



Leonora Carrington and Children's Literature

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Leonora Carrington (1917-2011) is often cited for her eccentric, cult status – an English-born surrealist artist and writer who emigrated to Mexico during the Second World War. Since the late 1980s, her contributions to the feminist project have also become known, in no small part due to the revisionary criticism of Marina Warner, Angela Carter and Virago publishing house, among others.¹ As 2017 marks the centenary of Leonora Carrington's birth, it is pertinent to mine the multiple themes, iconographies, and literary preoccupations that she channelled throughout her long career. Lorna Scott Fox recently pointed out that: 'Carrington happily cherry-picked from every religion [...] We know she read Robert Graves's *The White Goddess* in 1948, which lent archaeological as well as mythological shape to her exploration of prehistoric female wisdom.'² Accessing Carrington's work arguably demands an 'archaeological' approach, and her reach often extends beyond intertextuality into more complex, esoteric topographies, blending Catholic imagery with Jewish mysticism and alchemical treatises. An interest in fairy tales and the subversive side of children's literature is known to have pervaded her practice, no doubt due to the rise in popularity of the illustrated gift book and new forms of colour printing which were contemporaneous with her Edwardian childhood. Much of Carrington's adult technique and composition could be said to draw on 'the golden age' of children's picture book illustration, for example the sinuous, gnarled imagery of Arthur Rackham, the bejewelled surfaces of Edmund Dulac and Kay Nielsen, and the stylised contraptions of Heath Robinson, all of which would have likely contributed to the visual culture of Carrington's childhood nursery library.³ Her own adolescent series, *Sisters of the Moon* (1932-3), bears this thought – illustrations of sorceresses, witches, fairy queens, and other fantasy heroines illuminate a nascent feminist commitment to exploring the embodiment of powerful female characters.⁴ She was an avid reader, and reading was an escapism tactic as much as a source of inspiration. We know that Carrington's father, Harold, read her W.W. Jacobs' 'The Monkey's Paw' while Carrington's mother, Maurie, introduced her to James Stephen's *The Crock of Gold* (1912), and, later, somewhat auspiciously to Herbert Read's study *Surrealism* (1936).⁵ Indeed, Carrington's literary leanings tended towards the macabre, especially gothic and nonsense traditions – Lewis Carroll and Edward Lear – tastes which would be enthusiastically encouraged and accommodated by her youthful association with the surrealist movement. Following André Breton's assertion in his first 'Manifesto of

Surrealism' (1924) that 'there are fairy tales to be written for adults, fairy tales still almost blue,' he later included a fairy tale by Carrington in his *Anthology of Black Humour* (1940).⁶ Max Ernst also represented Carrington as Carroll's Alice-child in at least two paintings of 1939 and 1941,⁷ and Carrington is known to have admired Ernst's dollhouse-like, Grimms-inspired, box assemblage *Two Children Are Threatened by a Nightingale* (1924). In Carrington's literary corpus, famous fairy tales are regularly twisted into something else: Goldilocks becomes an enchanted 'miraldalocks' plant in 'Little Francis' (1937-8), and, in *The Hearing Trumpet* (1976), Hans Christian Andersen's 'The Snow Queen' is used as part of her rewriting of the legend of the Holy Grail, which Jonathan P. Eburne described as a 'significant intertext' and Susan Rubin Suleiman has termed 'feminist intertextuality'.⁸ Meanwhile, Mother Goose makes an appearance in the painting *Grandmother Moorhead's Kitchen* (1975), both a memory of grandmotherly storytelling and as a potential ingredient for a stew or potion. Returning to Carrington's nursery, the English hedgerow creatures of Beatrix Potter's animal tales and natural history studies no doubt fed into Carrington's early imaginative bestiary, but the polite bourgeois manners of Potter's characters are regularly and knowingly subverted by Carrington through recourse to surrealist techniques. For example, in Carrington's wartime fairy tale 'White Rabbits' (1941), the cute, cuddly, and benign variety found in Potter, and the pocket-watch-wearing, tardy character of Carroll, are transformed into ravenous, carnivorous beasts as a raw statement on societal upheaval. Dawn Ades notes how Carrington found a kindred spirit in the shape of surrealist collector Edward James: 'They satirised the conventions and absurdities of the debutantes' ball, the gentleman's club ...'⁹

