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The Collected Writings of Salvador Dalí

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The texts introduced in this section amply illustrate the system of mutual reinforcement of art and writing in Dalí's work in the years 1927-9, when his writing was done primarily in Catalan or translated by him from Catalan to Spanish. The dynamics informing this interrelationship were mostly effected by Dalf's attempt to bring into his painted works some of the plastic suggestions found in the poems or poetic texts, as well as by his effort to emulate in his poetic texts some qualities of his painting. For Dali, who had shown from an early age a marked writing ability, it was quite natural to embark in 1927 on a writing career alongside his artistic one. He had written and published a few small texts before, but that year marked the beginning of his close association with the magazine L'Amic de les Arts, to which he regularly contributed literary and critical texts until 1929. "Saint Sebastian" was Dalí's first major published text, and his first effort to furnish an elaboration and commentary,
EARLY POETIC TEXTS oblique though it may have been, on themes and images that appeared in his paintings of the preceding years. As a profession of theoretical and cultural principles and beliefs, it foreshadows much of that which was to preoccupy Dali in the coming years, revealing some of the qualities of his writing style as it evolved in the texts written in Spanish and Catalan in the late 1920s. The essay comprises the culmination of Dali's long and meaningful friendship with Lorca, who played an important role in the development of Dali's thought and art in 1925-7. St. Sebastian is a dominant image in their correspondence, serving Dali as a repository of displaced feelings toward Lorca. It was also a conceptual tool utilized by him in his elaboration of the aesthetic of "Saintly Objectivity," a means of showing in writing that he had developed in his art a nonlyrical technique for conveying "poetic emotion which derives from the purest objectivity," as he wrote in a letter to Gasch (Romero, p. 324). In a letter to Lorca, written in the summer of 1926, he actually evoked the concept of "saintly objectivity, which is now called Saint Sebastian" (Correspondance, p. 52). The import of this assertion becomes clearer when Dali warns against "this nightmare of sensing myself falling into nature, that is, into the mystery, into what is confused, what cannot be grasped . . (p. 53). The aesthetic of objectivity, as Dali develops it in "Saint Sebastian, offers a way of ordering this confusion through the use of "distilled instruments"" that enable him "to concretize what was the most insubstantial and the most miraculous." It is also a way of "distilling" what is confused, what cannot be grasped, in his relationship with Lorca. Dedicated to Lorca, the essay might be viewed as Dali's response to Lorca's "Ode to Salvador Dali" that appeared the year before. Lorca himself waxed enthusiastic over Dali's "prodigious poem, and, in a Letter to Ana Maria, Dali's sister, dated August 1927 (Selected Letters., p. 113), described it as a "new prose replete with unsuspected relationships and veil- subtle points of view." The notion of "counting the waves," applied to painting in the first paragraphs of the essay, illustrates Dali's overriding concern, as expressed in this text, to endow what is insubstantial and immeasurable with the precision and objectivity of scientific observation; an ambition akin to that of measuring the saint's pain with "precision instruments of unknown physics." The mock-serious description of the various instruments, with the "Heliometer for Deaf-Mutes" as its centerpiece, culminates
COMMENTARY ON THE TEXTS "15 in the evocation of "Saint Sebastian's magnifying glass," which was "concave, convex and flat all at once." This instrument of vision, symbolizing the act of looking, a major concern of Dali's at the time - what he often refers to as the "apprenticeship of proper looking" ("Photography: Pure Creation of the Spirit," Section Two) - serves to underline the miniaturist character of the succession of scenes now flowing before Dali's eyes, expressing his lifelong ambition to reveal broad vistas within the confines of small frames.' This highly poetic sequence of scenes is a kind of catalogue list of what Dali considers worthwhile in modern art and culture, betraying his provincial attraction to the trappings of wealth and society - bars and gin cocktails, classy cars like the Isotta-Fraschini - and his longing for far-away places and sea voyages, evoked in relation to mythological images that follow those found in his paintings of the preceding year. This is also where Dali begins waging his antiart campaign, which would persistently preoccupy him until 1929. Modernity is not found, Dali argues, in the pretensions of high art, but rather in the domain of popular culture, in Josephine Baker's rhythm, American musicals, as well as in the clean lines and concrete clarity of the "mass-produced utility," to which, a few months following the writing of "Saint Sebastian," he devotes a whole essay (Section Two). To this vision of modernity he opposes the kind of art that is "sublime, deliquescent, bitter, putrefied," and the whole world of "putrefaction" - a central concept in his writing of the coming years. "Saint Sebastian" may be viewed as defining a turning point in Dali's art, following a period of several years during which Dali experimented with a variety of modern, if not quite contemporary, styles. Its publication preceded Dali's work on his Proto-Surrealist canvases, Apparatus and Hand and Honey Is Sweeter than Blood, both completed in the fall of 1927, whereas these, in their turn, led the way to Dali's Surrealist works of 1929. It is steeped in the tenets of Metaphysical art, hardly offering any overt references to Cubism, Purism, nor to Picasso or any other cubist painter.6 The description of the saint and all those "exact instruments" comes close to a verbal rendition of a de Chirico painting. Another aspect of de Chirico's art that seems to attract Dali is related to the objects of modernity that often crop up in de Chirico's paintings amidst the trappings of antiquity, the statues, and arcades: trains, factories, strange apparatuses, or the Petit Beurre biscuits to which Dali refers directly in the essay.
EARLY POETIC TEXTS  Whereas the exposure to de Chirico's work enhanced the visual strength of the description of the apparatuses and the figure of Saint Sebastian, the text itself, in its turn, may have suggested to Dah some new and exciting plastic possibilities. De Chirico provided him with the infrastructure for Apparatus and Hand and Honey Is Sweeter than Blood, and his visual impact is also apparent in the "apparatuses" found in these works, as well as in their harsh, strong light and dark shadows. The de Chirico infrastructure in these paintings appears to be populated by elements having stylistic affinity with Miró and Tanguy (although they- are not necessarily derived from them directly)' These forms -- small and curious organisms, needlelike rods, isolated body parts - whose density and crowding is verbally evoked in certain passages of "Saint Sebastian," become indispensable for Dah's unifying vision in the texts to come. What is most apparent in Dali"s texts following "Sant Sebastià- in the last months of 1927 - both poetic and discursive or theoretical - is a new sense of freedom, a desire for complete liberation from the constraints of tradition, with the writing becoming more extravagant and extreme in its ambition to transpose these recent paintings. It was, again, the influence of the poet Lorca that proved to be paramount in shaping the evolution of Dalí's painted and written work, not only in the period leading to "Saint Sebastian" and the Proto-Surrealist works of 1927, but also, at least for a while, in the following months. Lorca's influence is most apparent in the visions of blood and mutilation and the highly imaginative flow of images.' Such visions are fully communicated by "Mv Girlfriend and the Beach" (one of the "Two Pieces in Prose'"), accompanied by evocations of "tiny- nickel apparatuses," the "plaster of snails, and "pitiful and knocked-down beasts" - the "small things" constituting the unifying vision in many of Dalí's texts. It should be added that, with painting and poetry becoming quite interchangeable in the autumn months of 1927, the profusion of "small things," presented in often unfocused listings or cataloguing in the poems and poetic texts, reveals a close analogy to the equally unfocused composition, indeterminate spatial definition, multiple details, and scattered images of a painting such as Cenicitas, completed early in 1928. The world of "small things" is intimately related to Dalí's own person and to his immediate environment. It consists of ants, hairs (at times perceived singly), parts of the human anatomy; there are also things found on the beach, where Dali spent
COMMENTARY ON THE TEXTS "17 his summers, such as fish, fish spines, sea urchins, snails, seashells, cork, stones of varied colors and shapes (e.g., in "Poem of the Small Things" and "Fish Pursued by a Bunch of Grapes'".). These "small things" undergo incongruous metamorphoses of matter; they are the protagonists of a dialectic involving the juxtaposition of hardness and softness (needles and "soft" nickels; navel and teeth) and the presentation of hard objects as ... etc." - a continuous obsession of Dalí's in the coming years. Putrefaction, indeed, becomes part of a whole array of scatological concerns reflecting Dalí's effort to find a formal expression of his erotic vision through the more innocuous device of symbolic association. A marked development in Dah's use of scatological imagery is apparent early in 1929, in a poem such as "With the Sun," which exhibits a growing tendency to employ imagery of a pronounced scatological and repulsive nature, consisting of the evocation of formless things like blobs of spittle or mucus, that attain the character of firmer things. This is also apparent in "A Young Man," a text that amply evokes the incongruous hairs with which Dalí's paintings abounded at the time. The scatological imagery in this text, combined with
was standing immobile next to the shadow of a nose which I was about to scoop with a spoon from the palm of my hand, where this nose had tarried probably—because of the word BORRISSOL written on all the labels of the small packages of noodles, and since the latter have a great affinity with the shadows of noses, mainly because the tips of the said noodles, as this has been the case, slip out of the package, imitating precisely the combs of the seed of a flea. On this same table, an endless number of bread crumbs, each with its small minute hand, glistened in the sun like mica. There were so many of them that I found it difficult to place my elbows without crushing some, and more difficult still to avoid crushing the countless small luminous glands carried along by truly a multitude of large winged ants, at a pace almost identical to that of the bread crusts. But that was not all: In addition to all kinds of snails, shells, mother-of-pearl, sea-urchin spines, reeds, feathers, pieces of glass, hairs, almond peels, egg shells, eyelashes, corks, etc., the table was also covered in disarray with a large number of floats from nets, enormous decomposed horns, rotting donkeys, rotting cows, rotting giraffes, rotting camels, rotting she-camels, etc., etc.. etc. I was forced by all this once and for all not to try to lean on the table, but to intertwine my hands at the back of my neck. But before placing myself in this dignified posture, as I was going to hold the olive between the thumb and the forefinger, in order to bring it closer to the small acorns where it would have more sunshine, the latter was transformed into a ball of smoke and disappeared. All this greatly inspired me and I sang: SUGAR DISSOLVES IN WATER, BECOMES TINGED WITH BLOOD AND JUMPS LIKE A FLEA.
SAINT SEBASTIAN was also directed at Lorca's poetry. His own poetic texts of 1928-9 indeed reveal almost complete rejection of metaphors and a continuous insistence on the presentation of "facts," however irrational they might appear, such as the evocation of a grasshopper that is "made up of more than 100,000,000 tiny swordfish; if he is blown on, the tiny swordfish scatter away in the air" ("With the Sun"). These developments can also be seen in terms of Dalí's estrangement from Lorca, with Buhuel progressively taking the lead as his close companion and collaborator. Consideration of their poetic and narrative forms in relation to their respective contribution to Un chien andalou will be offered in Section Four.

Heraclitus tells us, in a fragment collected by Themistius, that it pleases Nature to hide itself. Alberto Savinio believes that this same selfhiding is a phenomenon of modesty." It has to do - so he tells us - with an ethical reason, for this modesty is born of the relationship between Nature and man. And he finds this to be the primary cause for the engendering of irony. Enriquet, a fisherman from Cadaqués, his own words, when, one day, looking at a sented the sea, he observed: "It's the same. because there the waves can be counted." told me the same things, in picture of mine which repreBut it's better in the picture, Irony could begin in such a preference as well, if Enriquet were capable of moving from physics to metaphysics. Irony, as I have said, is nakedness; it is the gymnast who hides behind the pain of Saint Sebastian. And it is this pain too, because it can be counted. PATIENCE There is a patience in Enriquet's rowing that is a wise mode of inaction; but there is also the patience that is a mode of passion, the humble patience in the maturing process of the paintings of Vermeer of Delft, which is the same mode of patience as that of the ripening of fruit trees.
+ EARLY POETIC TEXTS There is another mode still; a mode between inaction and passion, between Enriquet's rowing and Van der Meer's painting, which is a mode of elegance. I am referring to the patience in the exquisite death throes of Saint Sebastian. DESCRIPTION OF THE FIGURE OF SAINT SEBASTIAN The black and white marble paving of the staircase made me realize that I was in Italy. I went up. At the top was Saint Sebastian, tied to an old cherry-tree trunk. His feet rested on a broken capital." The more I observed his figure, the odder it seemed. Nevertheless, it seemed to me as if I had known it all my life, and the aseptic light of the morning revealed every small detail with such clarity and purity that it was impossible for me to feel perturbed. The Saint's bead was divided into two parts: one, made of a material similar to that of a jellyfish, was held up by an extremely fine circle of nickel, the other was filled by half a face which reminded me of someone very well known; from this circle there emerged a support of a blinding white plaster cast which seemed like the dorsal column of the figure.''

The arrows had all marked on them their temperature and a little inscription engraved on steel which read: Imitation to the Coagulation of Blood. In certain parts of the body, the veins appeared on the surface with their intense hues of blue of a Patinir" storm, describing curves of painful voluptuousness on the pink coral of the skin. Having reached the Saint's shoulders, the directions of the breeze left their impressions there as if on a sensitive plate. TRADE-WINDS AND COUNTER-TRADE-WINDS On touching his knees, the rare air was checked. The martyr's halo was like rock crystal, and, in his hardened whiskey bloomed a rough and bleeding starfish. On the sand covered with shells and mica, precision instruments of unknown physics projected their explicative shadows, offering their crystals and a hunins to the disinfected light. Some letters drawn by Giorgio Morandil" indicated: Distilled Instruments. THE SEA AIR Ever, half-ininute there carne the smell of the sea, constructed and anatomical like the pieces of a crab.
in relief: Saintly Objectiriitj%. On a crystal wand with a numbered scale, one could read further: Measurentent of the Apparent Distances between Pure Aesthetic Values, and, on the side, on a very thin test tube, the following subtle notice: Apparent Distances and Arithmetical Measurements between Pure Sensual Values." This test tube was filled up to its middle with sea water. In Saint Sebastian's heliometer there was neither music nor voice, and, in some sections, it was blind. These blind spots of the apparatus were precisely those matching its sensitive algebra, and the ones intended to concretize what was the most insubstantial and the most miraculous. INVITATIONS TO ASTRONOMY I brought my eye closer to the magnifying lens, the product of a slow distillation that was numerical and intuitive at the same time.
"EARLY POETIC TEXTS Each drop of water, a number. Each drop of blood, a geometry. I looked. To begin with, the caress of my eyelids on the wise surface formed by calculation. Then I saw a succession of clear sights, perceived in such a necessary disposition of measurements and proportions that each detail appeared to me like a simple and eurhythmic architectural organism. On the deck of a white packet-boat a girl with no breasts taught sailors satiated with the south wind to dance the black buttonz."

Aboard other ocean liners, dancers of the Charleston and blues saw Venus each morning in the bottom of their gin cocktails, at the time they had their pre-aperitifs. "There was hardly any vagueness in this, with everything seen clearly, with the clarit`- of a magnifying glass. When my eyes lingered on any detail, this detail grew bigger as in a cinematographic close-up, and achieved its highest plastic property. I see in the nickeled headlight of an Isotta Fraschini=° a girl playing polo. I do no more than let my curiosity lead me to her eye, which then occupies the whole field of vision. This single eye, suddenly enlarged to become a sole spectacle, is the whole depth and the whole surface of an ocean on which sail all poetic suggestions, and where all the plastic possibilities are stabilized. Each eyelash is a new direction and a new quietude; the oily and tender mascara forms, under microscopic enlargement, precise spheres amidst which may be seen the Virgin of Lourdes and Giorgio de Chirico's painting Evangelical Still Life (1926).=' And as I read the delicate letters engraved on the biscuit, Superior Petit Beurre Biscuit my eyes filled with tears. An indicating arrow, and beneath it: Direction Chirico, Toward the Limit of a Metaphysics. The extremely thin line of blood is a silent spread-out plan of the underground railway. I don't want to proceed until the life of the radiant leukoc,ti-tes and their red ramifications are converted into a little spot, passing speedily through all the phases of their decrement. One can see once again the eye in its primitive dimension at the depth of the concave mirror of the headlight, now like an unusual organism in which swim the precise fish of the reflections in their watery, lachrymal medium. Before continuing to look, I dwelled again on the details of the Saint. Saint Sebastian, free of symbolism, was a fact in his plain and unique presence. Only with such a mode of objectivity is it possible to go on
SAINT SEBASTIAN "23 observing with calm a stellar system. I renewed my heliometric vision. I realized that I was moving within the antiartistic and astronomical orbit of the Fox Morietone newsreels. The spectacles succeed one another, simple facts giving rise to new lyrical states. The girl in the bar plays Dinah'23 on her little phonograph, while preparing gin mixtures for the motorists, inventors of subtle blends of games of chance and black superstition in the mathematics of their engines. At the Portland racetrack, the race of the blue Bugattis, seen from the airplane, acquires the dreamy movement of hydroids descending in a spiraling motion to the bottom of an aquarium with their parachutes open. The rhythm of Josephine Baker" in slow motion 25 coincides with the purest and slowest growth of a flower produced by cinematographic accelerated motion. The cinema breeze, again. Torn Mix's" white gloves with touches of black, pure like the latest amorous interlacements of the fish, crystals and stars of Marcoussis.27 Adolphe Menjou,2a in an anti-transcendental ambiance, offers us a new dimension of the dinner jacket28 and of ingenuousness (by this time enjoyable solely in cynicism). Buster Keaton30 - here is Pure poetry, Paul Valéry!31 - postmachinist avenues, Florida, Corbusier, 12 Los Angeles. The pulchritude and eurythmics of the mass-produced utility, aseptic and antiartistic displays, concrete, humble, live, joyful, comforting clarities, to oppose art which is sublime, deliquescent, bitter, putrefied.... Laboratory, clinic. The white clinic takes shelter around the pure chromolithography of a lung. Within the crystals of the vitrine, the chloroformed scalpel sleeps recumbent like a beauty sleeping in a wood of impossible interlacements of nickels and Ripolin enamel. The American journals offer Girls, Girls, Girls33 for our eyes, and - under the sun of Antibes - Man Ray34 obtains a clear portrait of a magnolia, affecting our flesh more than the tactile creations of the Futurists.35A shop window of shoes in the Grand Hotel. Tailors' dummies. Dummies quiescent in the electric splendor of shop windows, with their neutral mechanical sensualities and disturbing articulations. Live models, sweetly stupid, who walk with the alternating rhythm and opposing movement of hips and shoulders, clasping unto their arteries the new, reinvented physiologies of their costumes.
in relief: Saintly Objectiritj%. On a crystal wand with a numbered scale, one could read further: Measurament of 24 + EARLY POETIC TEXTS

PUTREFACTION The other side of Saint Sebastian's magnifying glass corresponded to putrefaction. Everything seen through it was anguish, obscurity, and tenderness, even; tenderness, yet, because of the exquisite absence of spirit and naturalness. Preceded by I don't know what lines by Dante, I got to see by and by the whole world of the putrefieds: "cry-baby transcendental artists, removed from all clarity, cultivators of all germs, ignorant of the precision of the graduated double decimeter; families that purchase art objects to be placed on top of the piano; the public-works employees; the associate committee member; the university professor of psychology.... I didn't want to go on. The thin mustache of a clerk at the counter moved me. I felt in my heart all its exquisite, Franciscan and highly delicate poetry. My lips smiled in spite of having the desire to cry. I lay down on the sand. The waves reached the shore with the peaceful murmurs of Henri Rousseau's Bohémienne endormie." "Sant Sebastià," L Anúc de les Arts (Sitges) 2(16) (July 31, 1927): 52-4 Two Pieces in Prose For Lluis Alontarrn'aj$ MY GIRLFRIEND AND THE BEACH "Honey is sweeter than blood" Right at this moment. on the beach, the printed letters of the daily newspaper are eating up the torpid donkey, which is rotten and clean like mica. We will go near the place where pitiful and knocked-down beasts are perishing, having burst a little vein in a flight that grinds and sweats small serum drops. There we will break the plaster of snails, until we find those containing tiny nickel apparatuses, as sweet as honey, and lightly feverish from the limpidity of their own articular perfections. Now that I am sweating under the arms, I'll let the gentle air expire in its sponge, the air that all the apparatuses on the beach exude by letting loose the joy of the flying breasts, red and warm, that drip blood. My girlfriend is sprawled with her extremities tenderly dissected, full
TWO PIECES IN PROSE t 25 of flies and small helices of aluminum that flock to her semi-vegetal naked body, which is anointed with all the mascara I gave her on her birthday. My girlfriend has adorable ears. My girlfriend's body is full of small holes and is as transparent as dry leaves that have been perforated with a brush and viewed against the light. One morning I painted with Ripolin a newly-born baby which later I let dry on the tennis court. Two days later I found it bristling with ants that made it move in the anesthetized and silent rhythm of sea urchins. Right away I realized, nevertheless, that this newly-born infant was nothing other than my girlfriend's pink breast, eaten up in a frenzy by the metallic and brilliant thickness of phonograph needles. Nevertheless, this was not her breast after all, but the small pieces of my cigarette paper, nervously grouped near the magnetized topaz of my fiancée's ring. My girlfriend loves the dormant delicateness of lavabos and the softness of the very fine incisions of the surgeon's knife in the curved pupil, dilated for the extraction of a cataract .4' My girlfriend trains every morning with a punch-ball. 42 I keep in my notepad an unsettling x-ray of my girl-friend's skeleton, in which she looks more slender and beautiful than in her best photographs, wearing her light and transparent clothes. The jewels and the platinum mounting of a tooth, devoid of reflections, swim within the icy panes - clouded and matte - of the x-ray aquarium, with an arrested fixity that is extinguished and astronomical. Today, because we are very happy, we shall go to the beach in order to explode the most painful fibers of our physiologies, and, with the contracted surface of little apparatuses and sharp corals, rip the most feeble pulse of our membranes. Contracting our nerves and pressing our pupils with the tips of our fingers, we will feel the guttural joy of our veins cracking, and the thousand sounds of our blood leaping under the pressure of each new wound, with agile and live rhythms that are sweeter and more joyous than the most bleeding syncopations of the Revelers .43 CHRISTMAS IN BRUSSELS44 (An Ancient Tale) "Above the roofs there are little animals with baby faces." A hair in the middle of the eye. I lend my handkerchief so that Anna can extract it by its point. A wide open eye with a hair across it.4' Afterward, Anna, you must bring the preserves and more firewood. It is not yet six o'clock. A hair in the eye; in the depths of the eyes there is a mask of
no, it was a bear begging alms in the Jewish Quarter." The salt and the pepper, the crib - the pesetas. They count pesetas on the counter in the pub. A humpback is counting pesetas on the counter. Pesetas. Crossing the sugared bridge, the poor bear with his tongue wipes his clogs clean from the snow. They made the bear go in and put it to bed. The other year, a kilometer from the village, the telephone operators stoned eight little children. There is still blood on the wall of the poorhouse. Hieronvmus Bosch, aided by a devilfish 4' has lit a green fire, with branches and hairs, in the center of a frozen lake and is now warming his hands. The sky at dusk is tinged with a cloudy color it was now the day after. When Anna opened the door to take the herb infusion to the bear, it had disappeared and there remained in the bed only a hair.

"Dues proses" (La nieva ainiga i la platja; Nadal a Brusselles [Conte antic]), L Aniic de les Arts (Sitges) 2(20) (November 30, 1927): 104
POEM OF THE SMALL THINGS

"27 Poem To Lydia of Cadagrcésa$ A quiet ear over a small upright wisp of smoke indicating a shower of ants over the sea. Near the cold boulder there lies an eyelash. A torn piece of flesh signaling bad weather. There are six breasts lost inside a square water. A putrefied donkey buzzing with small minute-hands representing the beginning of spring. There is a navel placed in some spot with its tiny white teeth like a fishbone. A dry crab on a cork indicating the rising of the sea. There is a moon-colored nude carrying its nose. A bottle of Anisette lying horizontally on a hollow piece of wood, simulating sleep. There is an olive's shadow on a crease. Cadaqués, 1927. "Poema: a la Lydia de Cadaqués," La Gaceta Literaria (Madrid) 28 (February 15, 1928): 5 Poem of the Small Things To Sebastià Gasch," with all antiartistic delight There is a very small thing placed on high in some spot. I am pleased, I am pleased, I am pleased, I am pleased. The sewing needles plunge into small nickels soft and sweet. My girlfriend has a hand of cork full of Parisian fine lace. One of my girlfriend's breasts is a calm sea urchin, the other a swarming wasp's nest. My friend has a knee of smoke. The small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small charms, the small
THERE ARE SMALL THINGS, STOCK-STILL LIKE A LOAF OF BREAD "Poema de les cosetes," L'Arnic de les Arts (Sitges) 3(27) (August 31, 1925): 211

