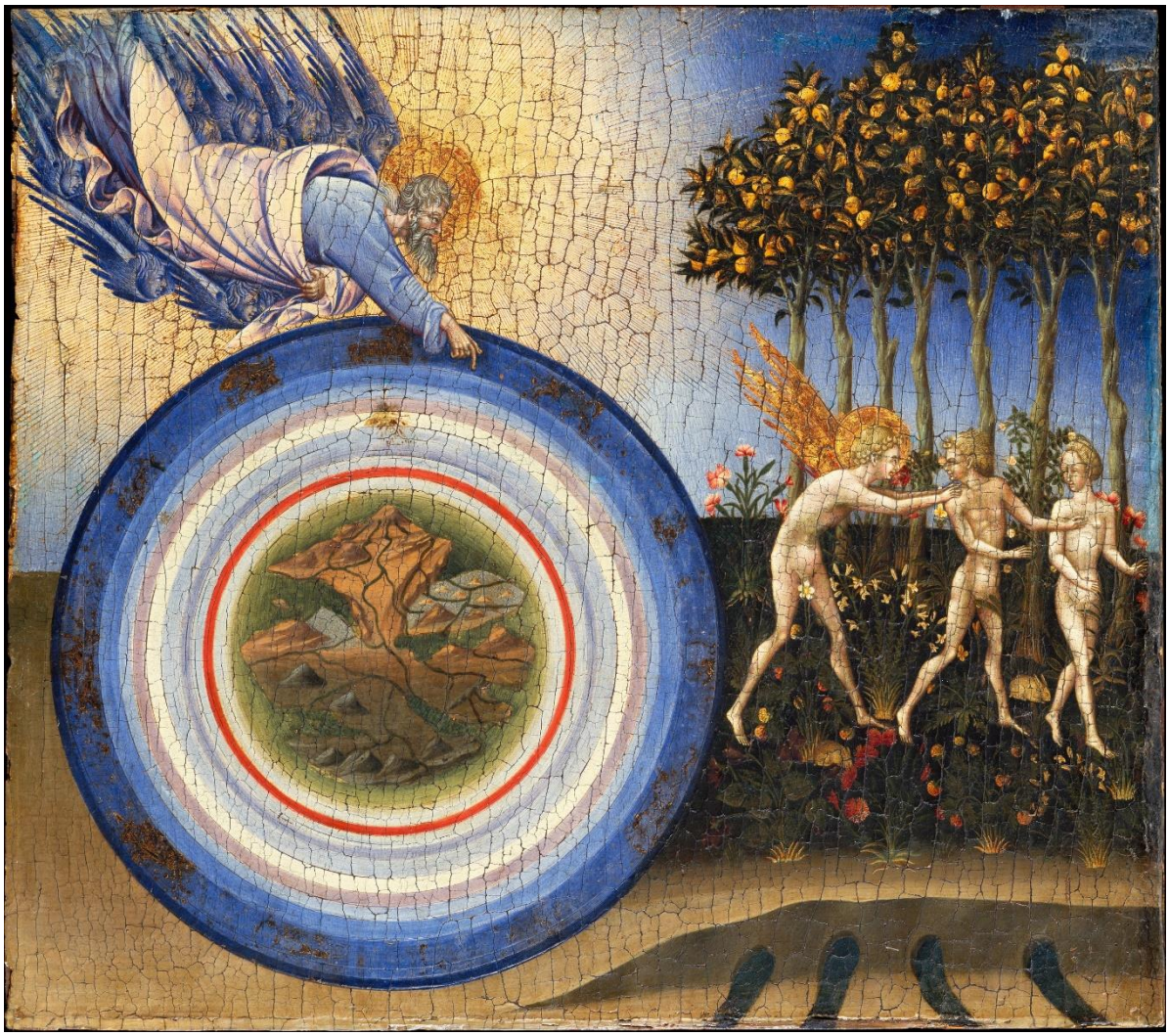


Figure 18: Giovanni di Paolo. *The Creation of the World and the Expulsion from Paradise*, 1445. Tempera and gold on wood, 18 ¼ x 20 ½ in. The Metropolitan Museum of Art.