As the daughter of a wealthy textiles industrialist, Carrington's upper-class family heritage is often claimed to have been at the root of her avant-garde rebellion. Having grown up in the roomy mansions, or what she impishly referred to as the 'lavatory Gothic',¹⁰ of Crookhey and Hazelwood Halls in Lancashire, with all the attendant comforts, cushioning and trimmings, nanny, access to education, leisure and high society, the young Carrington was cossetted and stifled. However, as Gaston Bachelard reminds us: 'The house we were born in is more than an embodiment of a home, it is also an embodiment of dreams.'¹¹ To be sure, the unique iconography for which Carrington has become known can certainly be traced back to this moment of horse-riding, zoo-visiting, and longingly doodling in her exercise jotters, and she would return, albeit imaginatively, to the dollhouse architecture of her childhood homes throughout her creative career. Today it is perhaps difficult for some to appreciate just how daring and unconventional Carrington's artistic quest to London and Paris, then onto Spain, America and finally Mexico would have seemed to her conservative relatives.¹² Yet, while she ruthlessly pursued an alternative lifestyle, uncanny residues of her noble family past can be found at the substrate of her art and literature.

Two small framed illustrations travelled with Carrington across the Atlantic.¹³ One is a print of Margaret Winifred Tarrant's watercolour drawing *The Gates of Fairyland* (c.1922, Fig. 1) featuring two children opening a decorative gate onto a ubiquitous vision of fairyland filled with an archetypal enchanted demographic: fairies, gnomes, dandelions, fireflies, a black cat, a witch, a damsel, a knight, a wolf, Little Red Riding Hood, Snow White and Cinderella. It would have been made and circulated when Carrington was around five years old. This Tarrant picture was surely a talisman for Carrington, both a souvenir of her English heritage and a summation of her practice which explored such alternative realities of the imagination. While Carrington's interests in the fantastic were fostered by both her childhood library and her early-career association with the surrealist movement, her later career in Mexico allowed her to fully immerse herself in an otherworldly cultural landscape. The theme of the two children encountering a magical tableau later appears in Carrington's own painting *And Then We Saw the Daughter of the Minotaur* (1953), a mid-20th-century reinterpretation of a mythological theme featuring her two young sons, Gabriel and Pablo. Indeed, the births of her children in the late 1940s enabled a further reinvestigation to the aesthetics of children's picture-book illustrations,¹⁴ and one witnesses such cycles throughout Carrington's oeuvre; she would later read to her grandchildren in the 1980s and early '90s. For example, her large bronze public sculpture,



Fig. 1 Margaret Winifred Tarrant,
The Gates of Fairyland
(Mary Evans Picture Library).

How Doth the Little Crocodile (2000), demonstrates her lifelong commitment to Lewis Carroll. Tarrant's composition might be further compared with Carrington's many fantasy-scapes filled with strange architecture, glowing orbs, and a cast of hybrid creatures as in, for instance, *Sinister Work* (1973). As the titles of Carrington's artworks indicate, their contents yield much darker riches than Tarrant's saccharine illustrations. That the biblical Tarrant should have continued to spark something in the avant-garde Carrington is surprising. Yet, on closer inspection, it seems likely that Carrington may have coveted the Tarrant picture due to its visualisation of a rite of passage from the mundanity of reality down into more charmed and adventurous avenues. In Ali Smith's novel *Artful* (2012), Carrington makes a cameo: 'You told me Leonora Carrington was an expert in liminal space. What's liminal space? I'd asked you. Ha, you'd said. It's kind of in-between. A place we get transported to.'¹⁵ The architectural motif of the gate or door is significant in this regard. Images of child-like figures stepping into fairy land are often used as the frontispieces to compendiums of fairy tales, a narrative device which indicates that story-time is about to begin. Dorothea Tanning, a surrealist contemporary of Carrington, also utilised this book-door motif, or, more precisely, the image of the young woman escaping into the realms of literary knowledge, in diminutive canvases such as *Pocketbook* (1946) and *Fatala* (1947).¹⁶ Walt Disney's feature-length animated fairy tales of the 1930s onwards adopt a similar mechanism; the opening of the weighty, well-thumbed, gilt-encrusted, leather-bound tome regularly appears at the beginning of his animations, for example in *Snow White and the Seven Dwarfs* (1937).