Fish Pursued by a Bunch of Grapes

That fish and that bunch of grapes were nothing more than very small things, yet small things rounder than most, and were kept up quietly in their place. There are small things that are shooting stars, that get altogether wet when their place is being changed. That small thing, which was a shooting star, staved on the table. There are small things that are flat; there are small things that stand on one leg. The others are merely a hair, the others had been salt. The fish in question had been fine salt. This fine salt glistened and was brought to Europe in the hairy of a frizzy coat of an Eskimo, left in the stern of that yacht that bore the name of an island. This fine salt is a fish now, thanks to a very-special check. On the beach there are eight pebbles: One is the color of a liver, six are covered with moss, and one is very smooth. There is also a damp cork that dries up in the sun; there is a round hole in the cork in which nest feathers. Alongside the cork, a tender reed, split in its midst, is placed in the sand. All these together are nothing more than a small bunch of grapes, swift and hasty. The pebbles are none other than its sweetness; the livercolored pebble, its venomous sweetness; the others covered with moss, the six new and latest phonograph records; the cork, its skeleton. the feathers, the seeds; the tender reed split in its midst, its wings; and the smoothest pebble of them all, do I still have to say that all this has to do with the most bleeding blues"' that my girlfriend sang to me the other afternoon, her eyes crossed and her nose puckered, like a small animal? It was this same bunch of grapes, submerged at the bottom of a goblet of champagne, that evoked in me the clarity of the vines of Cadaqués. I tried to make this small fish understand, by means of the light
FISH PURSUED BY A BUNCH OF GRAPES "29 trembling of my cards and, for all that, without interrupting the poker game with Baroness X," how over there toward the end of August, when the air stands still, one hears the sound made by the sweetening of the vines, a sound resembling the sound of rain coming down on small partridges. It was at this very moment — perhaps because of the agitated flickering of the jewels of the said Baroness, caused by the momentary recollection of the origins of the fine salt of the fish — that the bunch of grapes launched itself, excited and swift, in pursuit of that fish. The latter skillfully transformed itself into a diamond in my fiancée's ring, fled by hiding in her finger, and was vertiginously carried away by a car which I drove myself. The small bunch of grapes decided then to adopt a different form of speed, the same one he had seen taken by the pits of peaches during the long periods in which they had to remain locked up in empty places. He then started to diminish his size, thus becoming a very small bunch of grapes, of which finally there remained only a cluster of pits which kept on flying, suspended like a small and frantic constellation of bird shot. From moment to moment there grew the number of cars filled with outlaws following us with their shots; the outlaws had woolen caps on, and some wore goggles against the wind; the road a flageolet with eight holes; in each hole there was a very small rotten donkey. We hear their motors close behind us. We throw out the whiskey bottle. The ground bristles up with Gillette blades. A grape seed is their eyes. We hear the black gallop of their horses. We cast off the fan made of feathers. The road is a river of blood. We hear the red gallop of their horses. Two raisin pits are a fine salt. We throw the tube of rouge. Snow. We hear the sliding of their sledges. Finally you unfastened and threw off your silvery ball gown, and a vast sea illuminated by the moon distanced us from our enemies. The very small salt wished to explode like ash. Now, if you wish to, we could continue the kiss interrupted at the dancing. 52 But is it not the afternoon? Isn't the sun still high? The finest herbs have one side lightened up, with the other side shadowy like the planets. There, at the back of the house, I know a spot with a small dry beetle. An olive is motionless on a pebble. If I squeeze your fingers, I crush the seeds in the bunch of grapes I have for an afternoon snack; and if I wish to remind myself of your legs,
SECTION ONE Early Poetic Texts The Catalan Period (1927-1929) "Saint Sebastian" (L'Amic de les Arts, 1927) "Two Pieces in Prose" (L'Amic de les Arts, 1927) "Poem: To Lydia of Cadaqués" (La Gaceta Literaria, 1928) "Poem of Small Things" (L'Amic de les Arts, 1928) "Fish Pursued by a Bunch of Grapes" (L'Amic de les Arts, 1928: L'Amic de les Arts, 1929) ".. Have I Disowned, Perhaps? .. (L'Amic de les Arts, 1928) .. A YOUNG MAN" (L'Amic de les Arts, 1929) "With the Sun" (La Gaceta Literaria, 1929) "A FEATHER" (La Gaceta Literaria, 1929) THE TEXTS INTRODUCED IN THIS SECTION amply illustrate the system of mutual reinforcement of art and writing in Dalí's work in the years 1927-9, when his writing was done primarily in Catalan or translated by him from Catalan to Spanish. The dynamics informing this interrelationship were mostly effected by Dalí's attempt to bring into his painted works some of the plastic suggestions found in the poems or poetic texts, as well as by his effort to emulate in his poetic texts some qualities of his painting. For Dalí, who had shown from an early age a marked writing ability, it was quite natural to embark in 1927 on a writing career alongside his artistic one. He had written and published a few small texts before, but that year marked the beginning of his close association with the magazine L'Amic de les Arts, to which he regularly contributed literary and critical texts until 1929. "Saint Sebastian" was Dalí's first major published text, and his first effort to furnish an elaboration and commentary,
... HAVE I DISOWNED PERHAPS? ... + 31 IN THE HEADS OF SMALL FISH THERE IS ALSO A SMALL MASK OF A HAIRY BEAST LOOKING AT ME! ALL THE FACES BEAR THEIR NOSES! THE VERY WHITE AND SHARP TEETH OF NAVELS MAY UNFOLD LIKE THE WINGS OF BEETLES. Then I continued I KNOW WHERE TO GO DOWN FOR THE TOILETS OF THE REGINA BAR IN MADRID! I KNOW WHERE TO FIND A SMALL ANCHOVY you've brought a lot of harni upon yourself with the manicure, you've feigned very strange wounds on your knees.... This afternoon all the records of Jack Smith'' have been broken after the first chords played on the piano, before he could start singing.... Do you remember? But are you the one who was my friend? Or has
The idea of minute hands made of millet (PRODUCED, ONE SHOULD ASSUME, BY SPECIALISTS IN THIS MATTER) had not ceased from coming back to my thoughts with great intensity while following quite different paths. However, something resembling the flesh of certain pachyderms ended up by blocking my view of hairs positioned on a finger tip. "How soft is all this!" I said, referring to these hairs (THAT CERTAINLY WERE ERECT LIKE NEEDLES). Immediately, these soft things that we habitually leave by themselves in places (LITTLE CHILDREN) let out a long and tense cry which resonated steriley in this hour of the evening, since it could not have been grasped by anyone. It was the flesh that hurt them, burned them, since they had a thin open blister close to the sphincter which was traversed by a hair. Yes, truly, a hair that was erect like a needle. Through a microscope this hair turned out to be a row of fleas, each one made up from an infinite number of small sea urchins and each end of the sea urchin was a row of . . . etc., etc., etc. Having paid my bill, I proceeded. A figure has now bent down in order to arrange the cages (PLACE THEM SO AS TO LEAVE SPACE IN BETWEEN THEM, COVERED TO THEIR MIDST WITH CORK DUST). Each time that, from a large heap of sponges, one was taken off the top, these below got thicker (THE PHENOMENON OF ELASTICITY). Finally-, when the only one left at the bottom was flat as a hand, it became round and filled up with holes. This particular sponge was separated by 1 meter and 35 centimeters from the heel of a shoe worn by a person, standing upright in front of a beautiful rotting mouth (FULL OF
WITH THE SUN + 33 SMALL INFECTED BLISTERS). But right away the person changed position and moved the leg backwards; the distance then between the sponge and the heel of this person's shoe became 1 meter and 40 centimeters; next, the person moved almost imperceptibly and the distance between the sponge and the heel of the above-mentioned person became 1 meter and 38 centimeters; by the end of a quarter hour, the distance between the sponge and the person's heel was again 1 meter and 35 centimeters; half of a quarter hour later the distance was 2 kilometers, and the straight line between the sponge and the heel of this person's shoe was broken, that is to say intercepted, at that time, by 250 feminine sexes and 300 masculine ones - I should also note the no less chancy interposition on the above-mentioned straight line by an olive resting upright and alone on a bar table. Extending indefinitely the ideal (?) line uniting the sponge and the heel of the person's shoe, at a distance of exactly 80,000 kilometers from the sponge, another olive was found, resting upright as well on a rock in Cadaqués (a village on the sea, province of Girona).57 BUT ALL THIS DOES NOT GET ME VERY FAR. Indeed, far from the relative and invalid notion of distances, I came to be guided by the contemplation of a magnificent head of a girl having the skin on her skull stripped in vertical fringes of red and fresh live flesh, hung down on the collar of a very thin leather coat. The girl stopped to observe, at the interior of a strange shop, a young man of a perfectly normal appearance, who, despite his insignificance, could, however, be taken for a symbol of the most passionate and turbulent poetry; this young man had just raised his arms....

"UN JOVE d`aspecte perfectament normal, peró que inalgrat de la seva insignificança podria ésser pres com a símbol de la més apassionada i turbulenta poesia ...... L`Alnic de `es Arts (Sitges) 4(31) (March 31, 1929): 1314 With the Sun With the sun a small cornet is born to me out of a handful of more than a thousand photographs of little dry asses. With the sun, near an empty, damp place, sing 6 blobs of spittle and a small snoring sardine.
"EARLY POETIC TEXTS With the sun, there is a small milk, upright above the anus of a mollusk. With the sun, two small toothless sharks are born to me under my arms. With the sun, there is a mucus standing up at the edge of a curbstone. And another mucus, standing up on my fingertip, ready to fly away, And another mucus, upright 20 meters away, on a stone that looks like a monument to parrots, And another mucus, calm on a moth 40 meters away, that is a happy song, And another dry mucus that is a curve, And another flying mucus that is a tailor costume, And another cramped mucus that is the history of a walnut, And another mucus, given to drink, that is the sounds of the European war. When itas sunny, when it's sunny, when it's sunny, when it's sunny, when it's sunny, when it's sunny! When it's sunny, I make pretty castles With cork painted red. With colored feathers, With saliva, With the hairs of my family's ears, With the vomiting of happy animalcules, With the lovely frames of artistic pictures, With the excrements of singers, of dancers, of goats, of lovers of chrysanthemums, of dry beasts. I make this castle expressly for it to be inhabited by a strange couple consisting of an old grasshopper and a small cinder from a cigar. The grasshopper is made up of more than 100,000,000 tiny swordfish, if it is blown on, the tiny sword fish scatter away in the air, and there remains from them only an ancient and extremely slender hairy fountain pen." As for the cinder, do I still have to hint that this has to do with an ordinary MUCUS? "Con el sol." La Gaceta Literaria (Madrid) 54 (March 15, 1929): 1
A FEATHER " 35 A FEATHER, that is no FEATHER, but an exceedingly small herb, representing a sea horse, my gums upon the hill, and at the same time a lovely spring landscape There is a dry staghead placed on the moss, out of the staghead comes a small hog then another small hog then another small hog then another small hog then a small stag green like a frog then another small hog then another small stag green like parsley then again three small pigs and then another stag and this small stag's horns get tangled up but it moves its legs the legs roll over a barrel of fresh straw but the barrel of straw rolls away because underneath passes a river and the current carries off the barrel on arriving at the cascade it drops on top of branches and it sprouts fluff on the following morning the barrel nests a multitude of small photographs which display small colored parasols on which are painted famous lakes." Downstream lives a mucus in a cabin. It does not wish for any ornament save for a small but very clear photograph of a squirrel and in place of the lavabo, as the sole piece of furniture a freshly peeled almond that hangs on a string in the middle of the ceiling." This is the time of pretty landscapes of pretty landscapes composed of 10,000 small artistic crystal urns
is this a cause to be sad? must I perhaps pull out my hair? would it be right to dance a pretty ballet? ballet that is not very straining? Why wait for the foam to settle on the smooth rocks if it so happens that the clouds live in the feathers inside the smooth rocks but the clouds, the foam, the smooth rocks are nothing but an ancient and known landscape where I lived my adolescence my lips, my eyes, lost among the pebbles my head of hair imitating the gestures of the stones watched over solely by a watchful olive joyous like a violent kick in the ass. "Una pluma, que no es tan pluma, sino una diminuta hierba, representando un caballito de mar, mis encías sobre la colina y al inismo tiempo un hermoso paisaje primaveral," La Gaceta Literaria (Madrid) 56 (April 15, 1929): 4
"Autumn Salon" (L Amic de les Arts, 1928) "The Photographic Data" (Gaceta de les Arts, 1929). . . Always, Above Music, Harry Langdon" (L Amic de les Arts, 1929) Ost of Dalí's discursive or critical writing in 1927–8 (or later, for that matter) appears—tinder the guise of a more or less objective critical effort—to bear on his own artistic experimentation and those stylistic directions and influences that might be found in his own work. Nevertheless, it is also very apparent that, with his writing utilized "politically," as a means of carving for himself...
+ ART AND THE RHETORIC OF ANTIART a central position in the front ranks of the Catalan avant-garde, Dalí's rhetoric, focusing on antiartistic and modernist attitudes, bore only partially on his painting, and remained largely a naked bid for the freedom and power of the written word. Dalí's utilization of his writing as a "political" tool intended to promote his own work had begun with the essay "Saint Sebastian" (Section One), which also marked the beginning of his association with the magazine L'Amic de les Arts, an organ for a group of Barcelonese intellectuals of avant-garde leaning. Dalí's revolt against all that was traditional, hackneyed, and respectable was given a seal of legitimacy by his activity within a group of likeminded writers and intellectuals. The new freedom experienced within this group, as reflected already in "Saint Sebastian," undoubtedly contributed to an "antiart" mood conducive to Dalí's efforts to break away from all influences. It also helped liberate him from any compunctions he may have felt about the direction taken by his own art. Antiart, thus, appears to be a dominant concept in the rhetoric he began employing early in 1927. His own protestations notwithstanding, Dalí was not averse to art as such, and the term "antiart" simply served the useful function of distinguishing authentic art from "fake modernity." Thus, while denouncing art and artists in general (pronouncing at the Sitges "meeting," for instance, that artists should be considered as an obstacle to civilization), in the "Yellow Manifesto" ("Catalan Anti-Artistic Manifesto"), he could still acclaim artists such as Picasso, Gris, Ozenfant, de Chirico, Miró, Lipchitz, Brancusi, Arp, etc. In order to untangle the various strands comprising his newly emergent aesthetics, we should consider briefly his own stylistic development in 1927-8. Dalí's work of late 1926 and early 1927 combined two distinct stylistic influences, one deriving from Metaphysical painting, and the other referring to Picasso's and Gris's still-lifes from about 1915 to the mid-1920s. From Metaphysical art, Dalí drew the placement of objects, with their deep shadows, in isolation in a receding space. A Cubist structure, the use of silhouettes, cut-out forms, and flat color surfaces – all these betray the influence of Picasso and Gris. In paintings such as Still-Life (Invitation to Sleep) (1926) or Still-life by- Illative, l'Ioonlight (1926), the two influences are inseparable. Although the Cubist elements dominate early 1927 works such as Fish and Balcony, Still Life by Moonlight, in Apparatus and Hand and Honey Is Sweeter than Blood, done in the last months of 1927, Picasso is already being superseded to a
COMMENTARY ON THE TEXTS • 39 marked extent by de Chirico. De Chirico's influence is apparent in the harsh and strong light and dark shadows, as well as in their spatial conception. This influence, however, is quite short-lived; Picasso's influence resurfaces in Dali's "Bathers" of 1928; these, as well as other works of 1928, also exhibit stylistic affinities with Tanguy, Miró, Ernst, and Arp. As I have pointed out before (Section One), "Saint Sebastian" is wholly steeped in the tenets of Metaphysical art, and there is no overt reference in it to Cubism, to Picasso, or to any other Cubist painter. Dali, however, may have had some reservations the most disturbingly concrete hallucinations, did not have a vocation for sainthood and today he has given himself over to vice, to the innocent vice adopted by some young people in Paris under the name of "Surrealism." In the meantime, the Cubist painters, skeptical regarding the Italian spiritualist mysticism, avid solely for the immediate and tangible possibilities lying within reach of their own hands and masters of the purest and most disinfected poetry, found the consummation of their physical and geometric abstraction with the miracle at their fingertips. These painters attained the soul by a path of idealistic logic and economy, an idealism that always means sensual-geometric figuration as opposed to the dematerialized algebra involving every principle of any metaphysical system. The Italian Metaphysical Movement has set out from the spiritual fact, a consequence of physical miracle whose aspects lie on an immaterial plane, thus forming a new "spectral" fact, in order to attain the maximal quasi-erotic concretion of the sense of touch. The Cubists, on the other hand, setting out from this idealist-sensual touch, found there a pure and new manner of spirituality. Lorca is one of those who arrive at this new form of miracle through the path of maximum incredulity, since he cannot believe even in his own hands, as long as it would not be in order to turn the physiological and non-concrete tables on one leg. All that poetry—found with the hands rather than with the heart, with the patience of a watchmaker, allowed Lorca to depart from that poetry and go to the limits, which, since for him they cannot be those of the hands, must be those of music. Lorca's aphrodisiac instinct takes precedence over his imagination. His spirit always plays a secondary role. It is quite apparent when the imagination takes precedence in his drawings: these consequently remain pure illustrations, more or less charming in a popular child-like sort of way. The poetic system of Lorca's drawings tends toward an organic immateriality preceded by the finest physiological calligraphy. Lorca, who is totally Andalusian, has a very ancient sense of coloristic and architectonic relations based on the uncontrolled, harmonious asymmetry that characterizes the purest plastic creations of the Orient. One of Lorca's best sketches, the "Water Drop," for example, seems infiltrated by the purest, most exquisite oriental poisons: those subtle,
ART AND THE RHETORIC OF ANTIART are moved by it. The art critics, on the contrary, do not understand it at all and say that it does not move them. At best, they find it to be interesting, believing often in its mystifying possibilities and in the constant presence of irony. In my essay entitled Saint Sebastian, which appeared on the pages of this magazine, I spoke about irony, not in the English sense of the term, but as a very old concept which - following Alberto Savinio - I attributed to Heraclitus. This elevated concept of irony is the equivalent of naked reality. It is in this sense that irony may be seen as present in my works, never in the sense of roguish wit recently ascribed to me by Rafael Benet. As for myself, so-called artistic painting is a matter of indifference to me, nor does it move those who have been cured or freed from the infection of art. Only people who are clever and well informed manage to understand it, those who, with their copiousness of profundity and experience, can grasp the sensual lavishness, the succulent matter, the pearly lyricism, and the infinite subtleties that enrich the work and make it so confusingly complex and so difficult to understand. My own works, on the contrary, are antiartistic and direct, moving and instantly comprehensible without the least technical preparation (artistic training is precisely what prevents them from being understood). There is no need, as in the other kind of painting, for preliminary explications, for preliminary ideas, for prejgments. It is enough merely to look at them with pure eyes. Is this an oddity? A living eye, the most insignificant and innocuous vegetable, a fly, are organisms infinitely more complicated, more mysterious, and more unusual, than any of my simple and primary organisms, that, on top of that, are described with the kind of clarity and precision which nature never offers us, [the latter] being always at the mercy of the least accident. To know how to look at an object, an animal, with your mind's eye, is to see it in its greatest objective reality. But people generally merely see stereotypical images of things, pure shadows devoid of any expression, pure phantoms of things, finding vulgar and normal anything that they are accustomed to see commonly, as marvelous and miraculous as it might be. It is with regard to this that I have recently written, in talking of photography: To look is to invent. All this seems to me more than sufficient to show the distance separating me from Surrealism, in spite of the intervention of what we might call the poetic transposition of the purest subconscious and the freest instinct. Although he already seems to be attracted by Surrealism's new manner of spirituality, he still tends to see the various, at times quite incongruous, objects populating canvases such as these or Cenicitas (192.7-8) - evoked in the poetic texts of these years (Section One) - not so much as partaking of any Surrealist quality, but rather as expressions of his notion of "naturalness." Thus, he describes his paintings as being "antiartistic and direct, moving and instantly comprehensible without the least technical preparation." Dali also argues in this essay that his "simple and primary organisms," however painted with the "utmost naturalness, are "described with the kind of clarity and precision which nature never offers us." Clarity, precision
("not going beyond the line," as he advocates in "Reflections"), seeing an object in its greatest objective reality - these consistently upheld notions seem to attain their summit in the "pure crystalline objectivity" of the camera, which is a "new manner of spiritual creation" ("Photography, Pure Creation of the Spirit"). Fully conscious of the inferiority of painting to photography in this respect, Dalí saw the photographic imagination in terms of change of scale, which "provokes unusual similarities, and brings out existing - though undreamt of - analogies." All this leads to notions of antiart and the objects of modernity - "All the recently manufactured instruments, fresh as a rose, [that] offer their undisclosed metallic temperatures to the ethereal and springlike air of
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Antiart as an expression of true modernity indeed appears to be a dominant concept in the rhetoric he began employing in 1927. The contention that one should live "wholly in accord" with one's own period became Dali's call to arms in 1928. Strongly influenced by Futurist rhetoric, Dalí came out strongly in the "Yellow Manifesto" against the imitators of ancient art and the "painters of twisted trees," asserting that the true spirit of ancient Greece is not to be found in pseudoclassical imitations. "For us Greece is perpetuated in the numerical perfection of an airplane engine, in the anti-artistic fabric, of anonymous English manufacture, meant for Golf; in the naked girls of the American music-hall." And in a speech delivered in a "meeting" in Sitges, in the mocking and quite shrill manner of his later public appearances, Dali argued that art, like old shoes, should be replaced with new art. The Parthenon was not built as a ruin, but as a new building without patina, "just like our automobiles." And further, "Here shit is adored as a cult object.... Here, though, the patina is worshiped." Hence, the conservation of the Gothic Quarter means the perpetuation of the stench of its unsanitary streets; it is far better to use film and photography in order to preserve all the "archeological sublimities." Photographs of the Parthenon just after its completion would have been preferable to possessing its "miserable ruins" (similar ideas are expressed in "The Photographic Data"). Patina is the mark of "objects that are arbitrary, dented, sad, badly made, useless, dirty, and antipoetical: pure macabre leftovers from ages that were almost always absurd and uncomfortable, sought amidst the antihygienic and necrological refuse of antiquarians." The essay "Poetry of the Mass-Produced Utility" is Dah's most sustained evocation of the modernist alternative to the waste products of the past. It is a paean to the "moving beauty of the miraculous mechanical and industrial world that, newly born, is perfect and pure as a flower," a Utopian vision of the clarity and "aseptic precision" of the objects of the age of "eurythmy," the "Telephone, wash-basin with a pedal, white refrigerators burnished with ripolin paint, bidet, little phonograph... . The "lack of legibility, confusion, visual inefficiency" characterizing artistic creation in its traditional sense is considered by Dali in contradistinction to antiartistic phenomena such as posters or advertisements, and he is deliriously enthusiastic, indeed, over advertisements for shoes:
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Oh, marvelous mechanical, industrial world! Small metallic appliances in which endure the slowest nocturnal osmoses with all flesh, plants, the sea, the constellations.... If poetry is the amorous interlacing of things that are as distant and different as could be, never has the moon been linked up with water in as lyrical a fashion as with the nicked mechanical physiology and the somnambulistic gyrations of the phonograph record.

