

- 9 Wardle MC, de Wit H. MDMA alters emotional processing and facilitates positive social interaction. *Psychopharmacology (Berl)* 2014; **231**: 4219–29.
- 10 Kirkpatrick MG, Lee R, Wardle MC, Jacob S, de Wit H. Effects of MDMA and intranasal oxytocin on social and emotional processing. *Neuropsychopharmacology* 2014; **39**: 1654–63.
- 11 Kirkpatrick MG, Baggott MJ, Mendelson JE, Galloway GP, Liechti ME, Hysek CM, et al. MDMA effects consistent across laboratories. *Psychopharmacology (Berl)* 2014; **231**: 3899–905.
- 12 Carhart-Harris RL, Erritzoe D, Williams LTJ, Erritzoe D, Wall MB, Ferguson B, et al. The effects of acutely administered 3,4-methylenedioxymethamphetamine on spontaneous brain function in healthy volunteers measured with arterial spin labeling and blood oxygen level-dependent resting state functional connectivity. *Biol Psychiatry* 2014; 10 Jan (Epub ahead of print).
- 13 Doblin R, Greer G, Holland J, Jerome L, Mithoefer MC, Sessa B. A reconsideration and response to Parrott AC (2013) “Human psychobiology of MDMA or ‘Ecstasy’: an overview of 25 years of empirical research”. *Hum Psychopharmacol* 2014; **29**: 105–8.
- 14 Selvaraj S, Hoshi R, Bhagwagar Z, Murthy NV, Hinz R, Cowen P, et al. Brain serotonin transporter binding in former users of MDMA (‘ecstasy’). *Br J Psychiatry* 2009; **194**: 355–9.
- 15 Kemp J, Bossarte R. *Suicide Data Report 2012*. US Department of Veterans Affairs, 2013 (<http://www.va.gov/opa/docs/Suicide-Data-Report-2012-final.pdf>).
- 16 Multidisciplinary Association for Psychedelic Studies (MAPS). *Protocol MAA-1: A Placebo-Controlled, Randomized, Blinded, Dose Finding Phase 2 Pilot Safety Study of MDMA Assisted Therapy for Social Anxiety in Autistic Adults*. Multidisciplinary Association for Psychedelic Studies (MAPS), 2013 ([http://www.maps.org/research/mdma/MAA1\\_FINAL\\_Protocol\\_22Feb13\\_redact.pdf](http://www.maps.org/research/mdma/MAA1_FINAL_Protocol_22Feb13_redact.pdf)).

## fallen stars

### Léon Bonvin

Raymond Cavanaugh Jr

Born in the outskirts of Paris in 1834, Léon Bonvin was the son of a policeman and a seamstress. There were numerous siblings from multiple marriages, and money was scarce. Léon’s strongest bond was with his older brother François. They shared a desire to draw and a precocious aesthetic sensibility. Apprenticed to a printer in his adolescence, François would give the younger Léon artistic advice for the remainder of his life.

Most of Léon’s earliest works were charcoal renditions of his austere surroundings. He would later work in graphite, pen and ink, and eventually in the watercolour medium, with which he would carve his niche. Oil painting was a rare activity for him, because he was rarely able to afford oil paints.

Though lacking in materials, Bonvin benefited from his elder brother’s guidance. François suggested that he study the Dutch masters and pay particular attention to their ‘meticulous realism and use of outline’. In time, the younger brother would employ sepia-toned ink outlines to produce his own ‘meticulous realism’ in the form of watercolours with startling, quasi-photographic effects.

However, this stylistic innovation did little to enhance Bonvin’s overall quality of life. Forced to work tirelessly at his job as innkeeper, there was precious little time for the artistic vocation. Early morning and sunset were usually the only times at which he could practise his coloured magic.

The online art publication *The Blue Lantern* explores the psychodynamic elements of Bonvin’s *Interior of a House with an Open Door*. This painting has a very claustrophobic feel, which likely reflects its painter’s ongoing sentiments of ‘frustration’ and ‘confinement’. Though the painting, through its ‘open door’, includes a ‘glimpse of a wider world’, this glimpse is ‘obscured by blazing sunlight’.

The early 1860s saw Bonvin marry, start a family, and sink further into poverty. By January 1866 his financial situation had become dire. Carrying as many paintings as he could, he headed to Paris and approached an art dealer. ‘Too dark’, was the dealer’s response. Having been dismissed with these few words, the starving artist was sent on his way, not one franc the richer. Emotionally drained, Bonvin went to a hill that overlooked the plains of Issy. This view had inspired some of his most passionately painted watercolours.

Here, hours later, the painter was found hanging from a tree. If there was any good to come of this demise, it was that a posthumous charity auction of his works raised enough money to spare his family from utter destitution.



Léon Bonvin (French, 1834–1866) *Landscape with a Bare Tree and a Plowman*, 1864. Pen and brown ink, watercolour, and gum Arabic, 18.1 × 16.2 cm. The J. Paul Getty Museum, Los Angeles. Digital image courtesy of the Getty’s Open Content Program.