Figure 19: View from the left side of the canvas, Leonora Carrington. *Green Tea (La Dame Ovale)*, 1942. Oil on canvas, 24 x 30 in. Museum of Modern Art. Author's own collection

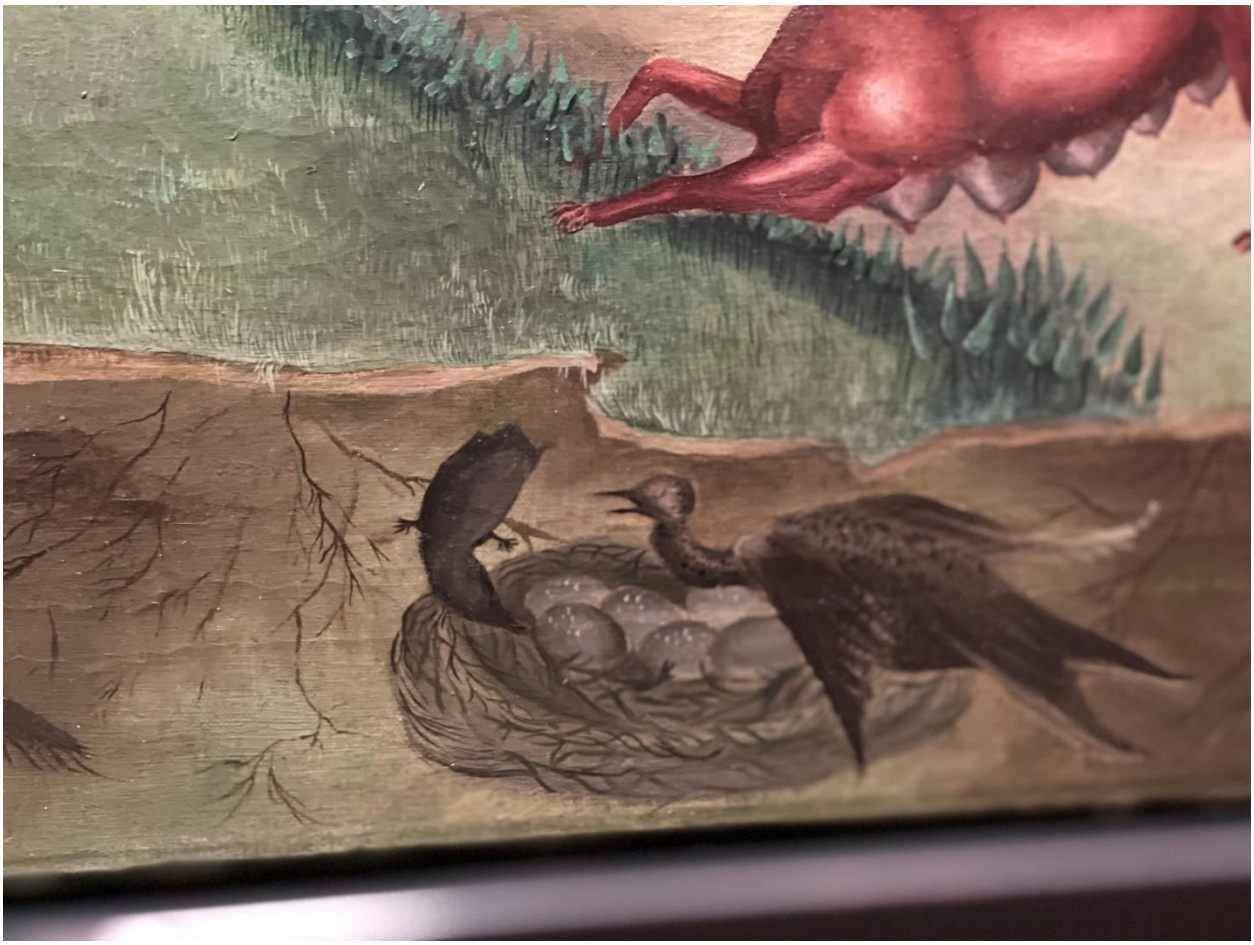


Figure 20: Detail of Leonora Carrington. *Green Tea (La Dame Ovale)*, 1942. Oil on canvas, 24 x 30 in. Museum of Modern Art. Author's own collection.