Antiartistic world of advertisements! Magnificent invitations to the senses and to the voyage of discovery of unknown objects, the gray rubber of tires, the clear glass of windshields, the soft tones of enchanting filter-tipped cigarettes the color of lips, golf bag, marmalades of all colors, pastries of delightful qualities. The latest useful tool just invented, with eight fragmentary photographs explaining its mystery; a graded succession of sizes; the play of light on the huge thread of the photographically enlarged tiny screw. Shoes occupying the entire page, perfect products, the eurythmic play of curves, alterations of diverse qualities, smooth surfaces, rough surfaces, polished surfaces, speckled surfaces; clear, soft and intellectual reflections indicating explicative volumes, pure structural metaphors of the physiology of the foot. Wonderful photographs of shoes, no less poetic than the most moving creation of Picasso." Antiart possessed for Dalí more joy and poetic capacity than "art" as such, and entailed "intuitive inventions in the vast and unknown field of the human spirit" ("Bulletin"). Dali singled out for condemnation the blind emulation of artistic fashions coming from Europe - specifically Impressionism, the epitome of "art," toward which he harbored true loathing throughout his career - and argued that in order to attain real European prestige, as Miró did, one should be true to one's origins ("Bulletin"). These were not dependent, however, on the local or indigenous aspect of popular art. Hence, his reservation regarding some of Lorca's drawings, which he considers to be "pure illustrations, more or less charming in a popular childlike sort of way." He is much more violent when it comes to the "profanation represented by the Sardana," the traditional dance of Catalonia, and in his call for the "suppression of all that is regional and typical" ("For the Sitges 'Meeting' "). Being true to one's origins, he argues, means being true to the "essence" of the Catalan "ethnic" character ("Bulletin"). While paying lip service here to Catalan nationalism, Dalí never offered a clear idea regarding this "essence," unless it had something to do with the "minute contour and the dry, analytical and affecting light of our landscape" (a landscape that, indeed, continued to preoccupy him in his later Surrealist works). Whereas Dalí was wholly opposed to the outward aspects of this "essence" - in particular with regard to popular culture in its typical, regional, and local form - he upheld popular culture, especially in its international aspect, as the most authentic manifestation of antiartistic activity. In "Sant SebastiÀ," as noted before, he defined popular culture in terms of commercial films and cinema artists such as Buster Keaton, musical reviews and modern popular performers such as Josephine Baker, or even sports events such as car
races or boxing matches. This was also his basis for the distinction he made between art film and antiartistic film. "Modernity," he argued, "does not mean canvases painted by Sonia Delaunay, nor does it mean Fritz Lang's Metropolis. It means hockey pullovers of anonymous English manufacture, it means film comedies, also anonymously made, of the loony type" ("Poetry of the MassProduced Utility'"). This distinction is posited in the title of his
COMMENTARY ON THE TEXTS " 43 most extensive treatment of the subject, "Art Film, Antiartistic Film," an article dedicated to Luis Buhuel, with whom Dali fully shared these views. Both criticized Lang's Metropolis, contrasting it with the directness and authentic cinematic intuition of popular American cinema, the film comedies in particular. Dismissing literature as an element alien to film, Dalí called for the suppression of "anecdote" altogether. By "anecdote" he meant psychological complexity and unexpected turns in the plot; he countered those with primary and standardized emotions, and the monotony of constant action and signs, like the car chase or the villain's mustache. The real poetry of film lies in the "mask of the bad guy, his gestures, his wardrobe, the hand knocking at the door...... This also calls for the dismissal of acting as such, with Dali extolling Harry Langdon's "unintentional life, like that of a drop of water" and his "total absence of will" ("Always, Above Music, Harry Langdon"). In considering the tenor of Dali's antiart communications, one should note that acceptance by the group was of paramount importance to him - just as later it would be with regard to the Surrealist group - and he plunged himself enthusiastically into its activities. It is open to question whether he himself ever felt fully in agreement with the often extreme tenets laid down in a publication such as "Yellow Manifesto,"2 which was cosigned by Lluis Montanyà and Sebastià Gasch. This, however, should also be seen in the light of Dah's growing awareness of the power of the written word after realizing what impact "Saint Sebastian" had had on his colleagues. This awareness had been conjoined with the discovery of the effectiveness of rhetorical devices of all kinds in communicating his ideas. These comprised the use of modernist typography, as in the "Yellow Manifesto," which contributes to its somewhat liturgical tone as well as to its anaphoric form, in which certain key phrases ("we have eliminated," "we declare," "we note," or the repetitious "there is" or "we denounce") placed on one side of the page are "answered" on the opposite side; such is also the placing of key words and concepts vertically on both sides of the text in "The New Limits of Painting." In both cases, the texts follow a typically Dadaist typography as well as the form and, to a large extent, the rhetoric of Futurist manifestoes or of the Spanish "Ultraista. "s There were also various rhetorical devices and writing strategies, developed by Dalí for the purpose of mocking intellectual and artistic pretensions. This became a dominant stylistic
"ART AND THE RHETORIC OF ANTIART mark of his also in the later writings. His basic tool from the very beginning of his writing career is the use of irony. Dalí had a penchant for ironically mocking pretensions and for putting down intellectual adversaries, for example, art critics, the only ones who are able to understand "artistic painting," he argues, because they are intelligent and instructed, and because they are able, "with the depth of their experience, to grasp its sensual generosity, its succulent matter, its infinite subtleties which make it so rich, so confusing and so difficult to understand." This irony is often accompanied by a rhetoric based on comic exaggeration often tinged with self-aggrandizement (a trait that became even more pronounced in later years). "What is certain, is the fact that people feel trapped in front of my canvases, like flies by Tanglefoot paper, unable to turn their eyes from what they find laughable and stupid." Irony is often generated in his writing also through the intrusion of tongue-in-cheek comments or suggestions, where these are expected the least. Thus, for instance, in his Sitges conference speech, amidst a list of proposals for the replacing of old architecture by new, based on modern technology and concrete, Dalí emphasizes "the necessity of bathroom hygiene and frequent change of underwear." Admittedly, while appearing at first sight gratuitous, the suggestion might be construed as being consistent with his stand against the worship of the past, as exemplified by the veneration of "caca" or the yellowish "patina" associated with piss to which he has referred before in his speech, thus the statement becomes, in fact, a metaphor for cleanliness on the cultural level as well. Be that as it may, it is quite apparent that his mocking deflation of his own proposals also forms an attempt to escape from the more extreme implications of his own theoretical formulations. As is amply illustrated by the selections in Section Three, Dalí's penchant for tongue-in-cheek comments and ironic reversals of his own theoretical assertions is given far greater scope in the Surrealist rhetoric he employed in texts written around the middle of 1928.
the order of Sant Joan Baptista de la Salle and knew nothing of aesthetics. The common sense of a simple teacher, however, may be more useful for the industrious school-boy than the divine sense of Leonardo. Not going beyond the line! Here you have a conduct rule that may lead to a whole integrity and a whole ethic of painting. There always existed two kinds of painters: those who went beyond the line, and those who, patiently and with respectfulness, knew how to just reach their limit. The first, because of their impatience, were qualified as being impassioned and inspired. The second, because of their humble patience, were qualified as being cold and solely good craftsmen. If it is true, nevertheless, that going beyond the line is a form of impetuosity signifying always the beginning of intoxication, confusion and weakness, it is true as well that there exists a type of passion which consists precisely of the patience of not going beyond the line; and that this passion for balance is a strong passion and an enemy of all intoxication. "Reflexions," L Anzic de les Arts (Sitges) 2(17) (August 30, 1927): 69 Photography: Pure Creation of the Spirit' Painting is not photography, sat- the painters. But photography is not photography- either. René Crerel' Clear objectivity of the small photographic instrument. Objective crystal. Glass of true poetry.
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The hand no longer intervenes. Subtle physicochemical harmonies. Plate sensitive to the most delicate precisions. The mechanism, perfect and exact, proves, by its economical structure, the joy of its poetic functioning. A light handling, an imperceptible tipping, a wise displacement in the spatial sense, so that - under the pressure of the tepid fingertips and the nickel-plated spring - out of the pure crystalline objectivity of the glass there emerges a spiritual bird of thirty-six greys and forty new manners of inspiration. When the hand no longer intervenes, the mind begins to know the absence of turbid digital flowerings; inspiration is set loose from the technical process, which is strictly entrusted to the unconscious calculation of the machine. The new manner of spiritual creation which photography is, places all the phases of the production of the poetic fact in their rightful place. Let's have confidence in new imaginative methods, born of simple objective transpositions. It's merely that all we are capable of dreaming lacks originality. The miracle is produced with the kind of precision that is indispensable for banking and commercial operations. Spirituality is still another thing.... Let's be content with the immediate miracle of opening our eyes and being dextrous in the apprenticeship of proper looking. Shutting the eyes is an antipoetic method of perceiving resonances. Henri Rousseau knew how to look better than the Impressionists.' Let's recall that the latter looked solely with nearly shut eyes, and grasped merely the music of objectivity, the only one capable of filtering beyond their half-closed eyelids. Vermeer of Delft was still another thing. In the history of looking, his eyes are the case of the highest probity. With all the temptations of light, however. Van der Meer,- a new Saint Anthony, preserved intact the object, 'with an inspiration altogether photographic, an outcome of his humble and impassioned tactile sense. Knowing how to look is a wholly new system of spiritual surveying. Knowing how to look is a sort of inventing. No invention has ever been as pure as that created by the anesthetized look of the clearest eye, without eyelashes, of Zeiss: distilled and attentive, unaffected by the rosy efflorescence of conjunctivitis. The photographic instrument has immediate practical possibilities for new themes, where painting must remain within the boundaries of the single experience and comprehension. Photography glides with a continuous imaginativeness over the new facts which, on the pictorial level, are possible only as signs. The photographic lens can caress the cold smoothness of white lavatories; pursue the drowsy lassitude of aquariums; analyze the most subtle
FEDERICO GARCÍA LORCA: EXHIBITION OF COLOR DRAWINGS + 47 articulations of electrical appliances with all the unreal precision of its own magic. In painting, on the contrary, if one wishes to paint a jellyfish, it is still absolutely necessary for him to depict a guitar or a harlequin playing the clarinet. The new organic possibilities of photography! Let us recall that photograph by Man Ray, a portrait of the prematurely dead Juan Gris, presented rhythmically with a banjo, and think about this new organic system, pure outcome of a limpid mechanical process, undiscoverable by paths other than the exceptionally clear photographic creation. Photographic imagination, more agile and rapid in its discoveries than the turbid unconscious processes! A simple change of scale provokes unusual similarities, and brings out existing—though undreamt of—analogies. A clear likeness of an orchid is coupled lyrically with the photographed inside of a tiger's mouth, where the sun in its thousand shadows is playing with the physiological architecture of the larynx.' Photography, seizing the keenest and most uncontrollable poetry! In a large and clear cow's eye we see, spherically deformed, an extremely white minuscule post-machinist landscape, detailed enough to delineate a sky in which float diminutive and luminous clouds. New objects, photographed amidst the lively typography of commercial advertisements! All the recently manufactured instruments, fresh as a rose, offer their undisclosed metallic temperatures to the ethereal and springlike air of photography. Photography, pure creation of the spirit! "La fotografía, pura creació de l'espirit," L Aíníc de les Arts (Sitges) 2(18) (September 30, 1927): 90-1 Federico García Lorca: Exhibition of Color Drawings" In 1905 Georgio de Chirico attained the poetic limits that could furnish a whole spiritualist theory based on a principle of revelation, capable of arriving at the most primary and sensual physical observations. There were those who thought that they were divining the beginning of something that could have become a sort of objectification of a sensual metaphysics; yet, the spiritualist painting of de Chirico completely
ART AND THE RHETORIC OF ANTIART longed to the field of mysticism and its prolongation was possible only when based on a great faith that is continuous and ever-growing. However, de Chirico, an erotic painter at heart, a truly obsessed, peerless master of the most subtle frissons, the most pathetic lyricisms and the most disturbingly concrete hallucinations, did not have a vocation for sainthood and today he has given himself over to vice, to the innocent vice adopted by some young people in Paris under the name of "Surrealism."" In the meantime, the Cubist painters, skeptical regarding the Italian spiritualist mysticism, avid solely for the immediate and tangible possibilities lying within reach of their own hands and masters of the purest and most disinfected poetry, found the consummation of their physical and geometric abstraction with the miracle at their fingertips. These painters attained the soul by a path of idealistic logic and economy, an idealism that always means sensual-geometric figuration as opposed to the dematerialized algebra involving every principle of any metaphysical system. The Italian Metaphysical Movement has set out from the spiritual fact, a consequence of physical miracle whose aspects lie on an immaterial plane, thus forming a new "spectral" fact, in order to attain the maximal quasi-erotic concretion of the sense of touch. The Cubists, on the other hand, setting out from this idealist-sensual touch, found there a pure and new manner of spirituality. Lorca is one of those who arrive at this new form of miracle through the path of maximum incredulity, since he cannot believe even in his own hands, as long as it would not be in order to turn the physiological and non-concrete tables on one leg. All that poetry—found with the hands rather than with the heart, with the patience of a watchmaker, allowed Lorca to depart from that poetry and go to the limits, which, since for him they cannot be those of the hands, must be those of music. Lorca's aphrodisiac instinct takes precedence over his imagination. His spirit always plays a secondary role. It is quite apparent when the imagination takes precedence in his drawings: these consequently remain pure illustrations, more or less charming in a popular child-like sort of way.' 2 The poetic system of Lorca's drawings tends toward an organic immateriality preceded by the finest physiological calligraphy. Lorca, who is totally Andalusian, has a very ancient sense of coloristic and architectonic relations based on the uncontrolled, harmonious asymmetry that characterizes the purest plastic creations of the Orient. One of Lorca's best sketches, the "Water Drop," for example, seems infiltrated by the purest, most exquisite oriental poisons: those subtle,
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"49 deadly poisons that, just when the anemia of the plastic arts of the West is at the highest, most dangerous point, have often been transformed into an elixir of longevity and rejuvenation. The plastic creation of Lorca flows at times, and in its finest moments, from the graphic life of various lines dictated by the Surrealists, as well as by the silly iridescent decorativeness of the spirals in the innards of crystal balls. This aphrodisiac and poetic figuration of the recently exhibited drawings by Lorca holds for us, however, a single flaw, a flaw probably never to be associated with the people of Ampurdan: "the increasingly irresistible flaw of exquisiteness brought to the extreme. "Federico Garcia Lorca: Exposició de dibuixos colorits," La Nom Recista (Barcelona) 3 (9) (September 192?): 84-5 Current Topics