Another vehicle for escapism that recurs in Carrington's oeuvre is the character of the carousel pony or rocking horse. The horse was a regular companion throughout Carrington's equestrian childhood, and became a deeply symbolic, magical animal, often interpreted as her alter ego. The theme is reminiscent of a popular nursery rhyme of the 18th century: 'Ride a cock-horse to Banbury Cross, To see a fine lady upon a white horse; With rings on her fingers and bells on her toes, She shall have music wherever she goes.' The Opies tell us that 'to ride a cock-horse' meant 'straddling a toy horse.'¹⁷ On a domestic level, rocking horses are a common feature of the bourgeois child's nursery, but, in Carrington's literary and artistic universe, they are usually broken or in some state of petrification, emblematic of a break with her family past.¹⁸ In her short story 'The Oval Lady' (1937), the rocking horse character, Tartar, is burnt by the father as a punishment for his daughter Lucretia's game of make-believe within their 'aristocratic mansion'. It is a tale which invites comparison with Carrington's own youthful rebellion, running away with the surrealist movement and being disinherited by her father as a consequence. The white rocking horse recurs in several of Carrington's canvases, prints and drawings, especially throughout the 1930s and '40s, including: *Self-Portrait (Inn of the Dawn Horse)* (1937), *Portrait of Max Ernst* (1938), *The Horses of Lord Candlestick* (1938), and *Chambre d'Enfants à Minuit (Nursery at Midnight)* (1941), as well as mid-career works

such as *The Return of Boadicea* (1969). Max Ernst was also photographed with an antique rocking horse in their apartment on La rue Jacob (c.1937-8), proving Carrington had one in her Parisian space.

A third fairy-tale theme that I would like to explore in the context of Carrington's oeuvre is that of the dollhouse. While it is not known whether Carrington owned one as a young girl, alongside the rocking horse, the dollhouse was certainly another staple of the traditional, bourgeois nursery. Related examples come to mind such as the day and night nurseries in the miniature rooms of the Carlisle Collection at Nunnington Hall in North Yorkshire, a collection which emerged contemporaneously with Carrington's childhood (c.1921). Here the details are meticulous, and include a miniature Noah's ark carved in ivory, a little rocking horse, and even a tiny dollhouse.¹⁹ Such desires and collecting habits can be dated historically to the 17th- and 18th-century tradition of the 'baby house' – often highly polished and crafted cabinets in which the mercantile classes could display their wealth, patronage of local craftspeople and souvenirs from far-flung colonies. The dollhouse has since become known as a staple of the Victorian and Edwardian nursery (although, as many have pointed out, it is predominantly an adult pastime and amusement, a parlour game and collector's hobby, equivalent in status to that of the model railway set). To some extent, the dollhouse may be viewed as a philosophical toy with a pedagogical purpose, a teaching device, with which to educate its young subject. The dollhouse is almost always colonial or Victorian in its architectural style. Among the chief theoreticians of dollhouses and narrative is the poet and cultural historian Susan Stewart. In her famous study of narrative, *On Longing* (1984), Stewart reminds us that the dollhouse is 'the most consummate of miniatures', and that it 'has two dominant motifs: wealth and nostalgia', both values associated with the bourgeoisie.²⁰ In Carrington's case, the diminutive scale of some of her visual narratives, combined with a compartmentalised structure, seems to conjure a dollhouse-like architectural approach which both returns to and transgresses the mansions of her childhood.

Writing about Carrington's painting, *The House Opposite* (1945), Dawn Ades notices that: 'the façade has been removed, like a doll's house or theatre set. None of the rooms is a conventional living space.'²¹ Here Carrington predates Georges Perec's novel *Life: A User's Manual* (1978) where the narratives of the characters are constructed through the elevation of a Parisian apartment block. Carrington's painting appears to open the dollhouse so that we can witness the multiple storeys, layers and going-on inside. The eventfulness and the myriad scenes co-existing in one image recalls the compositional framework of Tarrant's aforementioned *The Gates of Fairyland*. Again we are peeping into a space which is located beyond reality. In *The House Opposite*, the nursery portion of the painting is elaborately decorated, transforming into a miniature forest as if C. S. Lewis's Narnia or another medieval