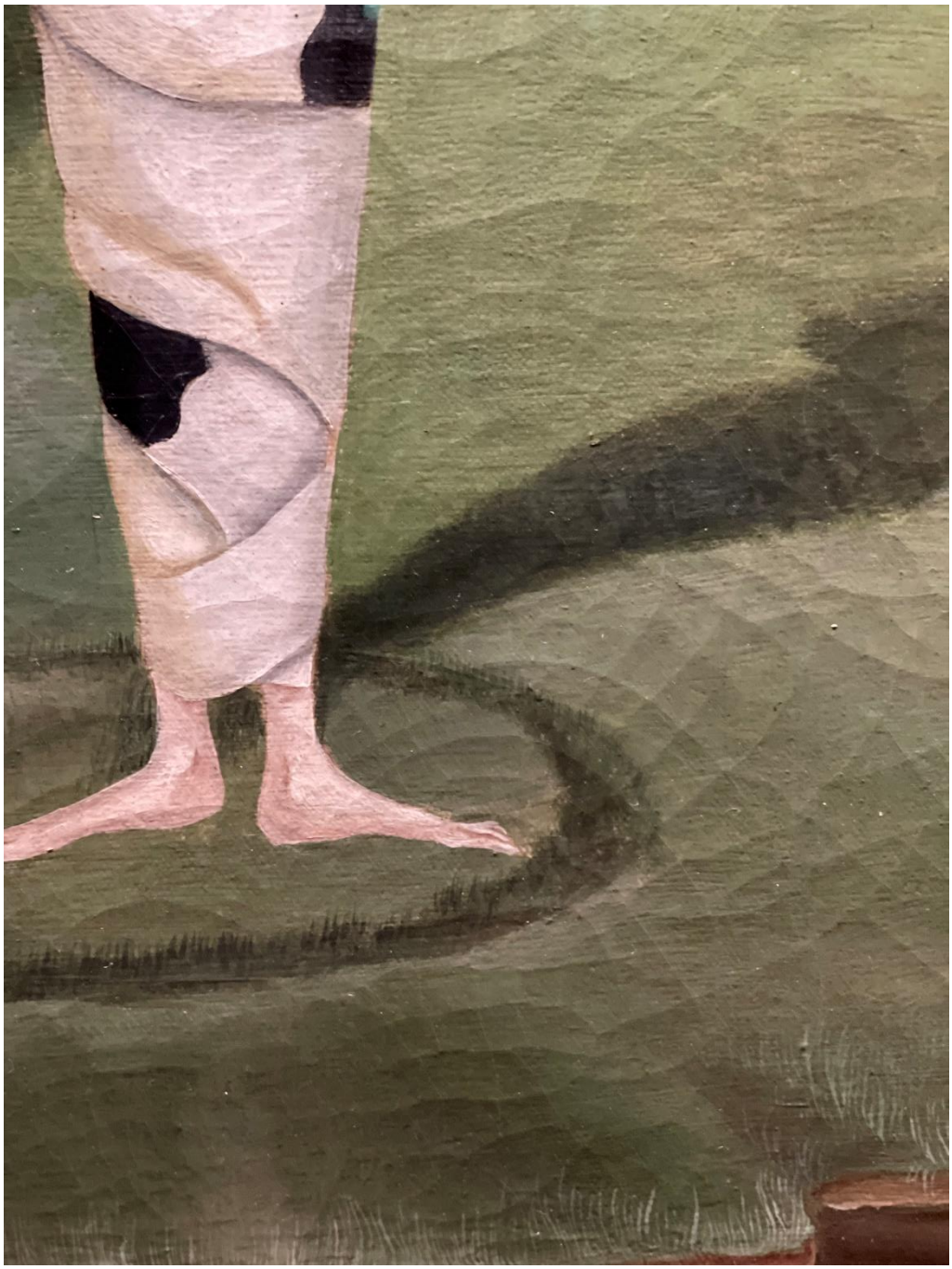


Figure 21: Detail of Leonora Carrington. *Green Tea (La Dame Ovale)*, 1942. Oil on canvas, 24 x 30 in. Museum of Modern Art. Author's own collection.

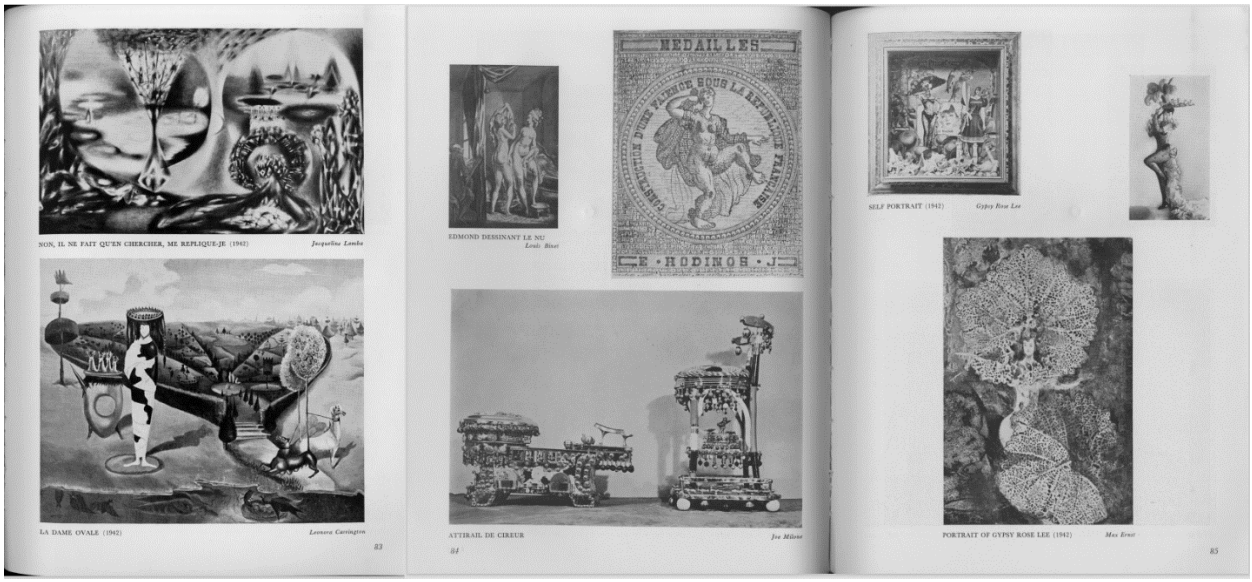


Figure 22: *VVV*, no. 2-3 (1943): 83-85. Featuring Leonora Carrington's *La Dame Ovale*, 1942.

Fig. 59. Hermetic Circle

Figure 23: After Basile Valentine. *Hermetic Circle*, 1749. *Musaeum Hermeticum*, Frankfurt. See Kurt Seligmann, *History of Magic* (New York: Pantheon Book Press, 1948), 156.

Figure 24: Mark Rothko. *Untitled,* 1942. Oil on canvas, 28 x 36 in. Solomon R. Guggenheim Museum.