RIGHT AND LEFT

Josep M. Junoy'4 expressed, on the occasion of the opening of the Autumn Salon, some peculiar assertions, which Rafael Benet," art critic and painter, effusively supported in La Péu de Catahirýya. "Speaking about the current situation of the Catalan plastic arts, Junoy said: "the essential question of orientation is neither a question of the right nor of the left." And Rafael Benet similarly wrote: "Beyond all doctrine, there exists in art a question of intensity. We believe that these vaguenesses in posing the question point to a total confusion. We must, first, come to an agreement with regard to some prior ideas that are of primordial importance. For an artist's creation to become effectual, lie would do well, before anything else, to develop, in effect, his activity in a direction which, whether to the right or left, will be above all ALIVE. This requirement that the artist move in an orbit that is not extinct, that is alive - that is to say, that offers possibilities of prolongation, growth, and renewal - is the only requirement that makes possible a live creation, one that is not a putrefied pastiche of works that are past their time, wholly concluded and already marvelously determined. Once there is an agreement on this essential question, there should be, for the sake of greater clarity, a delimitation of the areas that have been unanimously established in the framework of the history of modern art made by those who have the highest European prestige.
Impressionism is a pictorial trend that is completely dead. That is to say, it has passed. Like all ancient art, into history. It has its great inimitable masterworks. All its phases, aims, influences and accomplishments have been profusely and marvelously catalogued. Its vital cycle is closed; the sensibility and understanding of the present-day generation of artists is closer to Breughel, Bosch and Mantegna, than, in spite of its chronological proximity, to no matter which of the great masters of Impressionism. At the present moment, there isn't one cultivator of this past trend anywhere in Europe who is not a sad and grotesque grimace of the marvelous Renoir, Monet, Pissarro, Seurat, Cézanne, etc. The right, then, among the living and lively painting trends, could be represented by present-day Cubism (the Cubism of the first period having passed into History too), by Neo-Romanticism, by the Paures, by the New-Objectivity,' etc., etc. And the left, by Picasso's most recent poetic Cubism, and extending as far as the most uncontrollable continuations of Surrealism and other latent trends. The intensity and the most extraordinary gifts would never suffice when invested in the production of a concluded work, belonging to a dead trend that has already exhausted and solved all its problems. On the other hand, a moderately endowed talent could become effective in the cultivation of one's art: within a trend that is alive. It should be established, at the same time, that a great artist cannot ever cease from knowing and understanding where the possibilities of creation are viable and where these have been exhausted. The great artist is always accustomed to cultivate the art which is most alive and less explored.' The history of art has sufficiently shown this. With these clarifications in mind, the assertions made by the distinguished and select writer Josep M. Junoy take on a precise reality. But without this explanation concerning live trends and dead trends, it would be dangerous to include, for example, among the ones on the right, the greasy painting and the succulent brush strokes that a return to Martí Alsina" and Fortuny" represents. And this is today, more than ever, a very complex and difficult matter. THE M. A. CASSANYES - SEBASTIA GASCH INCIDENT It is comforting to note the elevated European tone distinguishing the controversy between Sebastià Gasch" and M. A. Cassanyes'22 concerning what is the most representative trend of today's modern painting; or, better, the modern painting which is most alive, or, even, with the greatest possibilities of life.
I believe that both writers are separated by a simple question of sensibility and intuition. The divergence stems from the fact that, of all the Post-Impressionist trends, Cassanyes has the highest regard for German Expressionism, with all its consequences, one of which has been the New Objectivity. And Sebastià Gasch, like myself, appreciates the opposite pole, which is French and Spanish Cubism, with all its poetic extensions. A method of setting down the long list of names affiliated with this or that school appears to me ineffectual, the number of people dedicating themselves nowadays to painting has swelled so much that it is perfectly easy to obtain a rich representation for any of these trends, whatever it may be. That which is ticklish and important in this case is, in my opinion, precisely what is uncontrollable, what is latent, in present-day aesthetic currents in European plastic arts. To this are joined some exterior signs that are strongly and expressively eloquent, of which the most legitimately significant are, on the one hand, Picasso's latest exhibition at the Galerie Rosenberg, and, on the other, the current production of our Joan Miró, joined also to the equally instructive sale of Rousseau's Bohérnienne endormie. All this has to do with the beginning of a great poetic age whose intensity we are still unable even to foresee. Poetry obtained by its own strength, having acquired, with the highest probity - the most austere, perhaps, that the History of Art has ever known - the most legitimate right to fortify us yet, with its wholly new manner of clarity and joy. Temes actuals (Dretes i esquerres, L'incident M. A. Cassanyes - Sebastià Gasch), L'Amic de les Arts (Sitges) 2 (19) (October 31, 1927): 98-9. My Pictures at the Autumn Salon I find quite comical the attitude of distrust adopted by the critics, in general, with regard to the two canvases of mine that are representative of my most recent work. For my part, I should say that I try to paint with the utmost naturalness, in the most normal way that I know. My painting is wholly and marvelously understood by children as well as by the fishermen of Cadaqués; it is equally well understood by a good friend - a famous motorist - who has had no artistic education at all. All of them understand it and
ART FILM, ANTIARTISTIC FILM cannot turn their eyes from. Why? Because they are held by the poetic fact, because unconsciously they feel moved, despite the most spirited protests raised by their culture and their intellect. "Els meus quadros del Saló de Tardor," LAmic de les Arts (Sitges) 2(19) (October 31, 1927). Supplement to the issue. Art Film, Antiartistic Film To Luis Buñuel, filmmaker;’ Careful! a lot of birds are coming forth! The film bird, like that of photography, does not have to be hunted in far away places; it is everywhere, in any location, in the most unexpected site. The film bird, nevertheless, commands such subtle and perfect mimicry that it remains invisible in its flights through the naked objectivity. Because of this, discovering it is a matter of high poetic inspiration." There is no more spiritual a hunt than that of this bird, whose presence we are unable to perceive. No hunt is less gory or draws more blood; it is at the same time almost a game, with the bird imprisoned, shut within a camera obscura and liberated anew by the crystalline lens, free of anilines and having chloroformed wings. If we care to listen, we would hear the black and white music of the different velocities of these birds as they come out from the electric milky way of the film projector. Then it would be sweet to notice how the most dizzying flights form a succession of quietudes, and the most inspired beating of the wings, a continuity of anesthetized calms; each new light., a new anesthesia. The light of the cinema is at the same time wholly spiritual and wholly physical. Cinema captures unusual and mysterious beings and objects, more invisible and ethereal than spiritualist muslins. Each image of the cinema captures an undeniable spirituality. In the cinema, a tree, a street, a game of rugby, are transubstantiated in a disturbing manner; a sweet yet restrained giddiness leads us to specific sensory transmutations. The tree, street, or the game of rugby may be sampled slowly like slush with a straw. The very vivid fluttering of the wind in her light dress might be collected, just like mercury, in a small aluminum box.
The cinema bird is a timbre, the cinema bird is yet the breeze emanating from a fan. It takes more imagination to shoot at a tree full of invisible birds than at another one with birds that were arranged there beforehand disguised as Cubist birds; the film bird, for all that, is transparent and delicate, and it dies instantly whatever disguise it has on, under no matter what layer of paint. The antiartistic filmmaker shoots at a brick wall and bags unexpected and authentic Cubist birds. The artistic filmmaker shoots at false Cubist birds and captures a useless brick. The antiartistic filmmaker ignores art, he shoots in a pure manner, obeying only the technical requirements of his apparatus and the childlike and joyful instinct of his sporting physiology. The artistic filmmaker understands art almost always in a crude manner and obeys the sentimental arbitrariness of his genius. The antiartistic filmmaker limits himself to emotions that are psychological, primary, constant, standardized, and thus aims at the suppression of anecdote. When monotony is reached, and when it is repeated. when you know what is going to happen, then you begin to feel the joy of unforeseen technical and expressive diversity. The antiartistic filmmaker arrives at constant action and signs. The good guy's clean-shaven face, the very pointed and thin mustache of the bad guy, the chase and the gunshots aimed at the car, etc., etc. Pipe, fruit bowl, guitar, bunch of grapes, small bottle of rum, sheet music, etc., etc. It is known that the great Greek tragedians wrote skillfully, one following the other, on the very same subjects. Their audiences were not about to get excited by the sight of unexpected events, they sought their pleasure, their thrill, in the unexpected unfolding of events that were expected since they had already been familiar. By a similar route, antiartistic cinema has created a wholly characteristic and very differentiated world of emotions and image types, that are appropriate. completely defined and clear for the conceptions that are shared by the thousands of people who comprise the great cinema audiences. Moreover, this whole creation is organic and homogeneous, the product of anonymous contributions and perfection attained by the route of standardization. The mask of the bad guy, his gestures, his wardrobe, the hand knocking at the door, all become more and more refined in imparting
ART FILM, ANTIARTISTIC FILM " 55 dramatic and visual emotion; all this is getting to be more polished and better with each new film, perfection being approached by a process that is analogous to the increasingly disconcerting embellishment of airplanes. Artistic cinema, on the other hand, has not managed to establish any universal type of emotion; quite the contrary, each new film tends toward the highest degree of rupture, to the most absolute dissociation, to the most uncontrolled inorganism.3'2 The artistic filmmaker, spoiled by the unassimilable absorption of literature and with a laughable urge for originality, tends toward the maximum complexity of psychological and expressive conflicts, embroiled within the greatest and most varied assortment of often uncinematic recourses; all this naturally leads directly to the anecdote with its semblance of transcendentalism, which, deep inside, is perfectly innocent and puerile. The anonymous antiartistic filmmaker films a white coffee shop, any kind of anodyne and simple room, a railroad signal box, a policeman's star, a kiss inside a taxi. Once the reel is projected, we know that a whole world of fairy tales of inexpressible poetry has been filmed. Fritz Lang organizes a grand spectacle: architects, engineers, the crisscrossing of very powerful searchlights, grandiose Dantesque settings, so-called grandiose proportions, where multitudes, lights and machines, etc., etc., move about, with all the theatricalism of the worst history painting." It hardly matters to us whether one Moreno Carbonero34 paints the Middle Ages or a skyscraper. Cinema, in this manner, becomes an instrument which is expressive of the most gratuitous and vulgar anecdote; its pure, newborn throbbing is frightfully infected by all the germs of artistic putrefaction. Be careful also with the innocent concept of grandiosity. Michelangelo with The Last Judgment is not greater than Vermeer of Delft with his Lacemaker in the Louvre, however small its dimensions are. Taking into account its plastic dimensions, Van der Meer's35 Lacemaker, alongside the Sistine Chapel, can be rated as having grandiose dimensions. A lump of sugar on the screen 36 can become larger than the interminable perspective of gigantic buildings. For the artistic filmmaker, cinema, through its rich technical resources, can give us the concrete and exciting vision of the most grandiose and sublime spectacles that were until now the unique privilege of man's
ART AND THE RHETORIC OF ANTIART imagination. Thus, the film turns out to be pure illustration of what the artist of genius imagines. The antiartistic film, on the other hand, remote from any concept of grandiose sublimity, rather than showing us the emotion exemplifying artistic delirium, reveals indeed the entirely new poetic emotion of all the most humble and immediate facts, which were impossible to imagine or foresee before cinema, and that are born of the spiritual miracle of the capture of the bird-film. The artistic "metteur en scène" is in need of innumerable and singular circumstances for his realizations; he needs, for example, to transfer himself a thousand years into the future and film the cosmic emotion (always illustrative) of the imposing rhythm of a monstrous mass demonstration, parading between immense armored buildings" . . . but how far more moving and exciting for us is the agile but slow rise of absinthe through the sunny capillarity of a lump of sugar found in our midst. And we won't feel any less cosmic an emotion because of the simple and humble physics of our drama; on the contrary, the pulverized nickelplated trembling of the point of the phonograph stylus made of saccharine mica brings our pupils spiritually closer to the soft pulsation, remote and weak, of the constellations. Oh, Fritz Lang! who seeks the spectacular in the most extreme and grandiose settings while possessing a spectacle of unique emotion that tickles the flesh. The fly sauntering through the hair of your arm with the sleeve just now rolled up, quick and calm on legs that are sensorimetric instruments, is on the point of flying off and describing over the limpid and freezing morning sky a calligraphy that is more lively and unsuspected than what your crude imagination could ever form. The best attempts at artistic film, a few selected instances, to mention those of Man Ray and of Fernand Léger," start off from an inexplicable, fundamental misunderstanding, the purest emotion still within the realm of vision (Man Rays film is directed solely at the senses) does not have to be sought in the world of invented forms. The world of cinema and that of painting are very different. Precisely so, the possibilities of photography and cinema are to be found in that unlimited fantasy which is born of things in themselves. Other film creations, which are more or less artistic, exhibit the beginning of weariness, tedium and sadness, characteristic of artistic fact, only the antiartistic cinema, the comic cinema in particular, produces films that are more and more perfect, conveying the newest and the most intense and diverting emotion. Antiartistic cinema, extremely cheerful, bright, sunny, a production of the greatest sensuality which is asleep by dint of an abundance of injections of the anti-opium that is the naked objectivity.
POETRY OF THE MASS-PRODUCED UTILITY + 57 Cinema that is dumb, deaf, blind, I say, since the best cinema is the kind that can be perceived with your eyes closed." "Filin-arte, film-antiartístico," La Gaceta Literaria (Madrid) 24 (December 15, 1927): 4 Poetry of the Mass-Produced Utility ',... plus forte est la poésie des faits. Des objets qui signifient quelque chose et qui sont disposés avec tact et talent créent un fait poétique." Le Corbusier-Saugniée' We have said elsewhere: knowing how to look is a wholly new system of spiritual surveying. Le Corbusier, under the title Des yeux qui ne voient pas," tried, on a thousand occasions, starting from the sensitive and primary logic of L'Esprit nouveau,"' to make us see objects of the purest and most authentic poetry! And all this aseptic, antiartistic and joyful precision - the distilled product of a miraculous age, when, for the first time in the history of humanity, a numerical perfection can be attained by mass-produced objects, which are the confirmation of the most necessary and economical practical logic - is rejected by artistic taste with its bent for the anguish and confusion of objects that are arbitrary, dented, sad, badly made, useless, dirty and antipoetical: pure macabre leftovers from ages that were almost always absurd and uncomfortable, sought amidst the antihygienic and necrological refuse of antiquarians.
The glass is made of crystal. Kodak film of differentiated industrial sensitivities is wound up in its wrapping in darkness, with the care bestowed upon the most sumptuous Egyptian mummy. Different materials acquire a maximum of new prestige the moment they know for the first time the impeccable finish of mechanical perfection. The polished object, its fabrication completed, slightly feverish with its own articulated perfection, offers us its own poetry. Can one be so blind not to see the spirituality and nobility of the object that is beautiful in itself, by its unique, necessary and harmonious structure, bare of any ornamental artifice, and gratifying the most savage and rudimentary instincts? By what monstrous path does one arrive at a decoration profaning a pure crystal glass or a dazzlingly white service of dishes? Horrible decorative art! Decorated useless objects, sheltered in ludicrous shop windows, nests of dust where lamentable horrors are exhibited, the product of extinct trades. Odious enamels, wrought iron, leathers embossed by fire, the goldsmith's art. The intervention of man's hand. The exceedingly pitiful efforts to discover anew procedures and techniques that are dead, devoid of possibilities, uneasily displaced and absurd.... "Poesia de l",útil standarditzat," L Amic de les Arts (Sitges) 3 (23) (March 31, 1928):176-7 Yellow Manifesto (Catalan Antiartistic Manifesto) All courtesy in our attitude has been eliminated from this manifesto. There is no point in any discussion with the representatives of presentday Catalan culture, which is artistically negative, even though efficient in other regards. Compromise or correctness lead to deliquescent and lamentable confusing of all values, to the most unbreathable spiritual atmospheres, and to the most pernicious of influences. An example: La Nonce Renista.47 Violent hostility, on the other hand, sets neatly all values and attitudes and creates a hygienic state of mind. WE HAVE ELIMINATED all argumentation. There exists an enormous bibliography and there is all the WE HAVE ELIMINATED all poetry.
ART AND THE RHETORIC OF ANTIART WE HAVE ELIMINATED all philosophy in effort of today's artfavor of our own ists to supplant all ideas this. WE CONFINE OURSELVES to the most objective enumeration of facts. WE CONFINE OURSELVES to indicate the grotesque and utterly sad spectacle of the Catalan intellectuals of today, locked up in a confined and putrefied atmosphere. WE WARN those still not contaminated by the infection. It's a matter of strict spiritual asepsis. WE KNOW that we are not going to say anything new. We are certain, however, that this is the basis of everything new that now exists and of everything new that could possibly be created. WE LIVE in a new age of unforeseen poetic intensity. MECHANIZATION has revolutionized the world. MECHANIZATION – the antithesis of the circumstantiallyindispensable Futurism – has brought forth the most profound change humanity has ever known. A MULTITUDE anonvmous – and antiartistic – collaborates, with its daily efforts, on the affirmation of the new age, while still living wholly in accord with its own period. A POST-MACHINIST STATE OF MIND HAS BEEN FORMED THE ARTISTS of today have created a new art in accord with this state of mind. In
YELLOW MANIFESTO + 61 WE ASK THE CATALAN INTELLECTUALS: "Of what use has the Bernat Metge Foundation been to you, if afterwards you end up confounding ancient Greece with pseudo-classical dancers?" WE DECLARE that sportsmen are closer to the spirit of Greece than our intellectuals. WE SHALL ADD that a sportsman, unsullied by artistic notions and all erudition, is closer and better suited to feel the art of today and the poetry of today than short-sighted intellectuals who are weighed down by negative training. FOR US Greece is perpetuated in the numerical perfection of an airplane engine, in the antiartistic fabric, of anonymous English manufacture, meant for golf; in the naked girls of the American music-hall. WE NOTE that the theater has ceased to exist for some people and nearly for each and everybody. WE NOTE that concerts, lectures and shows taking place nowadays among us show the tendency of becoming synonymous with unbreathable and extremely boring scenes. IN CONTRAST new events of intense joy and cheerfulness claim the attention of the youth of today. THERE IS the cinema THERE ARE the stadium, boxing, rugby, tennis, and a thousand sports THERE IS the popular music of today: jazz and today's dances THERE ARE automobile and aeronautics trade shows THERE ARE games on the beach THERE ARE beauty contests in the open air THERE IS the fashion show THERE IS the naked performer under electric lights in the music-hall THERE IS modern music
"ART AND THE RHETORIC OF ANTIART THERE IS the racetrack THERE ARE art exhibitions of modern artists THERE ARE still great engineering and magnificent ocean liners THERE IS today's architecture THERE ARE instruments, objects and furniture of the present age THERE ARE modern literature THERE ARE modern poets THERE IS modern theater THERE IS the phonograph, which is a little machine THERE IS the camera, which is another little machine THERE ARE newspapers providing extremely fast and vast information THERE ARE encyclopedias of extraordinary erudition THERE IS great activity in science THERE IS criticism that is well-documented and well-informed THERE IS etc., etc., etc. THERE IS finally, an immobile ear over a small upright smoke WE DENOUNCE the sentimental influence of the racial commonplaces of Guimerà-" WE DENOUNCE the unhealthy sentimentality served by the Orfeó Català'° with its worn-out repertoire of popular songs adapted and adulterated by people who are absolutely hopeless in what concerns music, or, even, original composition (we think optimistically of the choir of the American "Revelers")..," WE DENOUNCE the absolute lack of youth in our young WE DENOUNCE the absolute lack of decision and audacity WE DENOUNCE the fear of new realities, of words, of the risk of ridicule WE DENOUNCE the lethargy of the putrefied atmosphere of the circles and egos having to do with art
YELLOW MANIFESTO. 63 WE DENOUNCE the total lack of preparation on the part of critics with regard to the art of today and yesterday's art WE DENOUNCE the young people who seek to repeat ancient painting WE DENOUNCE the young who seek to imitate ancient literature WE DENOUNCE architecture that follows a style WE DENOUNCE decorative art which is not in line with standardization WE DENOUNCE painters of twisted trees'z WE DENOUNCE present-day Catalan poetry, made with hackneyed Maragallian clichés.; WE DENOUNCE artistic poisons for the use of children, of the "Jordi" types4 (for the joy and comprehension of children, nothing is more adequate than Rousseau, Picasso, Chagall WE DENOUNCE the psychology of little girls who sing: "Rosó, Rosó. . . ."5s WE DENOUNCE the psychology of little boys who sing: "Rosó, Rosó...... Finally we claim to ourselves the great artists of today representing the most diverse tendencies and categories: PICASSO, GRIS, OZENFANT, CHIRICO, JOAN MIRO, LIPCHITZ, BRANCUSI, ARP, LE CORBUSIER, REVERDY, TRISTAN TZARA, PAUL ELUARD, LOUIS ARAGON, ROBERT DESNOS, JEAN COCTEAU, GARCIA LORCA, STRAWINSKY, MARITAIN, RAYNAL, ZERVOS, ANDRÉ BRETON, ETC., ETC. SALVADOR DALE LLUIS MONTANYA56 SEBASTIA GASCH57 "Manifest groc" ("Manifest antiartistica català"). Published in collaboration with Lluis MontanyA and Sebastià Gasch. Barcelona: Fills de F. Sabater, March 1928
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Gentlemen: Shoes are worn as long as they are useful; after they have done service, when they are old, we put them away and buy others. There is no call to require from art anything other than that; once it gets too old and drab for our sensibility to be of any use, it should be put away. It becomes history. The art that is of use, for us today, and that suits us, is, beyond doubt, the one designated as art of the avant-garde, that is to say, the new art. The art of the past, throughout the ages, had been, you may rest assured, new in its own time; like the art of today, it was made up in accordance with the norms of its time, and, therefore, in accordance with the people who had to use it. The Parthenon was not constructed in ruins. The Parthenon was created new and without patina, just like our automobiles. As much as we love our father, we don't carry indefinitely the burden of his corpse on our shoulders, enduring all phases of its decomposition: rather, we bark him with great respect and retain great memories of him. We would be pleased to see more generally widespread the elevated sense of respect that we hold for the art of the past and, in general, for all that archeology consists of, which will compel us to retain with care all of our ancestral heritage, archiving it with precision and neatness before its putrefaction might constitute an obstacle to our comfort and to our condition as civilized people. Here, however, shit is adored as a cult object. What is patina? Patina is none other than the dirt that time accumulates on buildings, on objects, on furniture, etc., etc. Here, though, the patina is worshiped. Our artists love all that time and the antiquarian's hand have left on it, its characteristic yellowish hue, so repulsive, so like the one acquired by street corners where dogs persist in pissing. Our artists worship the patina, live amidst the patina, and their creations are born already patinated, just like their spirit. When something does not have patina or is found to have not enough of it, it is made up or imitated by daubing the corners of sculptures with fake verdigris, by faithfully reproducing the incrustation and by bombarding furniture with buckshot to simulate woodworm. Our artists are fervent admirers of shit. It is for that reason that our artists, admirers of the ruined, macabre and smelly look of archeology, when consulted with respect to the
FOR THE SITGES "MEETING" + 65 tion that should be reached regarding the Gothic Quarter," hardly consider the possibility that the most logical and civilized thing would have been precisely its demolition, since this Gothic Quarter constitutes the most infected, uncomfortable and shameful place in Barcelona. The conservation of the, Gothic Quarter means, in other words, the perpetuation of its constant desecration, it means, the installation of electricity and the piping bursting through ancient windows; it means, the humidity and the stench; it means, the eternal breakdown into a series of unsanitary streets where modern living becomes impossible. There are, fortunately, photography and film, which marvelously enable us to archive all the archeological sublimities with a reality that is far superior to viewing them directly. In effect, photography and film could give us with absolute precision and adequate lighting the exact idea of the capital situated ten meters above in the most absolute darkness. What wouldn't humanity pay to have a complete collection of plates and a film detailing the Parthenon just after its completion, rather than possess its miserable rubble?bo Phidias would have found film to be preferable to ruins. The indigenous artists do not feel so, because they adore precisely that which they see now in a state of ruin, all that which has the stench of the past, all that which would be in a complete state of decomposition, all that which could be stirred up from the steadfast bottom of sentimental pretentiousness. Where today run the bare streets of our Gothic Quarter, we should desire to see the raw, clear and cheerful architecture of reinforced concrete with plenty of sun that is open to the four winds. Gentlemen: When we see a country boy who refuses the traditional Catalan cap and wears a peaked cap and a pullover, we have a presentiment, in all optimism, that this country boy is already closer to toothpaste and the bathtub. The suppression of all that is regional and typical should also be one of the primary endeavors of all the aware youth of Catalonia. Local color means backwardness, that is to say, anti-civilization. The Japanese have adopted Western dress and this is something to rejoice about. The artists, however, adore all that is typical, all that is local; they adore the weight of the water jug on the head, that makes girls' teeth fall off, they adore the tap that doesn't look like a tap but rather like a verse of Dante; a tap that is loaded with verdigris and placed in the midst of an ornament made up of fading pieces of old tiles and flies' shit.
We ourselves, far from being so ingenious, aspire to the clarity of nickel taps in toilets made of porcelain with cold and hot water. Is it still necessary that I should continue explaining the profanation represented by the sardana° danced with straw hats, and how, today, that extraordinary dance is one of the most disrespectful modes of immorality that could be handed to our youth? Or is it, gentlemen, that we can still be under the illusion that in the fullness of the twentieth century the sardana constitutes a regional curiosity? Let's propose to all those who love civilization: I. To abolish the Sardana. 11. To wage war, therefore, against everything that is regional, typical, local, etc. III. To hold in contempt any building whose age exceeds 20 years. IV. To propagate the idea that reinforced concrete really exists. VI. That, in fact, electricity exists too. VII. To accept the need for bathroom hygiene and the change of underwear. VIII. To have a clean face, or, perhaps, without patina. IX. To make use of the most recent objects of the present age. X. To consider artists as an obstacle to civilization. Gentlemen: Out of respect for art, out of respect for the Parthenon, for Raphael, for Homer, for the pyramids of Egypt, for Giotto, we proclaim ourselves antiartists. When our artists will take a bath daily, engage in sports, stay far away from the patina, then will it be time again to worry anew about art. I've had my say. "Per al 'meeting' de Sitges," LA wic de les Arts (Sitges) 3(25) (May 31, 1928): 194-5
In our times, the antiartistic creation holds greater joy, greater poetic capacity, greater intensity than the displaced so-called artistic phenomenon. That is what engenders, therefore, the new advancements that are the most alive today as the continuation of art (let's call it simply production for the sake of the artists' peace of mind), which are intuitive inventions of the instinct in the vast, unknown and poignant field of the human spirit. These inventions of the spirit capture, however, and hold in tension, those with the most sensitive epidermis throughout Europe. It should be stated, finally, and this only as an objective piece of information, that, of the hundreds of the self-proclaimed great artists" found today in Catalonia, there is only one, and he isn't one of them, namely Joan Miró, whose work, one of the purest of our time, has attained real European prestige. Is there an ethnic Catalan art? - I believe it is plainly evident to everyone that presently there is no Catalan painting responding, for example, to the spirit, to the very intensive native autochthonous essence of our Romanesque painting, of our Gothic painting (although the latter, very much given to influences, is milder and devoid of much of its native character). It is impossible to find in the current painting anything that might exude even a little bit of the flavor held by the most simple popular creations, or still anything that might exude the wholly linear feeling conveyed by the minute contours and the dry, analytical and affecting light of our landscape. The pictures generally produced by our painters are the antithesis of all this. We will see how in our very house the cultures of the north are reinvented and created anew through the reworking of the Impressionist blur, or how we fall into the frivolous French charine which is absolutely antagonistic to our native characteristics. However, far from any leanings of ancestral or anecdotal nature, Miró is cultivating precisely the art that is the most alive in our time, discovering by the only route possible, one of spiritual intimacy, the very essence of our ethnicity. It is paradoxical how the painters of twisted trees," so concerned with Catalanity and so clinging to the land, who resort to the utilization of the name of a region as the equivalent of a school, create pictures and landscapes that are so scantily Catalan, and that appear like innocent
68 + ART AND THE RHETORIC OF ANTIART parodies of Sisley .... and how others still, who are evidently- concerned with in-house painting, caricature Courbet, by way- of the artistic tics of the homemade mediocrity of Martí Alzina." "Butlletí de les conferències al `Saló de Tardorj L `Arnic de les Arts could maintain that the "The mere fact of photographic transposition already implies a total invention: the capturing of an UNKNOWN REALITY. Nothing will prove Surrealism right as much as photography, with the unusual faculties of surprise of the Zeiss lens!" The new role he assigned photography was subsumed in the notion of "knowledge of reality," which became a key expression in his
... ALWAYS, ABOVE MUSIC, HARRY LANGDON " 69 Surrealism right as much as photography, with the unusual faculties of surprise of the Zeiss lens! We have repeatedly pointed out, furthermore, how the photograph could serve as substitute and contribute to the better preservation - and with far greater reality than unmediated vision - of the greater part of archeological documentation that entails a very arduous survival or that gives rise to severe difficulties Always, Above Music, Harry Langdon It was in 1922 that I discovered music by way of Jackson's American Negroes orchestra at the Rector's Club in Madrid, where my friends and
ART AND THE RHETORIC OF ANTIART I assiduously met. Until then, music and concerts were synonymous for me with the GREATEST BOREDOM, this except for bad music, for which I always had, as I still do, a special fondness - ATTRACTION. Still before that, the fox-trot tunes, the most common ones, in particular, that were done on the player piano in the cinema, TEMPTED us, Pépin Bello" and myself, to lock ourselves up and live, day in, day out, in an empty cinema theater, working the player piano and eating canned food, seated on the ground in front of the heating radiators. It was only at certain moments, that seem like those to which, later on, I had to succumb, that I was able to come close to understanding the enormous stupidity needed in order to write, for example, Bernard Shaw's Saint Joan. It is still well above music that Harry Langdon" can excite me today, above all else by his UNINTENTIONAL LIFE, LIKE THAT OF A DROP OF WATER. Harry Langdon is a small thing that moves with greater thoughtlessness than little animals. When he opens his mouth to smile, when he has already smiled, he still doesn't know it, nor will he ever know any better. Harry is the elemental life, what is purely organic, and he lives further beyond the existence of his own gestures than Miró's own small animals - his face all wrinkled, all of a sudden he moves, all of a sudden sits down - total absence of will! He moves the way the bean plant moves when it opens its leaves. Next to him, Keaton is a mystic" and Chaplin is a putrid one,'2 the best thing about Chaplin is his primitive MECHANISM, not his transcendental sentimentalism for the usage of artists. Harry Langdon is one of the purest flowers of the cinema and, even, of our CIVILIZATION. . . . sempre, per damunt de la música, Harry Langdon," L'Amic de les Arts (Sitges) 4(31) (March 31, 1929): 3
..." (L’Amic de les Arts, 1929) "At the Moment..." (L’Amic de les Arts, 1929) "Review of Antiartistic Tendencies" (L’Amic de les Arts, 1929) "Documentary - Paris - 1929" (La Publicitat, 1929) T IS IN VIEW OF DALI'S DESIRE TO ENTRENCH HIS position as a critic and theoretician on the forefront of the avant-garde movement in Barcelona, as well as in terms of his own experimentation as an artist, that we should consider the references to Surrealism in his writings during the period extending from 1927 to the early months of 1929. As noted in relation to his text "My Pictures at the Autumn Salon" (Section Two), Dali insisted at the time (October 1927) on the distance separating him from Surrealism; and as late as May 1928, he was still insisting that his thought was quite far from identifying with that of the Surrealists ("The New Limits of Painting," Part III). This may have had to do with the attitudes toward Surrealism that prevailed at that time in the avant-garde circles in which Dali moved. There is no question as to the basic sympathy toward Surrealism that characterized the policies of L’Amic de les Arts and the attitudes expressed by its major contributors. However, as noted by C. B. Morris, the magazine also displayed toward Surrealism an "ambivalence that bordered on schizophrenia" (Surrealism and Spain, p. 16). Some reservations re-
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garding Surrealism might be detected even in the essays written by Sebastià Gasch, who in 1927-8 was one of Dalí's closest collaborators in L'Amic de les Arts. Describing "superrealismo" as a "desperate jolt, a delirious convulsion, and a frenzied howl of neo-romanticism," Gasch referred to Surrealist artists as "slaves of their instincts" and "slaves of their inspiration" (Ilie, Documents, pp. 317-19). Dalí could not help but echo some of these pronouncements. In "Reflections" (Section Two), a meditation about not going beyond the line in the literal sense (i.e., painting carefully within the boundaries of the drawn object), Dalí offers an ethical statement concerning staying within limits, and the "passion for balance" that is an "enemy of all intoxication," reiterating in this meditation what Lorca in the "Ode to Salvador Dalí described as a "desire for limits and forms and a rejection of creation through intoxication." Paradoxically, Dalí ascribed such creation through intoxication to Lorca's own drawings in which he found an "aphrodisiac instinct" at work, associating Lorca's "physiological calligraphy" with the "graphic life of certain lines dictated by the Surrealists" ("Federico García Lorca," Section Two). Some hints strewn in his writings suggest that his early reservations regarding Surrealism had to do with his objections to the actual application of automatism to drawing or painting. This is also borne out by the fact that so few examples of these creative procedures are to be found in his own work. But there were other causes for the disavowal of Surrealism. With the heavy reliance of the paintings, done over the summer and fall of 1927 and well into 1928, on de Chirico and Miró and, later, on Tanguy, Ernst, and other artists who were associated with the Surrealist Movement, Dalí had to assert his uniqueness and declare himself free of any influences - an artist who was painting in the most natural and direct manner possible. The framework of his antiart activities was conducive to this independent stance, since it was thoroughly eclectic in its orientation. Surrealism, more identifiable with a specific group of artists and a well-defined theoretical position, was thus less amenable to such a stance. Nevertheless, his insistence, in May 1928, that his thought is quite far from identifying with that of the Surrealists ("The New Limits of Painting," Part 111), might be seen more as a reflex than an authentic expression of faith. Indeed, in the texts written in the summer of 1928, Dalí became quite outspoken in his acclaim for Surrealism. This, again, might be
COMMENTARY ON THE TEXTS " 73 strued in terms of his keen reading of the intellectual and artistic situation. To present these developments, for the moment, in their bare "political" sense, Dalí was closely attuned to the developing trends in Paris, and noticed, in particular, the growing fame of Surrealist artists, especially with the publication in February 1928 of Breton's Le Surréalisme et la Peinture. Tracing these developments in his writing, one notes that, only a few months after the publication of the essays cited before (included in Section Two), in which Dalí voiced his reservations regarding Surrealism, he was already attempting to go beyond the "limits" of Cubism and mediate between Surrealism and abstract art. At first, as promulgated especially in the first part of "The New Limits of Painting," an essay reflecting the first stages in this voyage toward Surrealism, what Dalí had found most congenial in Surrealism was not the concept of surreality as much as the poetic autonomy it advocated. Artists such as Tanguy, Ernst, Arp, and Miró began to occupy a central position in these theoretical writings precisely because their work seemed to embody the notion of "peinture-poésie," which Dalí wholeheartedly embraced at the time, and because, in his opinion, they managed to go beyond the limits of Cubism. One of these limits is quite vaguely defined as "statics," a concept that, a few weeks later in the second installment of the essay, comes to designate the opposite of psychological "dynamism"; the other is the limitation of the absurd, that is, a timidity and reserve in its usage. Despite the overall vagueness of such concepts, it is quite clear that Dalí saw the annulment of these limits through what he referred to as the disturbing "lyricism" of (the insolite). This had already been accomplished, argued Dalí, by Picasso and de Chirico, and later by Ernst. This quality appeared to him to have been subsumed in the obsessive and frightening associations of things in the works of Ernst, who utilized a new language of ordinary signs, and by the hallucinatory effects of the objects distributed in the "cruel perspectives" found in the works of de Chirico. In the second installment, Dalí offered a recapitulation of some of the ideas developed in Part I, together with more extended analyses of the artists mentioned there, as well as of others such as Masson and Miró. Dalí's attitudes changed very rapidly in these months, and he admitted there to the "continuous gymnastic training that is essential in following up the evolution of art in our time." Thus, in Part 1, in his bid for abstraction, Dalí sided with Ozenfant's call for an art of limited means, similar to the piano with its
74 "SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY limited scale and the "selection of sounds that are necessary and sufficient." In the two later installments, however, he put Surrealism on the opposite pole from the Purism of Ozenfant and Jeanneret, and called for an art in which the psychological factor would play a dominant role. Asserting his growing adherence to the Surrealist principle of poetic autonomy in the first installment of "New Limits of Painting," in the second, Dalí reached new poetic heights in his adoption of Surrealist rhetoric. This is amply illustrated in his praise for Miró, who, according to Dalí, had discarded conventional logic and found nature anew by "inspiration." It is also apparent in his attempt to emulate Breton's evocation of surreality in Le Surréalisme et la peinture—from which he quotes at length—by offering his own observations concerning surreality, with some hints concerning his growing acceptance of the Surrealist concept of psychic automatism. These ideas are taken up again in the third part, where he argues that poetry "occupies an unexpected location that is entirely inaccessible and uncontrollable for those who make use of guides that have lapsed and lost their usefulness over the years." Dalí's theoretical explorations of Surrealism became more explicitly related to Surrealist theory, as promulgated by the French Surrealists, only in the summer of 1928. Viewing surreality as an "instantaneous possession of reality," unencumbered by the stereotyped image formed by the intellect ("Joan Miró", "Reality and Surreality"), he pointed to film and photography as the foremost generators of surreality, by dint of their bringing about unexpected encounters with objects resulting in a perception of revelation or intimation of some hidden truth. In "Reality and Surreality," following a few paragraphs devoted to Miró, Dalí could come right out with the statement that "nothing could be more favorable to the osmosis between reality and surreality than photography," which, with the "infinite figurative associations to which it submits our spirit," offers a "constant revision of the external world." And early in 1929, in "The Photographic Data," he could maintain that the "The mere fact of photographic transposition already implies a total invention: the capturing of an UNKNOWN REALITY. Nothing will prove Surrealism right as much as photography, with the unusual faculties of surprise of the Zeiss lens!" The new role he assigned photography was subsumed in the notion of "knowledge of reality," which became a key expression in his
COMMENTARY ON THE TEXTS "75 ment. The new "lyricism" Dali is seeking is inconceivable without the "givens" of reality, which offer evidence of the surreality hidden within reality, and which could be attained by automatism and by "sounding" (i.e., probing) the irrational and the subconscious for the hidden, spiritual, and psychological substratum that underlies reality ("Reality and Surreality"). When Dalf expressed these ideas sometime in the fall of 1928, these psychological notions were as yet quite undeveloped in his mind. They were complemented, in the last months of 1928, by a theoretical pursuit that became more and more directed toward the exploration of a theory of reality that accounted for the osmosis between reality and surreality on the basis of the discovery of patterns of meaning that would synchronize the most diverse phenomena in a coherent system of thought. The perception of a variety of diverse phenomena in the objective world as belonging to a coherent conceptual system, Dalf felt, depended on documentation and cataloguing. The catalogue and the documentary became, indeed, central to his theory of knowledge, with photography and film as the two tools best utilized to this end. Increasingly dependent on Surrealist rhetoric, Dalf placed the "documentary" on the same level as the surrealist text and surrealist production. The first installment of "Documentary - Paris - 1929," the series of reports sent by Dali from Paris to the Barcelonese magazine La Publicitat, between April and June 1929, was devoted to a theoretical presentation of his purpose and methods in this series, with the "documentary" as a central issue. In this respect, Breton's Nadja (1928) proves to be the most decisive influence on Dali's evolving theoretical system. Dali was particularly taken by the documentary aspect of the book, subsumed in the somewhat dry and clinical observation of "facts belonging to the order of pure observation" (Nadja, p. 20). Following Breton's critique of literary realism in the First Manifesto, Dali asked why it was that a realist writer described a person and that which surrounded him without mentioning other simple things such as - to paraphrase a long argument - the oscillations in a determined time caused by the distance between the heel of a person during his conversation and an object such as a sponge; or the existence of a match on the floor on the other side of the room; or the geometrical form made by connecting these three objects. Those distances are no less real, argued Dalf, than the psychological assumptions
Insignificance and importance do not count in terms of reality. Dalí at the time was still fishing for meaning, throwing in his line without knowing what he might come up with, as he himself is the first to admit, and the six installments of "Documentary" serve to illustrate this blindfold search for structures of meaning within the chaos of existence. Most of these installments adopt the same scheme. Dalí might offer some theoretical insights and then attempt to illustrate them by producing random collections of facts in different formats that combine the significant and the trivial, usually without any distinction made between the two. The significant is generally associated with his growing acquaintance with Surrealist poets and artists, and even with his interest in the latest cultural fads and fashions, disclosed in these articles with a kind of provincial open-eyed wonder, with Dalí assuming the role of a cultural voyeur and gossip columnist. Thus, for instance, he observes the different types of mustaches found in the best hotels (for which Ronald Colman, John Gilbert, and Adolphe Menjou serve as models). The documentation may take the form of the "alienated vision," as introduced in "Joan Miró" and "Reality and Surreality," at times simply as a notation of things found on tables at a restaurant or café, with no distinction made between inanimate objects and body parts ("a pack of cigarettes, a glass of champagne with fruits, three hands, two fingers . . . "). Facetiously suggesting that these observations, viewed as riddles, might have a real solution, Dalí probably realized that such a solution was not forthcoming, but he was as yet unwilling to consider what should be the true test of his theory. Indeed, what also distinguishes this incipient form of Paranoia-Criticism from its later theoretical formulations and application (Sections Seven and Eight) is the almost total absence of the obsessive factor — with its usually sexual undertones — that later was declared by him to be the mainspring of the paranoiac process. This is well borne out by another essay written around the same time, "The Liberation of the Fingers." In the conclusion of the first installment of "Documentary," Dalí stated that, with the "documentary" as proof of the osmosis between reality and surreality, the reality of the objective world will be "more submissive, more amenably and blurrily obedient to the violent reality of our mind. In "The Liberation of the Fingers," Dalí introduced this idea in a more elaborate form, illustrating it with
COMMENTARY ON THE TEXTS + 77 examples taken from his own experiences, demanding a revelation in the "occult" sense from the faithful and objective antiartistic annotation of the world of facts. The word "occult" is used by Dali in the sense of what is concealed or hidden, which is also what Dali defines as "essential reason." This "essential reason," which, as Dali claims, becomes more and more important in the domain of "knowledge," is the psychological infrastructure of thought and meaning existing behind the series of events, objects, and images he presents here. Yet, notwithstanding his protestations, what remains hidden is the latent meaning these things hold for him, since he is unwilling to follow through with (The Conquest of the Irrational) While advocating in one of his earliest Catalan essays not to go "beyond the line," already during his years in Catalonia, Dalí became intoxicated with the power of the written word, indulging himself more and more in flights of poetic fancy or complex verbal structures in which key words and concepts were piled up together in confusing, indeed mindboggling, arrays. This verbal excessiveness became a hallmark of his writings in the years to come. Indeed, reading Dalí is an experience full of surprising turns and pitfalls. Witty, anarchically imaginative, and laden with verbal pyrotechnics, Dali's writings — especially those of the 1920s and 1930s — never end up precisely where they appear to be heading. Much of what he wrote was meant to serve the purpose of his being accepted as a bona fide member of a group or cultural milieu. Thus, Dah, a chameleonlike figure, assumed various personas, all equally persuasive in their feigned roles. He appeared to be an orthodox member of the Catalan avant-garde, more extreme than most in his antiart pronouncements. His discourses on Surrealist theory, with their involved definitions, often bore the stamp of Breton's doctrinaire rhetoric (the tone and manner of Breton's Nadja is
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY cise in dissimulation. Dalí's method comprises an associative chain based on formal similarity of teeth to "piñones" and, in spite of his protestation to the contrary, to the larva of maggots. These associations are colored by a horror of being devoured - which might extend, by implication, to a fear of the devouring woman hidden under a black mask - a fear justifying his assertion regarding the mixing of horror and pleasure that defines his own attitude toward female sexuality. Dali dissimulates further by adopting a "speaking" voice that assumes the stance of someone who is being overwhelmed by the rush of ideas and by his own rhetoric to the extent that he is unable to complete his thoughts, and has to make do with snatches of phrases followed by an "etc." and the use of ellipses. The strategy involved is clearly parodistic in essence. A similar procedure, this time in the form of a parody of learned speeches or articles, with their long-winded discursive sentences and convoluted syntax, constitutes the core of "At the Moment." Here, too, Dalí appears to be a pompous and longwinded speaker overwhelmed by the importuning of numberless ideas that comes gushing out in long, unending sentences that turn out to be whole paragraphs. Thus, the first three paragraphs all constitute very long phrases ending with a period; however, due to their excessive length, one hardly notices that the sentence itself remains incomplete. When perused for their meaning, these paragraphs turn out to be real gobbledygook in which are strewn ideas concerning the struggle against "artistic fact" and some quite important revelations about Dalí's attitude toward Surrealism at the time. It is as if Dalí, not ready as yet to make a full commitment to his own theoretical formulations, sends our way some tantalizing ideas, only to withdraw at the very last moment.' Dalí enhances the parody by introducing non sequiturs in the form of misplaced and meaningless footnotes (the footnote reference to "Menjou's mustache," for instance), as well as by the whole nonsensical apparatus of the text itself, in which, in his deadpan manner, he comes out, for instance, with a suggestion to record facts with the "automatic aid of the new trisexual dribbling flowers." This deadpan form of ironic reversal and dissimulation, intended to subvert, tentatively at least, his own beliefs and theoretical formulations - to be encountered again in his later Surrealist texts - became one of his favorite means of disseminating theoretical notions without being accountable for them, by leaving for himself a wide margin of safety.
THE NEW LIMITS OF PAINTING  