fantasy realm lay beyond. Again, the tiny scale of the painting and jarring compartmentalised spatiality suggest that the visual narrative should be read episodically. As Stewart notes, 'the dollhouse is consumed by the eye' alone, and 'in viewing the dollhouse, we can attend to only one scene at a time.'²² Stewart also writes of 'The clumsiness of Gulliver, the ways in which new surfaces of his body erupt as he approaches the Lilliputian world, is the clumsiness of the dreamer who approaches the dollhouse. All senses must be reduced to the visual...'²³ Certainly, Carrington's attention to the miniature can be seen to resurrect the Lilliputian imagination of Jonathan Swift, and other works such as *The Giantess (The Guardian of the Egg)* (1947) shore up the importance of the Swiftian reference.²⁴ Moreover, her meddling with the lessons of (male-dominated) linear perspective proposes a cunning appropriation of the aesthetics of the picture-book illustrations of her childhood for her feminist purposes. Tere Arcq rightly points out that the painting depicts 'a house inhabited only by women.'²⁵ This is a significant fact for Carrington's broader oeuvre, and makes *The House Opposite* operate as a concentrated microcosm or synecdoche. As Susan L. Aberth elaborates, by setting the viewer in those domestic spaces historically and socially inhabited by women, and by endowing the kitchen and the nursery with such emphasis, Carrington actually re-appropriates and relocates the power dynamics by bringing these traditionally marginal spaces to the centre of critical attention.²⁶ Dollhouse architecture thus becomes a useful feminist lens for Carrington, who readjusts the historical oversight of female artists and writers by patriarchy.²⁷

Carrington's painting, *Neighbourly Advice* (1947, Fig. 2), continues this exploration of a feminine domain as well as returning to some of the picture-book compositional techniques found in the Tarrant image. Again the scene is set within dollhouse architecture: the figure of a woman (possibly a mother or nanny), sporting an antique hat, opens a perambulator or hope chest to reveal a jack-in-the-box-like child in a nightgown. The narrative imagery is playful, verging on comical, in its faux-naivety. The woman in need of assistance presses a gloved finger to her lips indicating uncertainty or perhaps the secretive act of gossip. Given the content of the rest of the painting, it is likely that the woman in her 'Sunday-best' is a caricature of the artist as a new mother seeking the wisdom of how to get her child off to sleep so that she can work. The titular neighbour, from whom she seeks the advice, is also female, and her surroundings indicate that she is similarly a mother or childminder if not also a wise-woman, healer or soothsayer. Behind them, the figure of a little girl, clutching a doll, heads for the stairs, probably on her way to bed. An impossibly tiny chair is positioned to the left and contributes to the exaggerated perspective. A small lapdog and the iconic rocking horse populate the foreground. Upstairs one can observe the activities within four interconnected rooms. These include a little boat, a circle of dancers, a figure climbing to the stars, and a four-poster bed from



Fig. 2 Leonora Carrington, *Neighbourly Advice*
(© Estate of Leonora Carrington / ARS,
NY and DACS, London 2016).

which a figure greets a miniaturist white cat. The overall narrative invites a nocturnal reading like a bedtime story or surrealist dreamscape. A companion painting made the same year, *Night Nursery Everything*, reprises the nocturnal, dreamlike atmosphere. This time the scene is contained within a single room and uses much earthier and more rustic tones. Character-wise, the cast is similar to that of *Neighbourly Advice*. A small child in the same collared nightdress sits in a hammock floating within a four-poster bed. Meanwhile, an older child curtsies or twirls in a pink nightgown. The two maternal figures appear as before: a tall female figure has flowers on her head while a seated figure in a green dressing gown caresses a globe. One wonders if *Night Nursery Everything* is a continuity of the episodic narrative from *Neighbourly Advice*. It certainly investigates a similar theme. Interestingly, Margaret Wise Brown's popular American children's book, *Goodnight Moon*, was published the same year as these paintings (1947). Without necessarily suggesting that Carrington read her children this particular book in the late 1940s, the contemporaneity demonstrates a broader cultural fascination with the post-war lullaby, preparing the child for sleep within the safe confines of a diminutive and soothing dollhouse world.