"The New Limits of Painting" by Sebastià Gaschs

PART I

With Rafael Benet, one runs precisely the same risk of pronouncing nearly the same words he does, but with the absolute impossibility of establishing an understanding. Rafael Benet recently wrote, alluding to the extravagances of the new painting: "They will end up by placing birds in aquariums." With these words Rafael Benet amply demonstrates his own timidity; not too long ago André Breton wrote, in the catalogue for an exhibition of Arp (inventor of the endless mustache), that birds had never sung so well as they do at the bottom of aquariums. This has nothing to do, in spite of the coincidence, with placing birds in an aquarium. The point is that they sing there, and that they sing there best. If for Rafael Benet all these things are still absurd and lacking in logic, it is quite some time now that they have not been so for us, or, rather, that they have but in an entirely different mode, so as to become quite clear and normal. Painting and the art of today, which, as we shall see, come nearer to being a great direct art, similarly to the best examples of popular art, are beyond common sense. For us, the place of a nose, far from being necessarily on the face, seems to be more adequately located on the armrest of a sofa. Nor will it be inconvenient to find this same nose perched on top of a small trace of smoke. It isn't in vain that Yves Tanguy has sent forth his delicate messages. We can well assure Rafael Benet that decapitated figures live their organic and perfect lives, that they rest in the shadow of the bloodiest vegetation without soiling themselves with blood, and, furthermore, that they lie naked on the most cutting and bristling surfaces of specialized marbles without risking death. Should Rafael Benet be reminded yet again that the lives of the creatures that populate the surfaces of canvases and the world of poetry obey conditions quite unlike those of the creatures populating the surface of the earth? That the plastic and poetic physiology is not the physiology of living beings? That the plastic or poetic life of a painting or of poetry obeys laws other than those regulating the circulation of blood? That a monster ceases being one the moment certain relations have been established between the lines and colors shaping it? That a decapitated figure,
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY in the world of the plastic arts or of poetry, is not a figure without a head? Beyond that, we might add that a figure without a head is more apt to intertwine with putrefied donkeys, and that flowers are intensely poetic precisely because they resemble putrefied donkeys. It is superfluous to say all these things, that are so evident since the day (this day is properly speaking that of Surrealism) which saw the beginning of the poetic autonomy of things and of words that (as noted by André Breton) cease being paroles niendiantes.° For us, an eye no longer owes anything to the face, nor to immutability, nor to a fixed idea; nor does it demand anything from the idea of being contained in the face. Quite the contrary, we have known for some time now that eyes, similarly to a bunch of grapes, have a propensity for crazy speeds and are well suited for launching themselves on the most contradictory of pursuits. That Rafael Benet could be unaware of all this is quite understandable, because these are the things that first became possible the day painters rejected the testimony of their senses; and, recognizing the fundamental error of Paul Cézanne and the sensory origin of his intentions (redoing Poussin d'après nature, that is to say, becoming classical by means of sensations), the painters. following a period of more or less complete cerebralization, came to rediscover the purest and highest of abstractions. In relation to this period, Gino Severini° wrote: "I believe I may assert today that the road to pursue is precisely the road opposite to that of Cézanne." One does not become classical by way of sensation, but through the spirit; the work of art should begin not by analyzing effect, but by analyzing the cause. However removed we are today from Severini's "aesthetics of compass and number," one should, nevertheless, note his passion for all that which should brim; about a return to spiritual creation, to abstraction, to the elimination of the last sensory elements still persisting at the birth of Cubism; his passion for all that which should bring a reign of category (in the sense of Eugenio d'Ors) l' over matter, instead of the latter dominating the category. Today, when the distance in time, says Severini, allows us to judge calmly the Age of Humanism, we can see how the Humanists, far from being openly and absolutely Doric, descended much too close to man, thus approaching too closely the Ionians.'° The idea of linking up the individual to the universe, starting up in painting with Giotto, has itself been a marvelous idea. although, probably, the Humanists regarded
THE NEW LIMITS OF PAINTING + 81 chiefly the individual and less so the universe. It was thus also that they became too human. Instead of extolling Homer, Virgil, Cicero, etc., it would have been much preferable, according to Severini, to follow closely Orpheus, Pythagoras, Aristotle, and Plato. Thus, instead of arriving at a mode of neopaganism, the whole movement could have attained, perhaps, the level of the Pythagorean orders. If we wish in painting to follow the general outline of a parallel naturalistic process, we should establish that the specifically human principle of the Ionic infinite divisibility fatally leads to the so-called art of perception, which is the antidote of the abstract so-called art of conception. We shall see that the art of perception, with its sensory root and sensuous finality, was born under a Venetian sky, and became far more concretely defined in the Netherlands and in Spain, acquiring, in the end, its highest expression and exhausting and expressing its latest consequences and possibilities in French Impressionism. At this moment, painting is reduced to pure musical value. The art of perception, having its sweet and exciting moment in the painting of Vermeer of Delft - that, in my opinion, represents, in the history of the proper way of looking, a case of the highest, most humble and most dramatic probity - has attained in Impressionism, as accurately noted by Sebastiá Gasch, the moment of its greatest discredit. That which is absolute has been completely devoured by what is accidental: reality has been reduced to the unstable appearance of what are its most fugitive and confused aspects; nothing is grasped from objective reality other than the slightest resonances, which are yet deformed by the most subjective sentimentalism. Do we need to mark once more that Monet's paintings of the Rouen Cathedral form a musical way (music that is indistinguishable from perfume) of expressing a series of emotional states? I know by heart all the criticism that Rafael Benet might bring forth in favor of Impressionism and, in general, the art of perception; surely it is the same, more or less, as that which carries weight and is made use of in the Madrid Academy of Fine Arts, where I had the opportunity for a long time to verify the significant paradox that it is precisely at the Academy that the art of perception, so dear to Rafael Benet, is defended nowadays against the abstract, spiritualist, and antinaturalist art that we ourselves are defending. In accordance with the gap commonly existing between creators on the one hand, and, on the other, the inept imitators who take refuge in the officialdom of the Academies and adopt the formulas that the creators themselves had since abandoned for being of no use, it is only natural,
etc., etc., or so goes the pretty and rather annoying song. We don't wish to further persist in these anachronistic questions; however easy this should prove to be, it would please us rather more to repeat what Ozenfant" says gracefully and so logically: Very well, but there is the piano. "The piano is an admirable discipline; the constant control of the medium over the work has made music homogeneous; without the control of a restricted medium, the work cannot but be translated at random, between the two rests of perceptible noises, on the one hand, and, on the other, the existence of an infinite number of different possible sounds, just as there is an infinite number of color and forms, and just as there is an enormous quantity of words. "What is the piano? A selection of sounds that are necessary and sufficient. Actually, isn't it possible to play Bach, Puccini, Beethoven, Satie on the Piano? A schematic medium, no doubt, but having the power of a system. It makes us laugh, cry or dance; happy are the musicians on whom the Pleyels17 have bestowed such admirable and so accomplished a means of expression, so perfectly economical and generous. What progress over the Chinese scale!' "Poor painters! Chemists think only of multiplying the tones! Poor writers, served by makers of dictionaries concerned, above all, with multiplying words without ever getting rid of any! "Imagine a piano that produces 73,000 different sounds; painters are in that fix." If we speak again of the linear or the picturesque, the tactile element or the visual element, we would never be done; all these same arguments for or against would come out again.... But do I still have to say that all this is about nothing of the sort? The leaf spotted by the sun, to which Leonardo alludes, seems to us neither more nor less indistinct than this same leaf without the spots, simply on account of its having ceased to be itself in order to become a supposition. I sense the discouragement of the reader, but we won't
THE NEW LIMITS OF PAINTING + 83 proceed, as some might think, toward other, more confused and intricate, ways of playing with words and thoughts until reaching places that are inaccessible and labyrinthine. Nothing of the kind, and quite the contrary. By these routes we'll encounter exactly the essence of art which is the simplest, the freshest, the most direct and the least complicated: popular art.

Speaking of Picasso, Christian Zervos" says that the soul of the people, when it genuinely creates, makes an abstraction of all that it wishes to express. We already know that popular art is a movement of the spirit that does not signify anything in accordance with practical reason, but that creates countless suppositions. We should add that these suppositions become more varied and are enriched each time that a new limit is gained in the liberating measure or disequilibrium found at the heart of abstraction. We should also say that these suppositions are never absent from reality; on the contrary, it is only possible for reality to acquire a more objective poetic emotion the moment a new and suitable mode of expression is found. Far from the preconceived calculation and the mechanical elaboration of the Severinian results, present-day artists put their trust, rather than on chance, on probability. The find - to employ the expression of Maurice Raynal" which seems to us more appropriate than that of creation, coined undoubtedly under Bergson's influence - the find of such suppositions depends more and more each day on a probability completely remote from common sense, and where truth and the absurd play a primary role.

Maurice Raynal then again wrote: "If there exists in art an Angel of Truth, it would be pointless to deny that he is often accompanied by the genius of the absurd. The absurd, I'm told, is that which has no common sense. What a beautiful praise! But we should not say that. On the contrary, let's declare loudly: Is there anything more hopelessly common than common sense? If the absurd is taken, indeed, for the contrary of common sense, it is because the assertion of individual life has always been in opposition to the assertion of social life. It seems, undoubtedly, difficult to separate the first from the second; this is so because the one, sensibly led, has been absorbed by the other. But if in politics this precaution is perhaps reasonable, art, which cannot be compared in such fashion to the conduct of state affairs, should not take this into account; its generalizations in this domain exhibit its overall poverty and uselessness. "It is always dangerous to make definitions; dictionaries too take a risk in designating as absurd that which lacks common sense. The absurd will thus be something that seems like the sum of individual notions.
84 + SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY turned down outright by common sense. and which the absurd never presumes to control. Some psychologists have uncovered the action of the absurd, but only in order to embellish it, as always, with golden names and submit it. almost always, to common understanding. "Differently stated, if this last expedient holds on to its facility and its best intentions, it remains absolutely unconnected to experience. And since truth, in philosophy, is not truth in itself, but because it is generally accepted as such, the absurd may be considered as a kind of foundation of truths on a completely personal level." One of the new limits created by Cubism is statics, the other is the limiting of the absurd. or, in other words, the timidity and the reserve in the usage of this basis of personal truths of which Raynal speaks. In the most austere and scientific moments of Cubism. we can already find clear signs of the cancellation of the new limits that the Cubists themselves have created while totally breaking, for their part, with those of the older painting. There will come a moment that will be critical for modern painting in which the painters will insistently utter the word lyricism, it would be close to Picasso and Chirico foremost, where, with a veritable fervor, the new and disturbing sense of the word will be sought; but, before this, one must count on the sterilized geometry and the cold draftsmanship of the aseptic marquetry and insipid volumes of Giorgio Morandi, with his still lifes from which the air has been extracted, and with their unforgettable fixity of recollection. This cold blood of Giorgio Morandi does not mean absolute harmony, absolute repose; this cold blood of Giorgio Morandi was the same that helped Max Ernst discover a new language made of the most common and conventional signs, a technique based on cold dictionary drawings or those found in instruction books, but with associations and relationships of things that form frightening ensembles, unusual and obsessive. In that period, Max Ernst already prepared himself for the most painful experiences, but the mutilations were still more imprecise a manner than the phenomena of rooms. It is possible to foresee there the epidermal horror with which he was always able to exhibit for us a complete and utter despair. Comforting, nonetheless, was the spectacle of his spirit, which revealed to us all that remained concealed in ourselves. and something was always gained at the moment when, having discovered a new horror, it became impossible to go on hiding it. Giorgio de Chirico, for his part, uncovered for us with a terrible calmness figurative suppositions that are born of the disparate linking of multiple objects of harmless appearance. Whereas the expressive and formal characteristics of Chirico could prompt Franz Roth to associate him with the New Objectivity, we would like to mark as a new symptom the hallucinating distribution of his volumetric relations and his bloodied perspectives.
THE NEW LIMITS OF PAINTING "All this calmness, all this stillness, all these statics of Giorgio Morandi, Max Ernst and Giorgio de Chirico were dramatic statics and stillness, because they were threatened at each moment. All this geometric anesthesia held excitement in its abandoning of Futurism and in vaguely intuiting Surrealism. Later, Man Ray will lead us away from the organization that we might call Purist, and things will become linked together in a different lone, one different from that associated with rhythm or architecture. A sponge by now will not be a movement by aiming to be a personage, this moment would be the point of departure toward achieving the very latest limits of painting. "Noun limits de la pintura" (Part I), L'Amic de les Arts (Sitges) 3(22) (February 29, 1928): 167-9 PART II A simple formal examination of the latest Surrealist plastic creation, and even of present-day poetic Cubism, will lead us to the formation of a table of signs and suppositions that are significant enough to deduce from them all but the most recent of the new limits to appear to us in the present-day world of painting. It would be best to go searching for these new limits in the opposite pole to that consolidated by the Purism of Ozenfant and Jeanneret, which is the latest consequence of Cubist plastic art. The state-of-mind change that this involves is another proof of the continuous gymnastic training that is essential in following up the evolution of art in our time. Before anything else, one should note the U almost complete disappearance of the geometric stability already prefigured by the most dramatically static lyricisms and patiently outlined contents. In the annulment of the octagonal spirit is implied the appearance of a disequilibrium, a dynamic. This dynamic, however, has nothing to do with the sensory illusion of cinematographic movement par excellence that is the last refuge of Impressionism attempted by the Italian Futurists. The dynamism in question is constituted in such a manner that, to
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY our senses, it remains specifically plastic and static while psychologically it acts like speed. Speed, dynamic element that in Kandinsky had a musical value, that in the history of D German Expressionism attained an expressive Y value; that in Futurism acquired an optical N value, and that in the fundamental questions A posed by Baroque art ended up in decorative M isin; in recent painting, this dynamism seems I to have acquired a very complex value, half C decorative, half surrealistic, half plastic, half S expressive of.... This value perhaps is least explored, yet it seems, nevertheless, to be that which absolutely assures us of its very precise reality. This word again!! Whereas Yves Tanguy attains a new ascensional ecstasy in which a rabid expurgation scrapes off all the feebleness of an exceptionally delicate spirit, Picasso whacks us with the purest and most savage sense of flight. The friezes on cornices and the wallpapers on ceilings have taken on in his latest paintings a new, swift, and voluntary direction. The curves of his contours, of his poetic torsos (monstrous in every way), risk the most audacious forms of death and volition. From this fury of Picasso's will be born straight away, as if for each of his new states of the spirit, enthusiastic and devoted disciples. De la Serna='' will inaugurate, between Picasso and the latest works of Braque, a change Y of diaphragm: he will employ the highest InN ininosity, Kiriato Ghika='' will go far toward A attaining an unfocused vision, bringing to life M with new youthfulness the early feelings of the I fanges. Besides a curious dynamic tendency toC ward depth, his luminous foreground planes S place him within a strange naturalist tradition. De la Serna, on the contrary, remains freely in agreement with the canvass dimensions, benefiting from the solutions that the canvas offers to the meaning of the surface. De la Serna achieves a very characteristic decorative poetry that is not
THE NEW LIMITS OF PAINTING + 87 inattentive to reality, but wholly closed to Surrealist infiltration. One should recognize in the paintings of the Granadian and the Greek 28 a true autonomy at L work, and, in addition, purposes other than I those of simple blending of Cubism and FauG vism. But Picasso indubitably wanted to say, H did say, other things. Far from insisting on the T arabesque, Picasso forced the straight line by N means of its absence more than by pondering E its generation. Preoccupied more by its invisibility than by its visualization, he proceeded S with its cancellation even before generating it. Let's leave Picasso aside. We should come S to a better understanding with Arp, who proU vides for us a huge range of realizations with R an almost imperceptible naturalness. If with R Masson painting is still free in a way as to E physically elude weight 2' Arp's bits of fabric" A retain our attention for other reasons than L those of nonexistence. Being apart from any I painful convictions to which Max Ernst may S still aspire, Arp's reliefs, as Breton says, share M the qualities of the swallow's heaviness and lightness.' If inan can work out a stable relation between the sawdust that falls off a bird-cage to be O caught on cold skin and on hot skin, and, fur- N ther, if these savings are vestiges of cold skin E and hot skin, why should we be allowed to I criticize Max Ernst for having made possible a R relationship and amity between words (love on I earth and the vegetal lip) 32 once we have S agreed as to their extremely varied and occa- M sional meaning? Wax-museum figures exhibited in a fair's N side-shows are as much a reality as a wisp of A smoke or a nose. Minute-hands are truer when T they cease being subject to their special funcU tion, the moment they are given to a rhythm R other than that of following the circumference, E acquiring the slightly mad choking caused by their articulation with bread crumbs.
If there is no willingness to accord these new despairs and joys all the importance they are due, what then will be offered to us under the name of nature? Has at least anything created until today without this impediment been at once lighter and denser, more real and more poetically physical, than a figuration of a nude by Joan Miró? Thus, it is quite terrifying that through this sense of inspiration physical reality would regain a normal appearance insofar as its having been freed of conformist application which conventional logic has endowed with insurmountable antireal attributions that are only controlled by habit, and which are of an origin that is meticulously symbolic and stereotypical. If nature is rediscovered in Miró through inspiration, this is no less perceptible in his works than in those of Max Ernst. Besides, the moment when the inspiration and even the most pure subconscious have taken effect through the revelation of our individual truths, an organic world full of significative attributions invades the figurations of the pain-ters. In these moments, the most stirring and disturbing facts, dormant at the deepest layers of our most intimate horrors and joys, acquire the highest taste of light. With Cubism the intelligence had served not merely to make visible the spirit but to sensualize it and reduce it to the signification of a cipher, a sign, which, through mathematical abstraction, might move us aesthetically, by a measure and rhythm that harmonize with architecture, but that never harmonize with the most violent I deprivations associated with lack of cohesion. If finally it had become possible to believe in the necessity of agreeing, quite quickly and readily and not without irony, regarding that which might signify the words chair, shirt collar, bobbin, etc., beyond their tonal temperature, in the same manner that the Cubists
THE NEW LIMITS OF PAINTING " 89 one day had to come finally to an 
agreement L with respect to small size, large size, striped E thing, 
pointed thing, etc., concepts that have been wholly deprived today of 
the possibility C of being put to use in the dissection of objects A and 
of their purely lyrical and picturesque D value, with a thousand sharp 
significative atA tributions having been attained – why should V we 
evade this value of signification which is so R emotionally charged and 
only accessible in E states of mind that are particularly distracted and 
distraught? At any rate, once we know E that, but truly know that, and 
in the name of X a desire for the absolute – one would have to Q be very 
subtle indeed to evade this significaU tion as being just another proof 
of lightness. I At a time when things have been isolated S from their 
conventional values and can freely exercise their specific and 
individual qualities, we have noticed (and not always by means of 
processes of pure automatism), at the end of a very L short life that 
often dissolves in the red circles E inside the night of our eyes, this 
life's hidden expirations, its particular modes of being abC sent and 
present outside of corporeality in an A extremely complex and disturbing 
process that D begins the moment these things, deprived of A visuality, 
begin to walk or deem it convenient V to modify the course of the 
projection of their R shadow. E Quite separate already from what the new 
limit of present-day dynamics has formally E imposed on us, and from 
that organic and X physiological sense that has ended up supQ planting 
the most inescapable architectonic U vertebra, the word reality, placed 
under a conI ventional value in Cubism, returns to the foreS front, far 
removed, yet, from Rembrandt's putrefied ox and quite close, 
evertheless, to the most useless consumption of the epidermis. One is 
disposed, in cerebralizing ideas concerning surreality, to lean toward 
the most unexpected inclines that might bring us – in accord
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY

I with a voluntary romanticism, be it superficial or profound - to regions where, having lost any magnetic indication, in order to orient ourselves we unavoidably must avail ourselves of the most aggravatingly paradoxical procedures. But perhaps the guidance was certain before such declination had begun. A good measure, which in no way could be called an agreement, but simply a different stratification layer, might give us a comfortable idea, unrelated to any personal genius, of what this multifarious ensemble of uncustomary and completely new dimensions could be. Says Breton: "Everything I love, everything that I think and feel, inclines me toward a special philosophy of immanence according to which surreal reality would be embodied in the very reality and would not be superior or exterior to it. And reciprocally, for the container would also be the contents. My concern is with what is close to a communicating vessel between the container and the contained. I "It goes to show that I firmly reject all tempt, which, in the field of painting, as in that of literature, would precisely result in shielding thought from life as well as place life under the aegis of thought. What one hides is worth neither more nor less than what one allows others to find. One rupture, duly noticed and suffered, one single rupture testifies all at once to our beginning and our end." Nature! Should we invoke the name of this madman Heraclitus? Today's young people know something of this word and know how to rejoice in it. The slight wrinkle, a fine orbit for the eyelash hair, that cleaves, that ripens the small breast of the Virgins of the Flemish painters; the wrinkle, inevitably a painful direction, is
THE NEW LIMITS OF PAINTING + 91

essarily set at variance with the contrary rhythm of the breast that tends toward sonority, toward the numerical and geometric perfection of the pure spherical theorem, denuded of the thousands of veined rivulets of red blood as in a red picture of a breast by Raphael. Today we all know the slightest accidents with which Nature speaks to us and could give us a very acute pain, but the conjunctivitis and the muscular fibers delicately intertwine with the cast plaster musculature, the cock's legs suffer horribly when they try getting out of the gorge of the beast that is already putrefied and dry, and the sky appearing clear behind the hollow left behind by the empty eyes of pigeons constantly reminds us of our total lack of chemical cohesion, the lack of chemical cohesion of which Max Ernst speaks to us in one of his poems. "Nous limits de la pintura" (Part 11), L'Amic de les Arts (Sitges) 3(24) (April 30, 1928): 185-6

PART III

We have come to learn that the new modes of poetry were born beyond the limits imposed by the mechanism of the verse. Beyond the limits of literature there are a thousand ways to escape these artistic proceedings that are too slow and hardly fit for the almost always sterile rejuvenating processes. Poetry occupies an unexpected location that is entirely inaccessible and uncontrollable for those who make use of guides that have lapsed and lost their usefulness over the years. This new guide has not yet been produced. It consists of the magic of discovering poetry without the fatigue nor the crush to which one often gives oneself up. All the voluptuousness and all the falterings of voluptuousness become
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY unified and come together in one attitude, an attitude unsustainable now by any system of transcendental skepticism. He who cannot satisfy himself with the quantity (dose of Leger) contained in Arp probably still feels the need to carry all the weight of tradition in order to conserve a seriousness that the newsin-brief in daily newspapers is inclined to cancel. Forces that are of necessity confused fight it out today in the most lively domains of painting. It is the most stirring age, since psychologically it begins to excite everybody the moment one realizes what its most complete assassination consists of. It seems that nothing remains of ancient painting, not one of the concerns of ancient painters moves the hand of our contemporary artists. I believe that it is not even a question of boldness to encourage and place all our good will on this complete assassination of painting, and even of art in general. Were it not like that, we would have found, beyond art, suggestions and facts that I would have moved us with greater efficacy than the ancient artistic mechanisms. The assassination of art, what a beautiful tribute!! The Surrealists are people who honestly devote themselves to this. My thought is quite far from identifying with theirs, but can you still doubt that only those who risk all for everything in this endeavor will know all the joy of the imminent intelligence. Surrealism risks its neck, while others continue to flirt, and, while many put something aside for a rainy day. If truly the latest of the new limits of painting appear to be of such an order, mentally denying the formidable conquests still closer to us; if, in the least contact with what used to be German Expressionism, the most recent painting appears to take on an expressive physiognomy, it is also quite clear to everybody's eyes that the aim of this
JOAN MIRÓ. 93 sion is truly new in the History of Art, and that this art, expressive par excellence, stirs us still in the very marrow of our plastic art, so much so that perhaps we might be bold enough to assert, precisely because of this, that rather than being in the time of a great reaction, we find ourselves at the heart of a violent syncopated prolongation. Does it matter that today's artist neglects the concerns that, for a brief moment, appeared fundamental, for the sake of physically miniaturized concerns? And that very far from things cold and hot, he finds the true fire and ice in trying only to let the embers freeze in the pupil of the rotting donkey, and lets the feather duster, its feathers stained with blood, become by a skillful transforination a ball of fire, slowly agitating the night of our amorous simplifications?

"Nous limits de la pintura" (Part 111), L'.Amic de les Arts (Sitges) 3('35) (May 31, 1928): 195-6

Joan Miró

With the same plants and the same sand with which a painter of old landscapes would attain his imbecile stock of exotic views, the Papuan of ancient Guinea produces images of his sonorous spirits, that shrill with the wind of the woods like a whistle. As for me, I possess the skill for converting the head of a dried-up lamb into an odd and hairy instrument that signals to me the approach of bad weather. And, furthermore, with the aid of a piece of cork and colored feathers, I know how to manufacture a lure for the purpose of drawing the fetuses of pregnant cats and diverting the blind and cruel flight of pigeons. But Joan Miró knows how to clearly divide up an egg yolk, in order to make possible the appraising of the astronomical course of a head of hair. Joan Miró brings the line, the point, the slight stretching out of shape, the figurative meaning, the colors, back to their purest elemental magical possibilities.
Joan Miró's paintings lead us, by a route of automatism and surreality, to come nearer to appraising and verifying reality itself, thus fully corroborating André Breton's thought, according to which surreality would be contained in reality and vice versa. In fact, in a particularly inattentive state of mind, and thus free from any imaginative action, which is always contrary to any passive condition, the spectacle of a canopied cart, stationary and hitched to an animal, might suddenly be converted to the most meticulous and disturbing magical whole, once the canopy and the cords moved by the wind are considered to be a living and pulsating part of the whole, since they really are the only parts to move in front of our eyes, while the immobile horse appears to be, on the contrary, an inanimate, inert continuation of the wheels and the wood. We are talking thus about the instantaneous possession of reality at the moment in which our mind considers the whole to which we have alluded apart from the stereotyped and anti-real image that the intellect has formed artificially. There are moments in Bosch's work which seem to obey this surreality which is contained in reality itself; Bosch's process, however, is clearly imaginative, additive, active when all is said and done, and, often, a sudden rupture separates reality from surreality. This rupture disappears when the imagination is replaced by pure inspiration, religious instinct, the passive state of automatism, etc. It is for this that, in Joan Miró, an osmosis is formed between surreality and reality that has a limitless margin of mystery, and that is capable of exciting us with the very vivid intensity of the most distant and poignant magical creations. Joan Miró's art is too big, of course, for the stupid world of our artists and intellectuals, where the highest reality is bestowed on the painting of twisted trees."

Miró, however, consoles us for the overwhelming local emptiness and the heavy burden of absurdities and commonplaces that populate our exhibition halls and our magazines. "Joan Miró," L'Ainic de les Arts (Sitges) 3(26) (Dune 30, 1928): 202 Reality and Surreality Recently, writing about Joan Miró, I related how his most recent paintings arrived at results that could serve us in the approximate appraisal of reality itself. This could be said of all painters alive today: Picasso, Arp, Max Ernst, Yves Tanguy, etc., but it was necessary to distinguish Miró as
REALITY AND SURREALITY " 95 an example of the greatest purity; moreover, this new sense of dispersal to which Tériade alludes, even with regard to the achievements that are the most foreign to Surrealism (Léger's poetic period), acquires in Miró a physical plasticity of the sharpest poignancy, a poignancy that is the offspring of the most absolute concretions of the earlier Miró, in The Sierra and, later, within the New Objectivity, in The Farm.' This appraisal of reality to which we are led by automatism, with the definitive extirpation of naturalist residues, corroborates André Breton's thought when he says that surrealism would be contained in reality and vice versa. In fact, in a particularly inattentive state of mind, and thus removed from any imaginative intervention, which is always contrary to the genuinely passive state to which I am referring, the spectacle of a cart with its canopy, hitched to an immobile animal and having the same color as this one, may present itself to us suddenly as the most disturbing, concrete and detailed of magical wholes, once the animal, the wheels, the harness and the wood of the cart are considered to be a single inert piece; and, in contrast, the canopy with its cords appear to be a living and pulsating part, since this really is the only thing to move in front of our eyes. This then has to do with a very swift instant in which the reality of this whole has been apprehended at a moment when the latter, due to a sudden inversion, has presented itself to our eyes and shown itself to be far from the stereotyped and anti-real image artificially forged by our intelligence - which has been endowed by poetic reason with false and useless cognitive powers - that could be eluded solely by the absence of the control of our mind. Nothing is more favorable to the osmoses established between reality and surrealism than photography, that, with the new vocabulary imposed by it, offers us simultaneously a lesson of the highest rigor and the greatest freedom. The photographic datum sets up - as much photogenically as through the infinite figurative associations to which it may submit our mind - a constant revision of the external world, which becomes increasingly an object of doubt, and, at the same time, displays more unusual possibilities of a lack or cohesion. We do not cease from opposing the objective datum to approximate hybrid poetry that is infected by an insipid aesthetic subjectivism and mixed up with an intellectual impressionism in which any spark of reality is smothered by an elegant self-irony. Inevitably, the poetic solutions reached by combinations made by our intelligence turn out to be useless for our present desires and for everything with respect to the intelligence itself. I'm referring to the image, a
96 "SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY puzzle derived from the false and absurd sporting, cinematic, mechanistic influence—that is to say archeology (period)—with which the poetry and literature loosely labeled as avant-garde still distinguish themselves; these ones, far from being freed by these new and marvelous means of expression, suffer the most absurd and grotesque influences and prove to be totally illegible. On the other hand, we love the living emotion of the strictly objective transcriptions of a boxing match or a polar landscape, presented economically and antiartistically. Poetry would not gain anything and we would not be interested in the least in the subjective combinations of the kind that could be made by a Cocteau, a Giraudoux, a Gómez de la Serna etc., etc. In this vertex of a thousand strands of our mind, in which no activity is admissible to us that is not directed toward poetic knowledge of reality (seeing these two words in a constant superposition), and where, in short, the words beautiful and ugly no longer have any meaning for us, we clearly value our preferences, that are born of the amorous capacity of the cruelest and least observed links that are poignant by dint of their luxuriant sterility; or born of the impossibilities of the linking of unions that are observed with exactitude, and which are equally poignant because of their morbid and useless fecundity which is equally arid, painful or joyful, respectively. Since in fact all art decays spiritually, as Miró says, at the moment of its external perfection, and, in that case, all the magnificent periods of art present themselves to us as being horrible cases of decadence, we notice how, precisely in these periods that we could call scientific, reality, which could be captured solely by way of the mind, disappears, leaving in its place various intellectual processes that generate aesthetic systems antagonistic to any appreciation of reality, and incapable therefore of moving us poetically with intensity. This is so because we are unable to conceive of lyricism outside of the data that our consciousness may perceive in reality, and these data are precisely what could be furnished by automatism and by the sounding of irrationality and the unconscious. Far from all aesthetics, and in our attempt at escape, for which Max Ernst has for so long been straining, we can establish normal cognitive relations that are well removed from our usual experiences. In fact, no relation exists for us between a beehive and a pair of (1-ucers, or, as
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Andre Breton would have us believe, there is no essential difference between these two things. To be sure, the only relationship poetically possible in reality between a rider and the reins is analogous to that which exists or that could exist between Saturn and a diminutive larva enclosed within its chrysalis. The simple and all too plain acceptance of "a horseman riding his horse" (the horseman racing swiftly on his horse) and the suppositions this implies (accepted notions of speed, of the horizontal position of the horse and the vertical one of the horseman, etc., etc.), appear to our mind as something vastly unreal and confusing the moment we judge this whole by our instincts. At that moment, this simple conformist acceptance gives us an idea of unjustified audacity. Since for us this would be a matter of elucidating a thousand previous and extremely urgent questions that obsess us, it would be above all a matter of inquiring whether the horseman is really riding the horse or if what is loose and rideable of this whole is solely the sky outlined between the legs; if the reins are not in reality a prolongation in a different cast of the very same fingers of the hand; if in fact the little hairs on the horseman's arm are more capable of speed than the horse itself; and if the latter, far from being fit for movement, is secured to the ground by thick roots that are like heads of hair shooting out immediately from the hooves that painfully reach toward deep layers of the earth whose humid substance is related by a synchronous palpitation to the tides on some lakes of spittle on certain hairy planets existing somewhere. Pursuing our yearnings for generality, and being in a state in which things flee from the absurd order which our intelligence has forced on them by changing their real value for another one that is strictly conventional, we notice how, free of the thousand strange functions imposed on them, they recover their essence and particular mode of being by changing their most profound meaning and modifying the course of the projection of their shadows. What we wished to conceal and what we had no idea of having concealed, is powerfully brought to light. What we could hardly dream of breaking is smashed with the most absolute lesson in mutilation, and that which is the softest becomes hardened as an ore. The most remote amorous possibilities become linked in the intertwining of a perfect love. Things that cannot be confounded are idly interchanged, all this with the naturalness with which things in reality become united, incompatible, related, calmed down or absent. In this generality, in which we appear to catch a glimpse of the spirit of reality itself, our vocabulary comes to be formed by a series of precise pieces of knowledge, fully cognitive for our instinct and wholly on the edge of the state of culture.
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY Distant from any state of culture - to which it is indispensable to refer in order to understand anything that is produced by what are preestablished notions set up by the intelligence - our signs are formed by the most primary necessities, by constant desires and by the almost biological excitations of the instinct. From the present state of the mind to which I refer, a poem by Paul Valéry, "for example (so diaphanous when perceived from a special state of the intelligence), desists from having any meaning, and is also nonexistent for a child or a savage. Outside a particular state of culture that is related to what has been engendered, each word of this poem appears to be an indecipherable hieroglyph, since not one of them ceases being employed together with a series of notions derived from the intelligence regarding culture, morality, circumstances, vaudeville; in other words, the words according to, precisely, etcetera, etc. This very slender arm, from which hangs an enormous and morbid hand is no more hair-raising than the rose, inasmuch as the latter does not hang from a less fragile stalk. Apollonian monstrosity, perfect life of
It is not necessary for me to insist how absolutely inadmissible appear to me today not only the poem, but any form of literary production that does not respond to the antiartistic, faithful and objective documentation of the world of facts, from whose hidden meaning we constantly hope for and demand a revelation. Nothing is further removed from our true aspirations, and whatever else that could still attract us, than the metaphoric image and the other methods of a defunct poetry, which are as unacceptable if not more so than the imagination itself. Nor is it the time to fervently praise again the photographic data, but rather to wander around without method following unintentional paths, recording the simple facts that each day signify more violently within our consciousness the existence of an essential reason; or, perhaps, more importantly, only those partial data of this GENERAL APTITUDE to which
Breton alludes, “WHICH WOULD BE DISTINCTIVELY MINE AND WOULD NOT BE INNATE.” I should mention that when I was about 7 or 8 years old, I had a great predilection for chasing grasshoppers. I don't have the slightest clue that could fully explain this predilection, since, as much as I recall clearly and in a particularly vivid way the pleasure I felt at the delicate tones of their wings when I spread them out with my fingers, it seems clear to me that this was not the ONLY cause for my chasing (I should point out that almost always I set free these little creatures shortly- after capturing them). It happened once in this same period, on the rocks in front of our house in Cadagnès, that I caught a little fish in my hand; the sight of it so strongly affected me and in such an exceptional way- as to make me throw it away with horror, accompanying my action with a great cry. Its face is like that of a grasshopper, I loudly- exclaimed right away. From then on, following this incident, I have felt a real dread of grasshoppers, a dread that is repeated with equal intensity whenever they appear before my eyes; their memory always provokes in me an impression of the most distressing anguish. I should also note that the anecdote with the fish was completely erased from my memory, without leaving the slightest conscious trace, until my father related it to me, and then I recalled it with uncommon clarity. This anecdote struck my father as being peculiar; he himself has professed this to me. I had tried, however, to clarify to myself the origin of such a dread (until I knew the cited anecdote) by various suppositions and completely false anecdotes, to which I had come to accord a certain credence of reality. I recall with pleasure that in 1927, without the least contact, three persons, separated for a time one from the other, chanced upon a rotting donkey: I myself, in Cadaqués, carried out a series of paintings in which there appeared, as an obsessive theme, a sort of rotting donkey- full of flies." Almost simultaneously, I received two letters, one from Pepín Bello'' in Madrid, in which he spoke of the rotting donkey, describing things that fully paralleled other things that I had recently written. several days later, Luis Buimel wrote me about a rotting donkey in a letter from Paris. Pepín Bello subsequently recalled how, as a child, he walked more than a kilometer each day, coming out of school, in order to see a rotting donkey that he had discovered during a family outing, which on that occasion he could not see properly, his family having naturally passed it by quickly. I recall now having seen, when I was 3 or 4 years old, a decomposed lizard bristling with ants.
... THE LIBERATION OF THE FINGERS . . . " 101 I should one day devote substantial space - perhaps in a published work - to a character called Eugenio Sánchez, with whom I forged a great friendship during the nine months in which we both did our military service. I am indebted to this extraordinary man, of whom unfortunately I have lost all trace, for some of the most intense hours of my entire life, and, furthermore, for a few texts of exceptional interest. This character, a carter by profession, was ',... L'alliberamenis dels dits ...... L'.4niic de les Arts (Sitges) 4.(31) (March 31, 1929): 6-7
At the moment when it is easy, and to the particular constitution of the psychic apparatus,' which - as in dreams, thanks to the very agile and skillful superpositions of the most heterogeneous and contradictory contents (and with the aid of other mirror plays) - obtains the reality of a simple and organic figuration (such as in dream images), making possible for our spirit - on account of the saving in time and the accumulation of new intensity - to arrive before these same FACTS, being able to subject them TO THEIR OWN FREEDOM and make a record in addition - in the absence of any system" and with the automatic aid of the NEW TRISEXUAL DRIBBLING FLOWERS -
"En et moment ...... L'Amic de les Arts (Sitges) 4(31) (March 31, 1929): 1 Review of Antiartistic Tendencies. SURREALIST OBJECTS. DREAM OBJECTS. Alongside the Surrealist Objects already created and defined, Breton has proposed the constructing of new objects that equally meet the needs of human fetishism, assuming a particular lyricism that appears to be in relation to the lyricism of the Surrealist Object what the Surrealist text is to a dream text. These new objects, which could be considered dream objects, satisfy, as Breton says, our perpetual desire for verification; he adds that, to the extent that it is possible, there should be constructed some objects that one can encounter only in dreams, and that appear to have little justification when considered in terms of their usefulness or in relation to pleasure. 59 THE CENTENNIAL OF HYSTERIA. Breton and Aragon celebrated on the pages of La Révolution surréaliste the centennial of hysteria, marvelously locating it while endowing it with all its new and highly exemplary meaning. Merely viewing then the emotionally charged photographs of an hysterical woman deeply moved us. We mark today the normal and poetic recourses of hysteria, and, in the hope of persisting exhaustively in pursuing this topic, we still note the moral sense of the question. DOCUMENTARIES. One violently antiartistic tendency is defined by the exacerbated thrust toward the documentaryb' - constituting the existence and the
104 + SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY research, both equally needed, of the surrealist text or creation – and the documentary of minutiae, giving proof once more for the constant osmosis established between reality and surreality. The documentary, however, similarly to the other antiartistic tendencies, is in an embryonic stage, a fact which, nevertheless, does not prevent us today from already raising important questions of extreme delicacy, such as those, for example, concerning the limits and possibilities of the literary documentary in relation to those of the induction is simple, says Breton, but he thinks it is permissible; yet nothing is more dangerous.
Paris - 1929. Benjamin Péret, one of the most extraordinary poets of our time and also the most authentically Surrealist, has ended up by leaving Paris and heading for Brazil, where he will produce a documentary film. Some might consider the rigorously objective documentary as being antagonistic to Surrealist texts. Nevertheless, the two activities are explored with equal passion by the new sensibility. In effect, the documentary and the Surrealist text coincide from their beginning in their essentially antiartistic and particularly antiliterary process, since there is no intervention in this process on the part of the least aesthetic, emotive, sentimental purposes, these being the essential characteristics of the artistic phenomenon. The documentary notes in an antiliterary fashion things said to be in the objective world. In a parallel manner, the surrealist text transcribes, with the same rigor and in as much antiliterary sense as the documentary, the REAL and liberated functioning of thought, what
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY

tually goes through our mind, all this by means of psychic automatism and other passive states (inspiration). That which is fundamentally and profoundly hateful in present-day intelligentsia, as we have constantly repeated on every occasion, in all our writings, is strictly this: the artistic fact, the literary fact. The poetic image, the metaphor, the description, etc., etc., similarly to countless other defunct mechanisms and artistic means, today prove to be inept and monstrously ineffective with regard to lyricism, for which, on the other hand, they always were a sorry substitute. Lyricism, one of man's most violent aspirations, had in cultured civilizations throughout history been replaced by art. The artistic phenomenon, indeed, is precisely and by nature contrary to lyricism, in view of the fact that lyricism is born of our approaching reality, and we know, with Bergson's aid, that it is possible to approach it only by instinct, and, of necessity, by the most irrational faculties of our mind. Is there a more absolute misunderstanding than the conception underlying the words reality and realism! Let us analyze no matter what extract by the writer most unanimously considered a realist. He describes and speaks of a character and that which surrounds him. Why is it that he never notes things that are as simple as those that follow? The oscillations informing the distance between the heel of a shoe worn by a person, during a period of time determined by his conversation, and some object, a sponge, for instance; establishing the existence of a match lying on the ground, at the furthest point in the room, that has no relation whatsoever to this person (no relation that is psychological, argumental, etc.), the type of geometric figure formed by connecting the following points: the match, this person's heel, the sponge. No one could object that these examples are lacking in objective and real value. Are these distances or the existence of the match less real than the DETECTIVELIKE INQUIRIES HAVING A PSYCHOLOGICAL BENT THAT THE SOCALLED REALIST WRITER PRESENTS NOW REGARDING THE PHYSIOGNOMY OF THE INDIVIDUAL IN QUESTION? That no one should bring up the lesser importance of these observations that I have proposed above. In the first place, insignificance and importance in terms of reality are of no account; secondly, dream analysis has demonstrated beyond doubt that all that is considered to be insignificant is precisely what affects our mind in the MOST VIOLENT AND VIVID MANNER. How much bias then is there in the selection of the elements of the annotation, not to mention the judgments passed on such elements which
DOCUMENTARY - PARIS - 1929. 107 the writer most unequivocally considered a realist dare formulate. What then have his writings to do with reality? Very little. On the other hand, they have to do above all and almost exclusively with his intellectual system, with the complicated and dense tissue spun from aesthetic and moral prejudices and conventionalities of all kinds and forms. If it were possible to have an anti-intellectual annotation, free of any control by the intelligence, of a human figure, the spectacle of an object or of any organism, the result of such a document would blend with the mystery, with the surprise, with the very lyricism of the Surrealist text. The documentary entitled "Documentary - Paris - 1929," that I will assiduously offer to the readers of LA PUBLICITAT, headed by the present lines in the form of a theoretical and polemical preface, would not have the character of this perhaps unrealizable documentary that I will mention later on, the latter being basically a product, like the Surrealist text, of inspiration; this would not be pure inspiration, however, since it would be projected on external things, proving to be pure lyricism. Yet I guarantee that my documentary will be done in antistyle, the most antiliterary one possible. My readers should not expect then the poetic images, descriptions, etc., that are so common in literary writing. The most perfect and precise metaphors are offered to us today, realized and objectified, by present-day industry. A modern shoe is the most beautiful and impressive plastic metaphor for the anatomical structure of a foot. With regard to descriptions, I should similarly assert that any description would be considered immoral next to the marvelous mediums of photography and cinema. Neither should my readers expect me to steer my documentary toward what is picturesque, local, or characteristic in Paris, in Montmartre, to archeology or to whatever is lacking in comfort; these are the only things that nowhere in the world hold any interest for me. Nor do I know what "characteristic" could possibly mean in these cases: it would be completely impossible for me to distinguish Paris from Peking, and I'm absolutely incapable of establishing, with regard to such subjects, any essential difference, save for horribly violating my thought with an endless number of prior ideas and agreed-upon maxims. For that which is indigenous and characteristic to have any spiritual value, it should be the outcome of HIGHLY SELECTED products: Miró, a Rolls. I promise you, in conclusion, that not one line of theory will appear in any of the coming articles, and that I will treat only the most living activities and EXISTENCES that I can find in Paris. Let us consider the documentary, far from believing it to be
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY nistic to Surrealism, as another proof of the delicate and constant osmoses established between surreality and reality. This reality of the objective world which each time becomes more submissive, more amenably and blurrily obedient to the violent reality of our mind. "Documental - Paris - 1929" La Publicitat (Barcelona) (April 26, 1929) [11] At the Claridge, the Ritz, the Carlton, the following types of nuisances predominate: the latest phase of that of John Gilbert, Ronald Colman, and, far more often, that of Adolphe Menjou. A great number of armpits are no longer being depilated. - Benjamin Péret and Paul Eluard have written 152 "updated' proverbs." I'll transcribe four of these at random: "Joyeux dans l'eau, pâle dans le miroir." "La feuille précède le vent." "Le rat arrose, la cigogne sèche." "Se mettre une toupie sur la tête." The tuxedo" exhibits the following variations: it is again slightly longer, except for the double-breasted one which still tends to be cut short. Proclivity for the absolutely straight form. The collar remains stable, with the same shortened length which has been in effect for the last two years. Le Grand Écart in Paris is an exquisite place, banjo, piano, and saxophone played by three Negroes - the walls chocolate-black. Such a place is fashionable and is frequented by the most fatal people in Paris, Cocteau," Ravel, etc., etc. Meteorological recordings and news items picked up "micronically" at random from a journal: at six in the morning, west wind, cirrus clouds and light mist. At six in the morning, a mailman, on the fourth floor, strangles his wife. At ten in the morning, west mind persists, mist thickens. At ten in the morning, five communists are arrested (among them, Paul Bouthonnier., the party's secretary). At six in the evening, the wind stops, the mist dissipates, a soft rain begins. At six in the evening, the applause of a large audience bring Annie, the star of the Le Perroquet music-hall, back on stage six times, wearing tiny silver panties. At two in the morning, starry sky, light north wind. At two in the morning, six accidents on one street, three involving automobiles, two brawls! One act of alcoholism! At the bar of La Coupole, I make a note of the objects carried within the sheer stocking worn by a seated girl. She carries from top to bottom: a bunch of violets, three cigarettes, a 100 franc bill, the photograph of a boxer, and also, very close to the leg
DOCUMENTARY – PARIS – 1929. 109 and under the stocking too, eight years ago for 300 francs. One of the newest cocktails is called Honolulu, and it is a mixture of Whiskey, gin, Pernod and Cointreau in which are immersed three bitter legthnes named "Sykka." The cocktail in question tastes of Cointreau, Pernod, gin and Whiskey blended with, it should be noted, a light bitter taste of Sykka. The literature that has come to saturate all social classes provides me with an excuse for not giving a more literary definition of such a taste. Any putrefaction could at all times obtain, for whoever arranges it, a poetic image that is keen and adequate to the case. Whatever the case might be. "Documental – París – 1929," La Publicitat (Barcelona) (April 28, 1929) At the Perroquet we note down all the things found on the tables. On one table there are three whiskeys, two small bottles of soda water, a little finger, ice cube melting on the tablecloth. On another there is a drinking straw. On another, a pack of cigarettes, a glass of champagne with fruits, three hands, two fingers (at the moment this is noted, one hand and one finger simultaneously disappear), a gold lighter. On another there are three hands, one on top of the other, a "macaque" monkey, a breast underneath a silver tissue that is placed from time to time on the edge of the tablecloth. A pearl "bracelet" is tied around the monkey's waist. On another there is a sheet of crumpled aluminum paper. On another, a lighted match, two naked elbows, the sleeve of a tuxedo, a pack of Chesterfield cigarettes and another monkey, etc., etc. And there are still seventy tables. By the end of a quarter hour, I verify the changes undergone by two of the tables observed. On the one that had the drinking straw, there are now five hands, two hats made of tissue paper, a streamer roll, three paper balls, two violets, three breasts: one underneath red silk, two underneath pink georgette. The elbow of a tuxedo. Eight champagne glasses, three bottles in ice, the remaining pearl of a necklace, a bit of smoke close by to the ice. On the table on which there was a crumpled aluminum paper, ...ERR, COD:1...
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Benjamin Péret, the most authentically scandalous poet of "La Révolution surréaliste," has published a book of poems that one can still "possibly" read, Le Grand Jeu. I quote part of the poem entitled "J'irai veux-tu." Il était une petite maison dont le maître était de paille dont le maître'était un hêtre dont le maître'était une lettre Il Il Il " un poil " une rose " un soupir il Il Il " un virage n u n " un vampire " une vache enragée " un coup de pied " une voix caverneuse " une tornade " une barque chavirée " une fesse " la Carmagnole " la mort violente A big exhibition has just opened at the Calerie Simon of the Surrealist painter A. Masson, who prepares another one that will be exclusively sexual." Aub-etteker has just filmed a documentary with the most extreme slow motion known today: 20,000 images per second. In this film, a nearly transparent porcelain bowl, bouncing head down on the ground, is shattered, and all this lasts a minute. Afterwards a dragonfly is shown in flight, etc. A man of letters said: Aub-etteker has made a record of anesthesia. At the Select Américain bar, on the Champs-Élysées, a boxer friend suggests to us a documentary about all the objects he has on himself. He empties all his pockets and drops on the table a gilded string, a Métro ticket, a wallet made of blue chamois, a small wrench, three francs. The wallet contains a cut-out photograph of lips, seven hundred francs in bills. From a rare document of the time of Louis XV, I have taken notes of the thirty-two objects that all the elegant people of the period carried on themselves, from the snuff box to the small mother-of-pearl fan hung together with the lorgnette on the same chain.... At the Dôme we have café au lait in the company of the Russian Communist filmmaker Deslaw, creator of "The Electrical Nigh t." Deslaw always has with him a tiny film camera and he makes use of it at all
DOCUMENTARY - PARIS - 1929. 111 times for the film that he is currently working on: a documentary of Montparnasse. There are 30,000 painters in Paris, 20,000 cows. With regard to painters, Ozenfant has calculated that a 1/1,000 ratio makes for 30 geniuses. I must have miscalculated. There are 300 beauty salons. "There should be" also ferrets, but it is impossible for me right now to document anything with respect to ferrets. In reference to ants, it is extremely difficult to get ants in Paris. I managed to spend 200 francs on taxis in a search for ants, which are essential for the avant-garde film that Luis Buñuel and myself are making nowadays in Paris. Luis Buñuel is the "metteur en scène" and scriptwriter of Un Chien andalou" which he thinks of showing for the first time toward the 15th of May at the Studio des Ursulines. Man Ray has photographed a portrait of a magnolia. The Belgian Surrealist painter René Magritte" has "just dreamt" the main street of a city filled with a crowd of people of all sorts that are horseback riding, on horses, however, that go nowhere, and that move within a very limited radius." It is twenty days that I've been in Paris, and I spoke to three people who were interested, or said that "they were interested in Painting"; and none who were not truly interested in film. There was not one single person interested in the theater. The Belgian magazine Variétés prepares a special issue devoted strictly to Surrealism. Photography, that can pick up everything from the vastest nebulae to the most elementary microscopic structures (photograph of a diatom), has just now, thanks to the efforts of a very young Scandinavian photographer, captured on film the transparent ear of a girl against the light, and, behind it, an entire row of girls' ears that are transparent too. I am extracting the following lines from the beginning of Péret's book Il était une boulangère: - "Bergère voulez-vous dire? - Non! Boulangère! Du moment qu'il y a des bergères, il peut fort bien y avoir des boulangères." "Documental - París - 1929," La Publicitat (Barcelona) (May 7, 1929) At the Portique of the Champs-Élysées, I take tea with an American manicurist. I point out to her how, within a very brief time span (some moments of narration in the film Solitude), the word hand is blatantly replaced by the word fingers. I ask her what is the most enigmatic thing in a hand. The fingers, she says. Appearing to be annoyed and thinking
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for a moment, she amends her words, saying: It is very simple to read the lines of the future inscribed in the hand. I show her the photographs of fingers illustrating my article "The Liberation of the Fingers," that appeared in the last issue of L'Arte des Arts. She says: These fingers cause a special anguish that I have often felt in front of certain fingers actually seen. I ask her: Masculine or feminine? She says: It makes no difference. Would you recognize one of your clients by his hand. Laughing, she answers: Of course! For me the hands have far more physiognomy than a face. I would recognize the hand of a friend under a glove. What kind of hands do you like? The fingers of sportsmen. Where on your hands do you prefer to be kissed? On my fingertips. When dreaming, do you dream of hands? Never, but I often see hands before going to sleep. These are known hands. But there are times when an unfriendly hand, that I don't know but have seen just before falling asleep, appears in reality—on the following morning to be manicured. Doesn't it disturb you? No, it happens frequently. Do these images of hands seen before sleep last long? They are right away transformed into highly varied things. Do you recall any dreams? Not specifically. But I have for some time now dreamt of plants, landscapes, and animals. Do you like dreaming? Yes. Of these people to whom you gave manicures, the memory of whom seems to you the most vivid? She answers: I recall with excitement the day I gave a manicure to Adolphe Menjou. and that I have in my career formed a considerable "dynastic" collection of hands. I write down six ways of trimming fingernails. 1 generally pertaining to children. 2 and 3, to sportsmen; the form is an absolutely straight line; 2 is very much in fashion, 3 has its origin in the hands of boxers, with the finger emerging in the middle of the curvature. The 4th is a "spearhead" form, an acorn, feminine, very common for some time now. The 5th is trimmed in the form of a bird. The 6th in the form of a "sea profile" (she tells me that this form was invented last summer in Deauville, and it is fashionable among some eccentric women). The 7th is the fingernail of a Pompeian courtesan (sexual allusion) taken from a rare wall painting recently discovered in a Pompeian brothel. It is very dangerous to label such forms under the word "fantasy." I attest to a violent (abstract) parallel between the process of creation of such forms and the forms, for example, of geological faults or the beaks of birds. At the Embassy (Champs-Élysées) the American musicians sing the
DOCUMENTARY - PARIS - 1929. 113 blues in a low voice accompanied by a piano, the solos" are played by a clarinet or by saxophone, the dancing is interrupted by a display of six models showing spring hats of the Rose Petit fashion house. In Paris, from April 11 to April 20, there were 1,581, deaths, of which there were 0 cases of smallpox, 14 of flu, 102 of cancer. At the same stretch of time, 602 baby boys and 506 baby girls were born - 864 were legitimate, 264 illegitimate. Among the latter, 70 were immediately acknowledged. For golf people wear more and more a shirt of very thin chamois with a metal fastening (they play without jacket). There is yet a new cocktail: oyster cocktail. Camille Goemans, the well-known promoter of Surrealism, opens a gallery with an exhibition of collages by Picasso, Arp, Ernst and Magritte. Sport Leclerc, 15, rue de Richelieu, is a training place for boxers. At seven o'clock in the evening we go looking in the ring for the Catalan painter Joan Mir6, who is trained by Leclerc himself, a very tough boxer. We are going to have aperitifs at the Café de la Régence, on Place du Théâtre-Français. Auvassim82 is a late-night place on chords played on the piano, before he could start singing.... Do you remember? But are you the one who was my friend? Or has
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the cinema, what do you like best? Automobiles. Which ones? The Isotta Fraschini. I show her a photograph of Briandss and she reacts: Disgusting! A photograph of Max Ernst's La Réolution la nuit," and she says: It's terrible, it's funny. At the poet Robert Desnos' house we listen to tangos and rumbas that he has just brought from his trip to Cuba. In Desnos' bedroom one finds, alongside a crystal ball by Chirico in which snow falls (Surrealist Object), a starfish floating in alcohol (this is the star of L'Étoile de mer).87 In Joan Miró's bedroom there is a bird hanging on a thread made by Max Ernst from a piece of broken chair. In the bathroom area, a small but very clear photograph of a vixen. The only piece of furniture, a perfectly peeled almond, hanging by a thread from the center of the ceiling. Another recent canvas by René Magritte is entitled Les Fleurs de Vabime." "Documental - París - 1929," La Publicitat (Barcelona) (May 23, 1929) [V] I apologize to my readers for breaking today the promise I made in my first article not to add one more line of theory. But this enables me to pose to my readers precisely a question that is slightly transcendental: the solution of something resembling a riddle." Nowadays, my friends and I are tackling rare and important material of primitive riddles from different countries (we note the special interest of the Catalans). K See note" With regard to this question, I would merely point out today the fact that the riddle is a very strange gathering of pieces of information that are objective, very precise, and often meticulous, and that it is difficult (at times impossible) to recognize the object of which they form a part and of which they come to constitute a sort of documentary. Such documentary is obviously tendentious. Nevertheless, the pure instinctive documentary is no more "recognizable" and even more enigmatic than a riddle. I am transcribing here a documentary of this type, starting rather
DOCUMENTARY - PARIS - 1929. From the audacious assumption that the words hand, table, etc., could have a general sense. "There are" eighteen buttons, the one closest to me has a hair (perhaps an eyelash or a tiger's hair) coming out of one of its holes. Three centimeters to the right of this button there is a cookie crumb. There are still five more biscuit crumbs situated in the manner indicated in the first illustration. Beyond the crumbs and continuing to the right there is a dark abyss two hand-spans in width. On the other side of the abyss "there is" a table hanging on a thin and long wisp of smoke. There are on this table the number 86, a cup, a teaspoon, four fingertips. When all this is noted, the biscuit crumbs change their place and form a new grouping (second illustration). The hair stays in the button, but, further away, two biscuit crumbs (the two on the extreme right) get off, flying fast. Suddenly the following things take place in a very rapid succession: seven hands follow one another, three gloves are introduced in three hands, two hands leap on top of a chair, one on top of a table three meters away. The cookie crumbs all disappear but one, which makes three turns and then stays quietly in the same place (roughly). At this moment, the hands, gloves, buttons, hair, etc. are - the hand of a little boy or girl, three hands of little boys or girls, the shadow of a wisp of smoke, a fly flying very close to the ground at the height of about two centimeters, a floral flake floating slowly, the shadow of this flake - a ten seconds interval - the shadow of a bird, the bare leg of a little boy or girl, another bare leg of a little boy or girl, two simultaneous liquid drops, another liquid drop, still another liquid drop, a small submarine pulled by a string, the leaf of a lime tree. Two minutes interval. A small grain of sand falls on top of the leaf, remaining motionless at the center of the leaf. The five minutes are over without any other change. René Clair, the director of the popular avant-garde film Entr'acte," has begun filming Beauty Contest with Louise Brooks." This, will be a documentary film of Louise Brooks naked. René Magritte has just finished a painting where "there is a person losing his memory, the scream of a bird, a wardrobe and a landscape." I mark again the passion for enigma felt by the people who populate large cities. The popular success of Edgar Wallace is a case in point. I mention his latest novel, The Hand in the Shadow. I also take note of the strictly documentary section of the weekly magazine Détecti,e. I note the shouts and singing of the young girls of the islands of Oceania in their swim, synchronized in the sound film If hite Shadows,"s and also the rumbling of the sea breaking on the coral reef and the rind blowing.
116 + SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY disturbing world of "errors," occupies anew its majestic place, always above reality. Péret and Eluard have written: "Vivre d'erreurs et de parfums." "Documental - París - 1929," La Publicitat (Barcelona) (June 7, 1929)