A final aspect of Carrington's imagery which I would like to explore is her attention to the subterranean. From paintings such as *Green Tea (La Dame Ovale)* (1942) to her

extensive mural commission, *The Magical World of the Mayas* (1964), an earthy, archaeological layer at the lower edge of her visual artworks becomes a common trope. Often these lower depths are represented as seismic cracks in the landscape and filled with treasures, artefacts and creatures of the underworld. Her famous documentation of her breakdown *Down Below* (1941) and related visual material such as the painting of the same title (1940-42), and map (1944), continue this topographical investigation into the depths of the psyche. The idea of excavating fairy land and sites of religious pilgrimage is apposite here, as is a stratigraphic reading of her layered compositions and escape from class hierarchy through the secretive, underground channels of the fairy tale. Indeed, Carrington often enables us to see beyond the elementary architecture of the fairy tale – in complicating the narratives, she also reveals hidden corners. Moreover, if one thinks of the avant-garde as a subculture, then Carrington eagerly represents this underground movement or understanding of the underbelly of the everyday – the idea that there is more beneath the surface of things than initially meets the eye.

The tensions between fairy-tale excess and the spare modernist milieu which Carrington was working alongside play themselves out in a variety of ways in surrealism. On the one hand, dollhouses and picture-books could be said to maintain an idealised image of the bourgeois home, surely the very opposite of surrealism's rebellious nature.²⁸ However, anachronism and appropriation were, in fact, key surrealist principles, with the outmoded and the nostalgic offering a kind of counter- or anti-modernism.²⁹ Carrington's miniaturist narrative art may at first sight appear out-of-sync with modernist aesthetic developments (although it is interesting to note that she actually studied art with purist Amédée Ozenfant while in London in the mid-1930s). The American art critic Clement Greenberg compared the literary emphasis of mid-20th-century surrealist visual art with that of the 19th-century Pre-Raphaelites, complaining of their 'bourgeois academicism' and that the use of narrative in visual art distracted from the formal qualities of a picture.³⁰ He is also known to have intensely disliked work by American illustrators Norman Rockwell and Maxfield Parrish, considering them to be too commercial, kitsch and low-brow. During her brief sojourns in New York, Carrington's paintings were never mentioned by Greenberg, but it is likely that he would have dismissed her work in a narrative category alongside that of Salvador Dalí, Max Ernst, and René Magritte. At large, we find an interwar tension between avant-garde political content and modernist formal concerns, Carrington being associated more with the former than with the latter. Yet, picture-book illustration is often strikingly modern in its shrewd uses of bold colour and negative space. We know that illustrators like Kay Nielsen owed a huge debt to the spatial language of Japanese woodblock prints as well as Persian miniatures (the same pictorial 'origins' for many late 19th-century and early 20th-

century 'isms').³¹ We also know that Pablo Picasso had to re- or un-learn his art training in order to draw 'like a child,' and, in doing so, produce sophisticated imagery which radically shifted understandings of modern art. I would suggest that Carrington's imagery is as sophisticated and as radical, if not more so, due to her ability to meld a range of different source texts within the 'architecture' of one image or tale, as well as using the fairy tale as a democratising force.

Carrington's eccentric architecture finds its apex when Marian Letherby, the nonagenarian protagonist of *The Hearing Trumpet*, describes the abundant and disorientating grounds of her new nursing home:

First impressions are never very clear. I can say that there seemed to be several court yards, cloisters, stagnant fountains, trees, shrubs, lawns. The main building was in fact a castle, surrounded by various pavilions with incongruous shapes. Pixielike dwellings shaped like toadstools, swiss chalets, railway carriages, one or two ordinary bungalows, something shaped like a boot, another like what I took to be an outsize Egyptian mummy [...] This extraordinary place was evidently where I was supposed to live. The only real furniture was a wicker chair and a small table. All the rest was painted. What I mean is that the walls were painted with the furniture that wasn't there [...] All this one dimensional furniture had a strangely depressing effect, like banging one's nose against a glass door.³²

The idea of illusionistic furniture returns us to Carrington's painterly practice, and much of this description could have been for a fairy-tale illustration like those by Margaret Tarrant. As I have tried to indicate, it is fruitful to compare Carrington's compositional infrastructure with the techniques of picture-book illustrations, especially those in which the viewer is subject to abrupt and unpredictable leaps of scale and an altered, irrational use of perspective – all spatial configurations which are granted license in the charmed world of picture-book and fantasy terrain.

In conclusion, it seems that Carrington's complex compositions and embodied writings include elements that are borrowed from and alter existing fairy tales and picture-book illustrations as well as numerous other sources. Dollhouse architecture might be used as one of many ways of thinking through her feminist commitments and magpie-like recycling of her family heritage for avant-garde possibilities. Her output is weighty with an abundance of intertexts demonstrating an extremely well-read mind. However, as I have tried to suggest, in probing Carrington's early library

and nursery, we may be allowed some access to the cornucopia of her rich, radical and vast imagination which she quarried throughout her career. Whether in word or image, Leonora Carrington created multifaceted worlds in which one can get lost and seek new knowledge.

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Notes

Special thanks to Daniel, Gabriel and Paty Weisz, Chloe Aridjis and Susan L. Aberth. Links to all images mentioned can be found at www.sussexfolktalecentre.org/2017/10/24/1473.

1. Angela Carter, *Wayward Girls and Wicked Women* (London: Virago, 1986), and Marina Warner, 'Introduction,' *The House of Fear: Notes from Down Below* (London: Virago, 1989). Carter later reviewed Carrington for *Vogue* (December 1991), 26. See also Patricia Allmer, who notes the pioneering work of Gloria Orenstein in championing Carrington, 'Feminist Interventions: Revising the Canon,' *A Companion to Dada and Surrealism*, ed. David Hopkins (Chichester: Wiley Blackwell, 2016), 370.
2. Lorna Scott Fox, 'Swimming Under Cemeteries,' *Times Literary Supplement* (May 2017), <https://www.the-tls.co.uk/articles/public/leonora-carrington/> (accessed 13 September 2017).
3. The illustrated gift book became a popular phenomenon in both *fin-du-siècle* Britain and North America, often referred to as 'the golden age' of illustration; see Rodney Engen, *The Age of Enchantment: Beardsley, Dulac and Their Contemporaries 1890-1930* (London: Scala Publishers Ltd, 2007), 98. Susan L. Aberth 'strongly believe[s]' that Carrington knew the illustrations of Rackham and Dulac', *Leonora Carrington: Surrealism, Alchemy and Art* (Aldershot: Lund Humphries, 2004), 143; and makes a firm case for this in "'An Allergy to Collaboration': The Early Formation of Leonora Carrington's Artistic Vision', *Leonora Carrington and the International Avant-Garde*, eds Jonathan P. Eburne and Catriona McAra (Manchester: Manchester University Press, 2017), 27.
4. Aberth, "'An Allergy to Collaboration'", 35.
5. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art*, 14-15. Marina Warner further grounds Carrington in the broader English tradition of John Tenniel, Mervyn Peake and Monty Python, 'Leonora Carrington's Spirit Bestiary; or the Art of Playing Make-Belief,' *Leonora Carrington: Paintings, Drawings and Sculptures 1940-1990*, ed. Andrea Schlieker (London: Serpentine Gallery, 1991), 11-12.
6. André Breton, 'Manifesto of Surrealism,' *Manifestoes of Surrealism*, Richard Seaver and Helen R. Lane (trans.) (Michigan: Ann Arbor, 1972), 16.
7. See my 'Surrealism's Curiosity: Lewis Carroll and the *Femme-Enfant*,' *Papers of Surrealism*, issue 9 (2011), 9.
8. Marina Warner, 'Introduction,' *The House of Fear*, 12; Natalya Lusty, *Surrealism, Feminism, Psychoanalysis* (Aldershot: Ashgate, 2007), 71-2; Jonathan P. Eburne, 'Poetic Wisdom: Leonora Carrington and the Esoteric Avant-Garde,' *Leonora Carrington and the International Avant-Garde*, 153; Susan Rubin Suleiman, *Subversive Intent: Gender, Politics, and the Avant-Garde* (Cambridge, Massachusetts and London: Harvard University Press, 1990), 142, 173.
9. Dawn Ades, *Leonora Carrington* (Dublin: Irish Museum of Modern Art, 2013), 100. See also, Lusty on Carrington's well-known fairy tale 'The Debutante' (1937) in *Surrealism, Feminism, Psychoanalysis*, 26.
10. Leonora Carrington cited in Chloe Aridjis, 'A Life Less Ordinary,' *Tate Etc.* issue 33 (Spring 2015), 40.
11. Gaston Bachelard, *The Poetics of Space*, John R. Stilgoe (ed.), Maria Jolas (trans.) (Boston: Beacon Press, 1994), 15.
12. Joanna Moorhead, *The Surreal Life of Leonora Carrington* (London: Virago, 2017), 32-3.

13. Grateful thanks to Gabriel and Daniel Weisz for confirming this.
14. Joanna Moorhead, 'Leonora Carrington,' *Surreal Friends: Leonora Carrington, Remedios Varo and Kati Horna* (Chichester and Farnham: Pallant House Gallery and Lund Humphries, 2010), 34-5. See also, Moorhead, *The Surreal Life of Leonora Carrington*, 202-3.
15. Ali Smith, *Artful* (London: Penguin Books, 2012), 111.
16. In Dorothea Tanning's case, such imagery was most likely a reference to the work of the American illustrator Maxfield Parrish.
17. Iona and Peter Opie, *The Oxford Dictionary of Nursery Rhymes* (Oxford: Oxford University Press, 1997), 77.
18. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art*, 68.
19. 'Carlisle Collection of Miniature Rooms,' *The National Trust* (2017), <https://www.nationaltrust.org.uk/unnington-hall/features/carlisle-collection-of-miniature-rooms> (accessed 21 September 2017).
20. Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham: Duke University Press, 1993), 61.
21. Ades, *Leonora Carrington*, 112.
22. Stewart, *On Longing*, 62, 71.
23. Stewart, *On Longing*, 67.
24. Seán Kissane emphasises the importance of Swift's *Gulliver's Travels* (1726), which one of Carrington's fictional protagonists can be found reading in her fairy tale 'The Debutante' (1937), significantly in preference to attending a coming-out ball, in 'The Celtic Surrealist,' *Leonora Carrington* (Dublin: Irish Museum of Modern Art, 2013), 61.
25. By my count there are approximately 15 matriarchs and young girls as well as their familiars which are predominantly domesticated animals such as birds and cats; see Tere Arcq, 'In the Land of Convulsive Beauty: Mexico,' *In Wonderland: The Surrealist Adventures of Women Artists in Mexico and the United States*, ed. Ilene Susan Fort, Tere Arcq and Terri Geis (Los Angeles and Mexico City: LACMA and Prestel, 2012), 81.
26. Aberth, *Leonora Carrington: Surrealism, Alchemy and Art*, 9.
27. For more on this, I recommend Anna Watz, "'A Language Buried at the Back of Time": The Stone Door and Poststructuralist Feminism,' *Leonora Carrington and the International Avant-Garde*, 90-104.
28. Krzysztof Fijalkowski tells us: 'The very notion of the "home," with its implications of a repressive stability, a stultifying family environment and a seat for bourgeois morality and politics, would seem to make this a space synonymous with all that surrealism found contemptible,' "'Un salon au fond d'un lac": The Domestic Spaces of Surrealism,' *Surrealism and Architecture*, ed. Thomas Mical (Abingdon: Routledge, 2005), 12.
29. David Hopkins suggests that we might think of surrealism's contradictory relationship with the past as a 'politics of nostalgia,' 'Re-Enchantment: Surrealist Discourses of Childhood, Hermeticism, and the Outmoded,' *A Companion to Dada and Surrealism*, 283. See also, Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: The MIT Press, 1994), 65.
30. Clement Greenberg, 'Surrealist Painting,' *The Collected Essays and Criticism: Perceptions and Judgments, 1939-1944*, volume I, ed. John O'Brian (University of Chicago Press, 1986), 226.
31. Kendra Daniel, 'Kay Nielsen's Life and Work: Artist, Designer, Innovator,' *East of the Sun and West of the Moon: Old Tales from the North*, ed. Noel Daniel (Cologne: Taschen GmbH, 2015), 20. For more on the high/low art debate in the context of the fairy tale, see Esther Leslie, *Hollywood Flatlands: Animation, Critical Theory and the Avant-Garde* (London and New York: Verso, 2002), v.
32. Leonora Carrington, *The Hearing Trumpet* (London: Penguin, 2005), 24.