[VI] Hans Samek has made a record, following a meticulous laboratory work, of the synchronism of absolutely diverse phenomena - a lion's yawn, the unfolding of a bud on an acacia branch, the step of a passerby, the footprint of an ostrich, the flight of an insect, the submersion of a jelly fish, the movement of a shooting star - and he discovered in their all an algebraic ratio that allowed him to establish some rhythmic relation to which all these things will be subjected. At eleven o'clock in the morning at the Jardin du Luxembourg I record the things intercepted during a five-minute interval within a square area twenty centimeters in size traced with a stick in the damp soil. I note down, in the order in which they succeed one another: the heel of a man's shoe, the tip of a woman's shoe, a walking stick, part of a woman's shoe - a four seconds interval - the hand of a little boy or girl, three hands of little boys or girls, the shadow of a wisp of smoke. a fly flying very close to the ground at the height of about two centimeters, a floral flake floating slowly, the shadow of this flake - a ten seconds interval - the shadow of a bird, a bare leg of a little boy or girl, another bare leg of a little boy or girl, two simultaneous liquid drops, another liquid drop, still another liquid drop, a small submarine pulled by a string, the leaf of a lime tree. Two minutes interval. A small grain of sand falls on top of the leaf, remaining motionless at the center of the leaf. The five minutes are over without any other change. René Clair, the director of the popular avant-garde film Entr'acte," has begun filming Beauty Contest with Louise Brooks."' This will be a documentary film of Louise Brooks naked. René Magritte has just finished a painting where "there is a person losing his memory, the scream of a bird, a wardrobe and a landscape." I mark again the passion for enigma felt by the people who populate large cities. The popular success of Edgar Wallace is a case in point. I mention his latest novel, The Hand in the Shadow. I also take note of the strictly documentary section of the weekly magazine Détectii,e. I note the shouts and singing of the young girls of the islands of Oceania in their swim, synchronized in the sound film If hite Shadows,"s and also the rumbling of the sea breaking on the coral reef and the rind blowing
DOCUMENTARY - PARIS - 1929 . 117 among the palm trees, etc., all these neatly reproduced at the center of Paris. My friends and I think highly of the sound film, especially in the documentaries. Man Ray, the American painter, photographer and filmmaker, has finished just now a film having the ambiance of Parisian high society. Man Ray has shown us in his studio a great many photographs from this film, in which the best known aristocrats play dice in a bar, swim in huge swimming pools, and engage in all kinds of sports, all this in a setting provided by the Vicomte de Noailles' mansion of recent architectural vintage. Man Ray's film is called The Mystery of the Château of Dice." It will be shown soon at the Ursulines, together with Luis Buñuel's film Un Chien andalou. In the coming summer, Luis Buñuel is going to make a documentary film of Cadaqués and the coast. This film will register everything from the nails on the toes of the fisherman to the crests of the rocks of the Cap de Creus, passing through the trembling of all kinds of herbs and all kinds of underwater algae. 33, rue de La Boétie - The Match fashion house exhibits informal spring fashions. Suede jackets with removable "Éclair" zipper. Garrick's double-breasted suits."6 Camel-hair coats. Yachting jackets. Oilskin coats in all colors. Waterproof coats lined with suede or cashmere. Leather coats. Camel-hair vests, etc. SUMMARY Would there be any value in knowing these or similar things about ancient Pompeii? I prophesy: from the documentary point of view, any postcard album "whatsoever" of the streets and squares of Paris will have one day more value than all the literary descriptions that will be written by the best of writers. Spiritually, such descriptions will be of no account either. What counts are only and exclusively the Surrealist documents and texts of today. There is precious little that could still be pointed out in conclusion, in this "fixed-in-advance" confusional state with regard to these questions, unless it is to add that the Surrealist Movement has always been, politically, an unconditional supporter and has been for a long time incorporated in the Communist Party. "Documental - París - 1929," La Publicitat (Barcelona) (June 28, 1929)
COMMENTARY ON THE TEXTS "DUAL companion and collaborator." It was in terms of their attitude to poetry and film alike that Buñuel and Dali formed their closest alliance. Indeed, much of what they both criticized in Lorca's poetry (as expounded by Dali in the letter to Lorca, in which he criticized the Romancero Gitano) appeared to apply to the kind of films they both chose to condemn. Their views of film have already been briefly noted in relation to Dali's text "Art Film, Antiartistic Film" (Section Two). A year or so later, in the winter of 1928-9, they thought so much alike in many respects that it would be quite impossible at times to establish precedence. Thus "Luis Buñuel," an interview with Buñuel by Dali, clearly bears the imprint of both Dali and Buñuel and appears to be a collaborative effort in its loaded questions and fully anticipated answers regarding Langdon, Keaton, and Chaplin. This interview, however, is important not only for the attitude it expresses regarding film comedians, but also for the questions it raises concerning Buñuel and Dali's Surrealist affiliations, as well as the Surrealist orientation of their film Un chien andalou. It should be noted that there is an almost total lack of reference to Surrealist film in other critical or theoretical film texts by Buñuel and Dali. It is only in their put-down of art films and the avant-garde, and in their acclaim for the American film industry and for film comedies in particular, that they seem to conform to views held by the Surrealists and found in numerous publications since the early Dada days. One of the obviously tendentious questions in this interview refers to the "pure Surrealist film" in terms of a "succession of surrealist images" and "oneiric screenplays." Stating briefly that this is the only kind of film to which they could advantageously aspire, Buñuel can only add that even such a film is liable to adapt itself to art ideas; in other words, even a succession of Surrealist images can fall into the trap of art or the avantgarde. In the light of Dali and Buñuel's poetic and narrative forms at the time (to which I refer later on), one may assume that Buñuel has in mind a "succession of Surrealist images" whose irrationality - as subsumed in strange metamorphoses, for instance, or bizarre appearances and disappearances - is merely a function of common cinematic devices (such as dissolve, montage, superimposition), as illustrated, for instance, in Dulac's film La Coquille et le Clergyman (1928) which was based on a script by Artaud. 2 In the screenplay of Un chien andalou, as well as in the film itself, dislocations and disruptions of space and of narrative continuity are matter-of-factly and
UN CHIEN ANDALOU AND LATER FILM VENTURES naturally presented as if requiring no further validation, with the characters themselves expressing no surprise at any of these. This is just one factor in the film's overall design of subverting the conventions of traditional narrative cinema; of utilizing the conventions of montage against the grain of traditional cinematic continuity. Titles indicating time, which appear to establish narrative continuity by suggesting links between the different sequences (eight years later; about three in the morning; sixteen years before), betray the spectator's expectations, thus disrupting the illusion of a coherent narrative form. These disruptions and betrayals are characterized by the unassuming way, the deadpan manner, in which they come about. This subversive attitude is further enhanced by the parody directed at familiar film conventions associated with the silent movie melodrama. The screenplay conveys a full measure of the passionate gestures and exaggerated expressions characterizing film melodrama (the man, "assuming the gestures of the melodrama villain," stares at the woman "lasciviously straight into her eyes").

The parodying of silent film conventions is spelled out even in the small detail concerning the bell made out of two hands shaking a cocktail shaker, which, according to the screenplay, replaces the silent film convention of showing the actual electric bell ringing. Parody is not limited, however, to the conventions of film; the ludicrous procession of "burdens" - cork, melon, two priests, pianos, and carcasses of donkeys - is a malicious caricature of a religious procession, reflecting, on the whole, the antireligious, even blasphemous, sense often characterizing Buñuel's texts of the time. It is, indeed, in the poems and poetic prose of Dalí and Buñuel of the preceding years that we discern much of what has been presented before as distinguishing and characterizing the overall conception of UN CHIEN ANDALOU. What Dalí's texts have in common with Buñuel's is the establishment of a narrative frame for irrational content. As amply illustrated by the texts included in Section One, such a narrative frame, often conventional in form, is undermined by the introduction of textual incongruities that defy the reader's attempt to perceive a consistent narrative structure. At times the referential frame is clearly indicated, as in one of the "Two Pieces in Prose" entitled "Christmas in Brussels (An Ancient Tale)" (Section One). The piece utilizes some of the trappings of the "ancient" or, rather, Gothic tale (an uninhabited tower, a dark chamber, gruesome murder) to narrate a bizarre story that presents a superficial
COMMENTARY ON THE TEXTS + 121 semblance of continuous narrative with a logical sequence of events, which is right away undermined by the truncated syntax, the lack of continuity between sentences, the succession of disjointed nouns, and the hallucinatory metamorphoses. "Fish Pursued by a Bunch of Grapes" (Section One) is yet another poetic prose piece setting out to be a "story." Here, again, we experience a discrepancy and as such they are enigmatic, incoherent, irrational, absurd, inexplicable." It is quite clear that what mattered most to Dalf was to refute any attempt to interpret the film, since he considered such attempts as reflecting the "imbecile" notion that real facts are endowed with clear significance and coherent sense, human "facts," such as those examined by psychologists,
122 + UN CHIEN ANDALOU AND LATER FILM VENTURES he argues, do not become thereby any less irrational or mysterious. It is to this category of "real" facts that we should assign the documentary section opening the film L’Age d’or, which is devoted to scorpions. The association of this scene with Dali’s notions regarding such "real" facts is further confirmed by the resemblance that the long explanatory subtitles in the film — interspersed with images related to the habits of scorpions — bear to the description of the anteater and bear, with its almost parodistic "documentary" tone, found in Dali’s essay "Un chien andalou."

If, as noted by Augustin Sánchez Vidal, many of the details of L’Age d’or were worked out by Dali and Buñuel in Cadaqués between November 29 and December 6, 1929 (Salvador Dali. The Early Years, p. 195), that is, after Dali’s essay was published, this amply illustrates the fact that more of Dali’s ideas found their way into the final version of the script or the film itself than grudgingly accounted for by Buñuel himself or some of his scholars. But beyond such specific marks of authorship, there is no doubt as to Dali’s meaningful contribution to the irrational mood of the film or to its scatological and masturbatory dimension." Much of this, of course, is only briefly hinted at in the scenario or outline of the film included here; but, as it has been ascertained that this scenario as a whole is Dali’s work (although Buñuel may have insisted on some of its details)," it would be worthwhile to consider it, not only as a text evincing Dah’s full endorsement of the film at the time (contrary to his later repudiation of it as a caricature of his original ideas), but also in the light of his subsequent views of film and the theoretical justification he proposes for the conception of his "Babaouo" script. The tone of the opening statement of "Short Critical History of Cinema," written when Dali was already well entrenched in the Surrealist group in Paris, seems quite different from the enthusiastic accolades for film found in the Catalan essays. He argues that the cinema is poorer and more limited, "with regard to the expression of the real functioning of thought" (this in reference to Breton’s definition of the aim of Surrealism in the First Manifesto) than any other art form, because, by its very nature, it is bound "to the sensory, base, and anecdotal side of phenomena, to abstraction, to rhythmical impressions; in a word, to harmony." Dahf goes on to say that the quick succession of insubstantial images on the screen results in idealization that cancels the "affective and lyrical character of the
COMMENTARY ON THE TEXTS "123 crete." This general condemnation of cinema is mitigated, however, by the promise of its redemption by means of "a violent and traumatic unbalancing toward the concrete irrationality." The history of cinema is viewed then solely in terms of this ambition, in a survey that demonstrates that Dah's attitudes regarding film had not radically changed from those expressed in his Catalan essays, where Dalí introduced a totally nondramatic conception of film consisting of two basic directions, one relying on the standardization and constant "signs" of the American commercial cinema, the other partaking of the fantasy inherent in the simple recording of the facts and objects of the external world ("Art Film, Antiartistic Film," Section Two). Here, again, he suggests a cinema of "signs" or "effects," these illustrated this time by the early Italian melodramas, which constituted, in their primitive fashion, documents of fantasies, "psychic disturbances," and "feminine exhibitionism in all its splendor." Dali is not interested in a coherent plot, but in the effect of the melodramatic acting of these women, with their "low neckline perpetually slipping off the most naked shoulders of the screen." A similar role is ascribed by him to the American film serials; however, he argues, the more the American cinema became technically sophisticated, with its "rhythmical use of close-ups, tracking shots, dissolves," etc., the more it all led to abstraction. The only salvation, for Dalí, lies in the kind of gratuitousness that would lead to the manifestation of "concrete irrationality" in film. This could be accomplished in film comedies, if these did not succumb to the abject sentimentality of the "Laugh then, clown" type; that is to say, the pretensions of seriousness characterizing the "art" film, the film that is "psychological, artistic, literary, sentimental, humanitarian, musical, intellectual, spiritual," etc. For Dali, this is a battle waged between the comedians of silent screen (lauded in his Catalan essays), to which he adds the Marx Brothers, against the "Anna Kareninas" of the cinema. The road to salvation, then, is either the route taken by comedy films that have irrational tendencies or that taken by Surrealist films (among which he numbers only Un chien andalou and L'Age d'or). With the screenplay "Babaouo" following right after "Short Critical History," Dalí seems to imply that his proposed film will fulfill the theoretical formulations stated earlier. However, one is tempted to assume that Dalí, in a very roundabout way, may have tried to illustrate the threat that
such film would constitute an impossibility, since he is not offering his readers true cinema in this screenplay. It seems only a semblance of a screenplay, or, at the most, something in the mold of the "Scenarii intournables" or "unfilmable scenarios" that, following Benjamin Fondane and others, became quite a fad in the late 1920s.' Such a scenario, unhampered by practical or technical considerations, could offer the desired transformation of ordinary reality through surprising metamorphoses and irrational suggestions resembling, so thought the Surrealists, the discourse of dream as it is formed in the unconscious. And Dalí's screenplay is "unfilmable." for a variety of reasons. In the first place, it is wholly noncinematic, with what are perceived to be long and - from the point of view- of film - useless and insignificant scenes. It is easy enough to describe verbally a conversation that Babaouo holds with a friend on such and such topics (all carefully enumerated by Dah), it would be another matter altogether to put it all into a film. Furthermore, the overall movement of the film, involving Babaouo's search for his lover Mathilde, held in the Château de Portugal, is quite interminable. even on paper. This tedium is enlivened from time to time with scenes that are memorable enough, due to their irrational and highly gratuitous quality. Such scenes often are difficult, if not impossible, to film, or. even if filmable, their true sense would not be easily communicable. Such, for instance, is the scene (not included in the present selection) of an enormous bus, five times its natural size, in whose interior, which is filled up with water, one may see a small boat occupied by three little legless Japanese, their eyes white, singing with great sensuality a rumba. . . . Admittedly, there are some overwhelming scenes that could have been successfully filmed. Such, for instance, is the scene of the large city square filled with cyclists, who ride around blindfolded, a large stone lying on each of their heads, or the couple dancing on the steps of the Métro and the orchestra playing on the platform, while the passengers push their way through the musicians in order to board the train." Considered as a whole, however, the action of this screenplay is static, and its irrational scenes or gratuitous actions lead nowhere. Although Œ may discern some elements that would hint at some underlying concern with the William Tell motif, these remain isolated from one another. In comparison, in L'Age d'or, the gratuitous action has far-reaching reverberations, because it is associated with related actions in the film, thus forming part of the overall vision of the film and its
LUIS BUÑUEL "125 ideological texture. "Babaouo," in spite of its quite effective images, sequences, or metaphoric constructions, remains a loose collection of visual gags. Dalí, clearly, is often thinking in this screenplay in terms of static visualizations - in fact, he is thinking as a painter or, rather, as an illustrator. Luis Buñuel cinematographic "metteur en scène," of whom European cinema could expect a great deal, and whose works will soon become known to the public," has responded to Salvador Dalí's following questions for the readers of L Amic de les Arts: - What do you feel closer to, the antiartistic productions of the film industry or the various experiments in art film that have been made to date? - The traditional notions of art, as applied to industry, appear to me monstrous. It's now true of films and automobiles. The artist is entrusted with soiling the purest objects of our time. He is the one who least understands them. And the European cinema, save for very few exceptions, doesn't occupy itself with anything other than making art. Even the Russian cinema, besides being artistic, is literary and tendentious. - Do you believe that we could in Europe expect pure Surrealist film, a succession of Surrealist images, oneiric screenplays," etc.? - In fact, it is the only kind to which we may profitably aspire. But it also more or less adjusts itself to artistic notions, "- and it has to be persuaded to be an industry, since it won't be possible to amortize even one single film. It will remain, therefore, a luxury that we can in no way permit. A luxury, like painting or writing for minorities, but far more expensive. When there will be a real motion pictures industry in Europe, the real cinema will automatically arise. And still, as always, we shall be wanting the marvelous intuition that the Americans have for film. It is something in their blood. - Do you believe that Man Ray could represent something of this ambition, or do you consider him merely an isolated case, lacking in understanding of Surrealism in spite of his inclusion in the Group? - Man Ray is full of esprit." Much closer to us and to Surrealism are Pollard, Menjou, Ben Turpin, etc."
An accommodating question. Chaplin nowadays makes no one laugh but the intellectuals. Children are bored with him. The peasants do not understand him. He was able to reach all the snobs, all the lecture societies of the world. '5 The marquises say C'est délicieux or cry when they see the circus arena emptying. There still is the kind of old putrefacto who keeps himself pure and speaks of "Chaplin's vile heart." Chaplin deserted the children's side and now directs his efforts toward artists and intellectuals. But in memory of the time when he pretended being something more than a clown, let us get him [a handful of] pious shit. And let's not cast our eyes on him ever again. - What trend or what group in the current European new generation comes closest to your spirit? - In the cinema, none. In what concerns life, Surrealism. Even though I'm less interested in their work than in them themselves. But this doesn't deter me from finding their work more interesting and closer to my spirit than anything in the world. - Are you interested in Art? - Not at all, and even less so in the artist. I find advantageous substitutes in the numerous and wholly new creations of our age. I am immunized against typhoid." - What weight do you give to the "scénario," "vedette," "découpage," "rhythm," "photography," "lighting," etc.? - These are precisely the things that, expertly balanced, make up the film. I accord fundamental, ultimate importance to photography and découpage. I would refer you to my recent article on découpage in La Gaceta Literaria." The vedette, in the sense commonly given to it, seems to me absolutely undesirable. But when the vedette is as modest as Harry Langdon," this seems to me to be the most important of all the essential elements of the film. As for rhythm, I don't know what it is. - Do you believe that the most recent intellectual production, Picasso, Miró, etc., moves into art, or does it represent a series of activities totally outside this domain? - In accepting that which every body—by now has accepted, Picasso could fit perfectly into the whole artistic tradition. He is merely another great painter in Art History. But in no way could he be considered an antiartistic painter. I find strange your unconditional attitude toward him. All this has started with Breton. Miró, on the other hand, moves on a very
NO. 1 TO 6 . 127 ent ground. I would have in my house canvases by you and by Miró, but, on the other hand, I won't soil my wall with a painting by El Greco or one by Picasso. - Would the influence of the Surrealists be of service to you in modifying and liberating Menjou's mustache ?20 - This remains to be seen. Of course, I continue to be very preoccupied with these incessant escapes, whose trail I follow very closely. Just now you'll find me extremely intrigued by the question whether his mustache is male or female. I am confident that I'll find out about this much better with you than by rereading Nadja, a book that is so dear to you.21 "Luis Buñuel," L'Amic de les Arts (Sitges) 4(31) (March 31, 1929): 16 No. 1 to 6 1 Why is it that, going to gather the crumbs of cork from the ground, I am left with a black hole in the middle of my hand, densely filled with a seething ant's nest which I seek to empty with a spoon ?22 2 Why is it that I am quivering with anguish, when emptying it is so sweet and agreeable? 3 Why is it that the hole in my hand does not pain me? 4 Why is it that chicken legs suffer so much while coming out of the neck of beasts that happen to be rotting and desiccated? 5 Why is it that all the pigeons had their eyes emptied out this afternoon? 6 Why is it that putrefied donkeys have nightingale's heads? How is it that there are putrefied nightingales with a donkey's head? "Núm. 1 bis 6," L'Amic de les Arts (Sitges) 4(31) (March 31, 1929): 5, 12, 1323
A man is sharpening a razor by the balcony. The man looks at the sky through the window-panes and sees . . . A light cloud moving toward the full moon. Then a young woman's head, her eyes wide open. A razor blade moves toward one of the eves. The light cloud passes now across the moon. The razor blade cuts through the eye of the young woman, slicing it. End of Prologue. Eight years later. A deserted street. It is raining. A character dressed in a dark-gray suit appears riding a bicycle. His head, back and loins are adorned in ruffles of white linen. A rectangular box with black and white diagonal stripes is secured to his chest by straps. The character pedals mechanically without holding the handlebars, with his hands resting on his knees. The character is seen from the back down to the thighs in a medium shot, superimposed lengthwise on the street down which he is cycling with his back to the camera. The character moves toward the camera until the striped box is seen in a close-up. An ordinary room on the third floor on the same street. A young girl wearing a brightly colored dress is sitting in the middle of the room attentively reading a book. Suddenly she comes out of her reading with a start, listens with curiosity, freeing herself of the book by throwing it on a nearby couch. The book stays open with a reproduction of Vermeer's The Lacemaker on one of the pages facing up. The young woman is convinced now that something is in the offing: she gets up, and, half turning, walks in quick steps toward the window. The character we have mentioned before has just at this very moment
UN CHIEN ANDALOU " 129 stopped, below on the street. Without offering the least resistance, out of inertia, he lets himself come down with the bicycle into the gutter, in the midst of a mud heap. Looking enraged and resentful, the young woman hurries down the stairs and out to the street. Close-up of the character sprawling on the ground, expressionless, his position identical to that at the moment of his fall. The young woman comes out of the house, and, throwing herself on the cyclist, she frantically kisses him on the mouth, the eyes and the nose. The rain gets heavier to the extent of blotting out the preceding scene. Dissolve to the box whose diagonal stripes are superimposed on those of the rain. Hands equipped with a little key open the box, pulling out a tie wrapped in tissue paper. It must be taken into account that the rain, the box, the tissue paper and the tie should all exhibit these diagonal stripes, with their sizes alone varying. The same room. Standing by the bed, the young woman is looking at the clothing articles that had been worn by the character - ruffles, box, and the stiff collar with the plain dark tie - all laid out as though they were worn by a person lying on the bed. The young woman finally decides to pick up the collar, removing the plain tie in order to replace it with the striped one which she has just taken out of the box. She puts it back in the same place, and then sits down by the bed in the posture of a person watching over the dead. (Note: The bed, that is to say, the bedspread and the pillow, are slightly- rumpled and depressed as if a human body were really- lying there). The woman is aware that someone is standing behind her and turns around to see who it is. Without the least surprise, she sees the character, who now is without any of his former accessory articles, looking very attentively at something in his right hand. His great absorption betrays quite a great deal of anxiety. The woman approaches and looks in turn at what he has in his hand. Close-up of the hand, the middle of which is teeming with ants swarming out of a black hole. None of these falls off. Dissolve to the armpit hair of a young woman sprawled on the sand of a sunny beach. Dissolve to a sea urchin whose spines ripple slightly. Dissolve to the head of another young woman in a powerful overhead shot framed by an iris." The iris opens to reveal the young woman surrounded by a throng of people who are trying to break through a police barrier. At the center of this circle, the young woman, holding a stick, attempts to pick up a severed hand with painted fingernails that is lying
UN CHIEN ANDALOUCHE AND LATER FILM VENTURES on the ground. A policeman comes up to her, sharply reprimanding her; he bends down and picks up the hand which lie carefully wraps up and puts in the box that was carried by the cyclist. He hands it all to the young woman, saluting her in a military fashion while she thanks him. As the policeman hands her the box, she must appear to be carried away by an extraordinary emotion that isolates her completely from everything around her. It is as though she were enthralled by the echoes of distant religions music; perhaps music she heard in her earliest childhood. Their curiosity satisfied, the bystanders begin to disperse in all directions. This scene will have been seen by the characters whom we have left in the room on the third floor. They are seen through the window panes of the balcony from which may be seen the end of the scene described above. When the policeman hands the box over to the young woman, the two characters on the balcony appear to also be overcome to the point of tears by the same emotion. Their heads sway as though following the rhythm of this impalpable music. The man looks at the young woman and makes a gesture as though he were saying: "Did you see? Hadn't I told you so?" She looks down again at the young woman on the street who is now all alone and, as if pinned down to the spot, in a state of utter restraint. Cars pass all around her at breathtaking speeds. Suddenly she is run over by one of the cars and is left there horribly mutilated. It is then that, with the decisiveness of a man fully knowing his rights, the man goes over to his companion, and, having gazed lasciviously straight into her eyes, he grabs her breasts through her dress. Closeup of the lustful hands over the breasts. These are bared as the dress disappears. A terrible expression of almost mortal anguish spreads over the man's face, and a blood-streaked dribble runs out of his mouth dripping on the young woman's bare breasts. The breasts disappear to be transformed into thighs which the man continues to palpate. His expression has changed. His eyes sparkle with malice and lust. His wide open mouth now closes down as if tightened tip by a sphincter. The young woman moves back toward the middle of the room, followed by the man who is still in the same posture. Suddenly, she makes a forceful motion, breaking his hold on her, freeing herself from his amorous advances. The man's mouth tightens with anger. She realizes that a disagreeable or violent scene is about to take place. She moves back, step by step, until she reaches the corner of the room. where she takes up a position behind a small table.
A man sprawled on the bed who is the one and the same man whose hand is still caught in the door. Wearing the ruffles, with the box resting on his chest, he does not make the least movement but lies there, his eyes wide open, his superstitious expression seeming to say: "Something really extraordinary is now about to happen!" ABOUT THREE O'CLOCK IN THE MORNING A new character is seen from the back on the landing; he has just stopped by the entrance door to the apartment. He rings the bell of the apartment where the events are taking place. We don't see the bell nor the electric hammer, but in their place, over the door, there are two holes.
130 " UN CHIEN ANDALOU AND LATER FILM VENTURES on the ground. A policeman comes up to her, sharply reprimanding her; he bends down and picks up the hand which lie carefully wraps up and puts in the box that was carried by the cyclist. He hands it all to the young woman, saluting her in a military fashion while she thanks him. As the policeman hands her the box, she must appear to be carried away by an extraordinary emotion that isolates her completely from everything around her. It is as though she were enthralled by the echoes of distant religions music; perhaps music she heard in her earliest childhood. Their curiosity satisfied, the bystanders begin to disperse in all directions. This scene will have been seen by the characters whom we have left in the room on the third floor. They are seen through the window panes of the balcony from which may be seen the end of the scene described above. When the policeman hands the box over to the young woman, the two characters on the balcony appear to also be overcome to the point of tears by the same emotion. Their heads sway as though following the rhythm of this impalpable music. . The man looks at the young woman and makes a gesture as though he were saying: "Did you see? Hadn't I told you so?" She looks down again at the young woman on the street who is now all alone and. as if pinned down UN CHIEN ANDALOU AND LATER FILM VENTURES through which pass two hands shaking a silver cocktail shaker. Their action is instantaneous, as in ordinary films when a doorbell button is being pressed. The man lying on the bed gives a start. The young woman goes and opens the door. The newcomer goes directly to the bed and imperiously orders the man to get up. The man complies so grudgingly that the other is obliged to grab him by the piffles and force him to his feet. Having torn off the ruffles one by one, the newcomer throws them out of the window. The box follows the same route and so do the straps which the man tried in vain to save from the catastrophe. And this leads the newcomer to punish the man by making him go and stand with his face to one of the walls. The newcomer will have done all this with his back completely turned to the camera. He turns around now for the first time in order to go and look for something on the other side of the room. The sub-title saps: SIXTEEN YEARS BEFORE At this point the photography becomes hazy. The newcomer moves in slow motion and we see that his features are identical to those of the other, they are one and the same person, but for the fact that the newcomer looks younger and more doleful, as the other must have been years before. The newcomer goes toward the back of the room, with the camera tracking back and keeping him in medium close-up. The school desk toward which our individual is heading enters the frame. There are two books on the school desk, as well as various school objects, whose position and moral meaning are to be carefully determined. The newcomer picks up the two books and turns to go and join the other man. At this point everything goes back to normal, the fuzziness and slow motion having disappeared. Having come up to the man, the newcomer directs him to hold out his arms in a cruciform position, places a book in each hand, and orders him to remain so as a punishment. The punished characters expression has now become keen and treacherous. He turns to face the newcomer. The books he
has been holding turn into revolvers. The newcomer looks at him with tenderness, an expression that becomes more pronounced with each passing moment. The other, threatening the newcomer with his guns and forcing him
UN CNIEN ANDALOU f 133 to put his hands up, does not heed the latter's compliance and fires both revolvers at him. Medium close-up of the newcomer falling down fatally wounded, his features contorted in agony (the photography's fuzziness is resumed and the newcomer's fall is in slow motion, in a way that is more pronounced than previously). We see in the distance the wounded man falling; this, however, happens no longer inside the room but in a park. Seated next to him is a motionless woman with bare shoulders, who is seen from behind leaning slightly forward. As he falls the wounded man attempts to seize and stroke her shoulders; one of his hands is turned shaking toward himself; the other brushes against the skin of the naked shoulders. Finally he falls to the ground. View from afar. A few passers-by and several park-keepers rush over to help. They pick him up in their arms and bear him away through the woods. Let the passionate lame man play a role here. And we are back at the same room. A door, the one in which the hand had been caught, now opens slowly. The young woman we already know appears. She closes the door behind her and stares very attentively at the wall against which the murderer had stood. The man is no longer there. The wall is bare, without any furniture or decoration. The young woman makes a gesture of vexation and impatience. The wall is seen again; in the middle of it there is a small black spot. Seen much closer, this small spot appears to be a death's-head moth. Close-up of the moth. The death's head on the moth's wings fills the whole screen. The man who was wearing ruffles comes suddenly into view in a medium shot bringing his hand swiftly to his mouth as though he were losing his teeth. The young woman looks at him disdainfully. When the man takes away his hand, we see that his mouth has disappeared. The young woman seems to be saying to him: "Well, and what next?" and then she touches up her lips with a lipstick. We see again the man's head. Hair begins to sprout where his mouth had been. Having caught sight of this, the young woman stifles a cry and swiftly examines her armpit which is completely depilated. She scornfully sticks out her tongue at him, throws a shawl over her shoulders, and, opening the door near her, goes into the adjacent room which is a wide beach. A third character is waiting for her near the water's edge. They greet each other very amiably, and meander together down the waterline.
SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY

If there is no willingness to accord these new despairs and joys all the importance they are due, what then will be offered to us under the name of nature? Has at least anything created until today without this impediment been at once lighter and denser, more real and more poetically physical, than a figuration of a nude by Joan Miró? Thus, it is quite terrifying that through this sense of inspiration physical reality would regain a normal appearance insofar as its having been freed of conformist application which conventional logic has endowed with insurmountable antireal attributions that are only controlled by habit, and which are of an origin that is meticulously symbolic and stereotypical. If nature is rediscovered in Miró through inspiration, this is no less perceptible in his works than in those of Max Ernst. Besides, the moment when the inspiration and even the most pure subconscious have taken effect through the revelation of our individual truths, an organic world full of significative tribulations invades the figurations of the pain-ters. In these moments, the most stirring and disturbing facts, dormant at the deepest layers of our most intimate horrors and joys, acquire the highest taste of light. With Cubism the intelligence had served not merely to make the spirit but to sensualize it and reduce it to the signification of a cipher, a sign, which, through mathematical abstraction, might move us aesthetically, by a measure and rhythm that harmonize with architecture, but that never harmonize with the most violent I deprivations associated with lack.

From this derives the official suppression of mystery, the admission of logic into human acts, etcetera, etc. That the facts of life could appear to be coherent is a result of a process of accommodation quite similar to the one that makes thought look coherent, when its free functioning is incoherence itself. Men of letters above all, and novelists in particular, have contributed to the fabrication of a wholly conventional and arbitrary world which they have forced on us as real. This world, in which everything is explainable and politely-consistent, has already been totally shattered today by the research of modern psychology. Everything in this fabricated world is voluntarily enslaved and rotten, but it serves marvelous well as fodder for pigs and people of good will. However, alongside this made-to-order reality that fits the imbecility and the needed certainties, there are facts, simple facts, that are independent of convention: there are hideous crimes; there are unspeakable and irrational acts of violence that periodically illuminate the desolate moral panorama with their comforting and exemplary splendor. There is the anteater, there is quite simply the bear of the woods, there is, etc., etc. The anteater attains a size greater than that of a horse, possessing enormous ferociousness, it has an exceptional muscular power; it is a terrible animal. The anteater eats only ants, availing itself of a tongue that is half a meter in length and thin like a thread. The bear of the woods, the terror of the
forest dwellers, feeds on honey. And thus step by step science may analyze the anatomy and physiology of the anteater. Psychoanalysis may analyze the most subtle psychic mechanisms and study anew the human facts. But, for all this, neither these facts nor the tongue of the anteater will turn less enigmatic and irrational. If I have seized upon some of these examples of natural history, it isn't by chance, since, as Max Ernst has said already, the history of dream, of miracle, surreal history, is exactly and essentially a natural history.29 Note: (In Chien andalou had an unprecedented success in Paris; we confess that all this arouses our indignation no less than any other public success. We believe, however., that the public that applauded Un Chien andalou had been soiled by the reviews and disclosures of the avantgarde which itself snobbishly applauds anything that appears to be new or bizarre. This public did not understand the moral basis of a film that steered directly against it with total violence and cruelty.
"Un Chien andalou,"! Mirador (Barcelona) 39 (October 24, 1929): 6 L'Age d'Or: Studio 28 review-program (excerpt) My general idea in writing with Buineel the scenario of L'Age d'Or was to present the straight and pure line of "conduct" of a person who pursues lore meeting and crossing rile hinnanitarian and patriotic ideals and other shabby mechanisms of reality. SALVADOR DALI THE SCENARIO Scorpions live in the rocks. Climbing on one of these rocks, a bandit catches sight of a group of archbishops who sit chanting in this mineral landscape. The bandit runs to inform his friends that the Majorcans (these are the archbishops) are present close at hand. Having arrived at his den, he finds his friends in a strange state of weakness and depression. They pick up their weapons and leave, all with the exception of the youngest one who can no longer even stand up. They begin walking among the rocks, but, unable to any longer, they start falling down one after the other. The chief of the bandits then sags in despair. From where he is, lie hears the noise of the sea and makes out the Majorcans who by now have turned into skeletons dispersed among the rocks. A huge marine procession touches land at this sheer and desolate spot. The procession is made up of priests, military persons, nuns, ministers, and various persons in civilian clothes. All head for the place where rest the Majorcans' remains. Following the example of the authorities leading the procession, the people in the crowd take off their hats. That matter at hand is the founding of imperial Rome. It is when its cornerstone is being laid that piercing screams divert the general attention. Just a step away, a man and a woman are amorously wrestling in the mud. They are separated. The man is beaten up and carried away by policemen. That man and woman will be the film's protagonists. Due to a document revealing his high standing and the important humanitarian and
SHORT CRITICAL HISTORY OF CINEMA  137 patriotic mission the government has entrusted to him, the man is shortly afterwards set free. From this moment on, all his activity turns to love. In the course of a scene of unfulfilled love governed by the violence of "actes manqués," the protagonist is called to the phone by a highstanding person who had charged him with the responsibility for the humanitarian mission in question. This minister now accuses him of abandoning his task, which has resulted in thousands of innocent old people and children perishing. The film's protagonist greets this accusation with insults, and, without listening to it any further, returns to his beloved's side; this at the moment when an inexplicable chance event manages once and for all to separate her from him. We see him afterwards throwing out of a window a pine tree in flames, a huge agricultural instrument, an archbishop, giraffe, feathers. All this at the very moment when the survivors of the Château de Selligny cross the snow-covered drawbridge. The Cornte de Blangis is obviously Jesus Christ. This last episode is accompanied by a paso doble. L'Age d'Or. Studio 28 revueprogramme. In collaboration with Luis Buñuel. Paris: Librairie José Corti, 1931 Babaouo: Original Scenario PRECEDED BY A Short Critical History of Cinema AND FOLLOWED BY William Tell: Portuguese Ballet SHORT CRITICAL HISTORY OF CINEMA

Contrary to common opinion, the cinema is infinitely poorer and more limited, with regard to the expression of the real functioning of thought, than writing, painting, sculpture, and architecture. There is hardly anything below it unless it is music, whose spiritual value, as is well known, is practically nil. The cinema is consubstantially bound, by its very nature, to the sensory, base, and anecdotal side of phenomena, to abstraction, to rhythmical impressions; in a word, to harmony. And harmony, a sublime product of abstraction, is, by definition, at the antipodes of the concrete, and, consequently, of poetry.
The rapid and continuous sequence of the images of cinema, the implicit neologism of which is in direct proportion to an especially generalizing visual culture, hinders any attempt at a reduction to the concrete and discounts more often than not (oil account of the memory factor) the intentional, affective, and lyrical character of the concrete. The mechanism of memory—, at which these images are directed in an exceptionally acute way—, already tends by itself toward a disorganization of the concrete, toward idealization. During wakefulness, the latent intention and the frenzy of the concrete almost always fall into amnesia, but they frequently crop up in dreams. The poetry of cinema requires more than any other a violent and traumatic unbalancing toward the concrete irrationality in order to reach the true lyrical fact. The beginnings of the cinema having an experimental nature, up to and including Méliès, constitute (by dint of the contemplative and questioning exhibition of things and phenomena as of the presence of an action set forth as a simulacrum) its metaphysical stage. Following the dull years during which the technique is improved the cinema, which has timidly approached a form of fleeting pseudo-naturalism, suddenly reaches its true golden age in the achievement of the first materialist films of the Italian school (prewar and the beginning of the war). I am referring here to the grandiose period of hysterical cinema with Francesca Bertini, Gustavo Serena, Tullio Carminati, Pina Menichelli, etc.

... the cinema that is so marvelously, so justifiably close to theater, and that has not only the great merit of presenting to us real and concrete documents of psychic disturbances of all kinds, of the true course of infant neuroses, of the fulfillment in life of the most impure aspirations and fantasies that prior to it were embodied in the admirable Art Nouveau architecture, but also the merit of having achieved complete mastery of its basic technical means. From that moment on, the cinema grill quickly go into decadence. The actors actually lived these films in a continuous and shameless way that the boastful contemporary humor would no longer tolerate. It was then clever feminine exhibitionism in all its splendor. I remember these women with an unsteady and convulsive walk, their hands of castaways of love groping along the walls, along the corridors, clinging to all the curtains, to all the shrubs; these women with a low neckline perpetually slipping off the most naked shoulders on screen, in an uninterrupted night of cypresses and marble banisters. In this turbulent and transitory period of eroticism, palm trees and magnolias were materially—bitten, uprooted with the teeth by these women, whose fragile and pretubercular complexion did not exclude bodies daringly molded by precocious and fiery youthfulness.
SHORT CRITICAL HISTORY OF CINEMA + 139 It is in one of these films entitled The Flame, that Pina Menichelli could be seen quite naked in a dress made of feathers representing an owl, this for the sole purpose of justifying, with the coming of the twilight, a quite simplistic and pathetic symbolic comparison between the owl she embodied and a flame – the flame of love – that she had just ignited with her fatal hands before the ruined eyes, incommensurably circled with the dark rings of guaranteed onanism, of Gustavo Serena, who, from that moment on, did not make any movements other than the necessary, automatic, and depressive ones enabling him to increasingly and jerkily descend into the water of the lake, until the usual expanding concentric circles subsided and the calm of the water was restored, following the suicide that constituted the moral of the film. These were automatic and depressive movements, solely comparable to those of William Tell in his old age, dazzled by the铜色的光 of the setting sun, William Tell, who is by now ready for death, his knees bloodied, his eyes swimming with tears, still walking, a pair of fried eggs (without the pan) carelessly placed on his shoulder.';" Following the Italian cinema and the extraordinary !Mysteries of Neu, York '37 the dynamism, the sports, and the so many other dreary mythologies brought to us by the budding American cinematographic standard, will keep on imponderably setting up continual osmoses with their own avant-garde artistic-literary applications, which will delight the Catholic and modern European intelligentsia. The cinema consciously chooses the absurd and stupid road to abstraction. It creates a boring language based on cumbersome visual rhetoric of an almost exclusively musical character, reaching its peak in the rhythmical use of close-ups, tracking shots, dissolves, double exposures, the hideous splitting of découpage,' the allusive and sentimental spirituality of montage," and the thousand other depravities that, running through the pathetic presound films throughout the world, and leading to a cinema that becomes more and more "cinema" (films of the avant-garde '40 especially the Belgian ones), would have reached, but for the sudden intervention of sound film, the mark of genuine "pure cinema" – in other words, of a more comfortable and complete shame, if this is possible, than that of pure painting – in the strict and precise sense of the word. Sound film brings with it a marvelous impurity and considerable confusion which enable us to witness dialogues in one shot that are just a little bit longer than those in the silent cinema. It also brings us, before literature and art intervene (an imminent intervention and already
140 " UN CHIEN ANDALO11 AND LATER FILM VENTURES cernible), the restoration of certain notions of the concrete that are capable, at least momentarily, of creating confusions and complications based on the persistence in memory of words over the images, to the grand detriment of the latter. Throughout the history of cinema and, in particular, of contemporary cinema, a single tendency, the concrete irrationality, the delirious and pessimistic aspiration toward gratuitousness, continues in an upward surge, more and more sterilized, more and more conscious, in films incorrectly named film comedies, this for the sole and insufficient reason that they generally provoke laughter, albeit an infinitely distinctive laughter, and without this implying the well-known tears that such laughter should hypothetically hide - an abominable and false invention of scribblers that is corroborated by pigs like Bergson who polish off all the Ridicucio, an inexhaustible and almost always substantial source of literature and art, that, in the cinema, becomes the subject par excellence, the unique, obligatory, solemn, all-mighty, majestic, imperial, necessary subject, one of consubstantial necessity, of apotheosized rigor, ..ERR, COD:3..
the stage of frivolous solutions, not to say entertaining schizophrenias; once the terrain of concessions to instantaneous mental hypotheses is crossed, attaining at last the true and palpable lyrical amazement, that, for myself, is effectively provoked by certain passages by Raymond Roussel.48 It is equally possible for me to bring myself closer to this state of amazement by certain notions derived from love, which can appear to me in the form of a sudden and furious rain of six or seven average Anna Kareninas, dressed as Portuguese cups, the handles covered whether partially or not with curdled, nunlike-fucked-up milk. The face of the one of the Marx Brothers having curled hair," this face which is that of persuasive and triumphant madness, as much at the ending of the film as at the very short moment when he endlessly plays the harp, pushes back - beyond the horizon of literary initiations to psychological pseudo-transcendentalism - the infinitely prosaic look of Charlie Chaplin at the ending of C i t y L i g h t s, a look of sweet go-getting that knows no equal other than the alleged look of revolting blind men or that of the smug and springlike, phenomenal and smelly, legless cripple.so In 1929, we, Buñuel and I, wrote the scenario of U n C h i e n d a l o u , and in 1930, the scenario of L 'Age d' O r . These are the two first Surrealist films. Apart from the films of Communist revolutionary propaganda, which are justified by their propaganda value, nothing merits consideration but that which might be expected of Surrealism and what might be awaited from a certain so-called comic cinema. "Abrégé d'une histoire critique du cinéma," in Babaouo: Scenario inédit précédé d'un Abrégé d'une histoire critique du cinéma et suivi de Cuillaunie Tell ballet portugais (Paris: Éditions des Cahiers Libres, 1932): 11-21 BABAOUO (excerpt) (The action of this film takes place in 1934 in any European country during a civil war) We hear, before the film begins, as well as when the title and credits come up, the tango "Renacimiento," which is repeated as leitmotif throughout the film.
A bellhop in a great hurry, followed by the camera in a trucking shot, looks for a room which he finds at the end of the corridor. When he is about to knock at the door, he stops in surprise, because he hears coming from the room a real concert of strident, hysterical sounds of laughter, mingled with violent crashing noises, seemingly caused by the hurling of very heavy objects against the walls and furniture. The laughs quickly reach their climax, creating the impression that there are about ten persons in the room (the Pathé record X 6285 will be taken as model for the laughter). Following his hesitation, the bellhop takes advantage of a moment when the sounds of laughter and noises weaken in order to knock politely at the door, but the laughs and bangs right away pick up again with greater violence. The bellhop, who should constantly give the impression of being very impatient, begins to knock very hard at the door, but to no avail. At the moment when the noise weakens again, a woman's voice, broken with laughter, articulates with difficulty: "Come now, one moment! You can't come in now." Following an interval during which the sounds of laughter pick up again together with two more violent crashes, the door gently opens a little, just enough to allow us to get a partial view of a woman clad in transparent negligee. The bellhop seen from the back and of the woman who will be extremely young and pretty, her hair slightly ruffled and her face guileless. Her hair, seen in the backlighting of the room, creates a sort of nebulous halo, and this impression is enhanced by the perceptibly hazy photography which is obligatory under these circumstances. In an infinitely sweet voice: "Whom are you asking for? - An urgent letter for M. Babaouo. To be handed in to him in person. - I'm going to inform him," answers the woman closing the door. The noise and laughter that have not stopped pick up again harder than ever. The door is seen to be moving under the knocks it receives, and then suddenly opens and closes with a crash, letting out a headless hen that rushes mechanically down the corridor until it drops, its blood tracing the graph of its course on the parquet floor. Close up of the last convulsions of the hen in a pool of blood. The bellhop, who has paid no attention to the hen, more and more loses his patience. The door to the room opens and M. Babaouo appears. His looks are insignificant to the utmost, but this without excluding a certain distinction. He is in his shirtsleeves, finishing wiping off his hands with a terry towel. He shakes off the straw found on his pants and removes some that got stuck in his hair. He takes the letter the bellhop hands to him and begins reading, without showing the least emotion.
BABAOUO. 143 The letter reads: "All alone for three days at the Château de Portugal, I can't take it anymore. Help. Your beloved, Mathilde Ibafiez." Babaouo throws away the towel, checks his watch, finds his jacket and hastily leaves the hotel. He will be constantly followed by the camera in a trucking shot. At the moment he makes his way across the hotel's lobby, a grand piano hurtling from the third floor down the stairwell, crashes noisily on the marble floor. Barely out of the hotel, Babaouo meets a friend with whom he starts a very long conversation: 1. concerning the transformation of some rooms of the old "farmers' association" of Figueras, a small town in Catalonia (Spain), Province of Girona, at a distance of three hours' travel from Cerbère,=' 2. concerning the difficulties coming up with regard to a bindery, difficulties following which, it is agreed, there is no solution other than to unbind again all, or at least three quarters, of the catalogues in question; 3. he comes to an agreement with his friend about a meeting which is made difficult by the tincturantV concerning another meeting, the latter depending on the quite subtle tension surrounding some of his romantic relationships. During this conversation, the two characters, walking slowly and stopping often, are followed by the camera trucking in MCS, until the moment when, with the camera coming to a halt, the characters who continue walking get fully into the field of vision. We realize then that a real torrent is coming down the street and that the two friends are in water up to their ankles. The, torrent sweeps along all kinds of debris and dead animals (donkeys, cows, horses). In order to make headway, the two characters often obliged to step over the beasts and objects, and, sometimes, in order to protect themselves from them, they are forced to climb on benches and ramps, and this makes it difficult for them to talk and prolongs their conversation. They part. Babaouo goes now along a completely dry street and arrives at a large square full of bicycle-riders criss-crossing it slowly. They are blindfolded and they bear a large stone on the head. On their shoulders lies the famous small and very neat white cape."' Babaouo crosses the square passing cautiously between the cyclists. He goes down a Métro entrance, not refraining from greeting with a familiar wave of the hand a middle-aged woman wearing a shirt, who makes a great deal of noise while sawing wood at the entrance. The camera follows Babaouo in a trucking shot as he walks for a very long time down the stairs. At times, a couple of tango dancers cross a landing in one exalted skid. Babaouo arrives at a platform on which are waiting a great many passengers, mingled with a huge orchestra that is installed there and is getting ready to play the overture to "Tannhauser."
The musicians begin playing, without paying attention to the crowd of people walking amongst them, who talk loudly without taking heed in the least of their presence or of the music. The musicians will show exemplary propriety in the face of the inconvenience that the unconcerned comings and goings of the public ceaselessly cause them. The musicians' faces, and that of the orchestra's conductor in particular, as well as their slightest gestures and attitudes, will express their perfect education, and a patience and resignation not without dignity and even pride. The passengers walking about often knock down the scores, and the musicians, who are already forced by the continuous jostling to miss their notes, humbly bend down, containing their legitimate anger with a bitter smile on their faces, in order to pick up the papers soiled and crumpled by the shoes of the crowd and start playing again, with the most earnest care and the greatest professional conscience, from the point attained by their companions with no less difficulty and effort than their own. This sight lasts until the moment when the Métro train arrives. Then the crowd savagely hastens to occupy their seats, making their way, in their rush, through the orchestra that should almost cease playing. Some of the musicians should even protect their instruments by hugging them to their chests. Others search for their instruments from under the feet of the crowd kicking them back [and forth] like balls. Others attempt, against all hope, to continue playing by turning against the wall in order to protect themselves from the chaos. The conductor of the orchestra, who dominates the chaos from his rostrum, does not let go of his baton, as if he would at any moment start conducting again, rapping impatiently, from time to time, at his music stand. Whenever the confusion and the tumult get to be particularly intolerable, he shuts his eyes while biting his lower lip. The train leaves and the musicians almost instantly regroup in order to start playing again from the point where they have been interrupted. But before this would be possible, at the very moment when the whole orchestra is awaiting the imminent sign of its pagan leader, another train pulls into the station and it is then a new crowd, as unconcerned as the first, that rushes out of the cars, again making its way amidst the orchestra, recreating the same confusion and the same deplorable incidents as beforehand. Babaouo is seen sitting in a Métro car. He often checks his (soft) watch. Seen among the passengers, standing at the further end of the car, is a completely naked woman. Next to Babaouo sits a postman, his legs crossed, hands in pockets. On the shoe which does not touch the ground lie two fried eggs (without the pan)'s that, on a sudden stop, slip to the ground. This scene will last three minutes. Babaouo gets off in order to change lines. He is seen for five minutes
BABAOUO f 145 awaiting the arrival of the train. On the platform there are only two or three women, each carrying a child in her arms. Babaouo sits down on a bench, walks about, sits down again, etc.. . . He ends up noticing a small legless cripple (in his small cart) who advances with great difficulty between the tracks and holds out his hand to him asking for a hand-out. Babaouo hands him a franc, but, as the beggar's hand is already full with two fried eggs (without the pan), the coin punctures one of the yolks. The beggar closes his hand over the coin, lamentably squashing the two eggs. Farther away, in the darkness of the tunnel, a few seals are vaguely perceived. The train arrives. Babaouo gets in. We see him for two minutes in the moving car. Babaouo leaves the Métro, walks a few steps until he gets to a taxi stand. He gives the driver the address of the Château du Portugal and settles in the vehicle while checking to see that his revolver is loaded. "Babaouo" (excerpt), in Babaouo: Scenario inédit précédé d'un Abrégé d'une histoire critique du cinéma et suivi de Guillaume Tell ballet portugais (Paris: Éditions des Cahiers Libres, 1932):23-32
SECTION FIVE Confessional Writings Sexual Provocation "-Daydream'' (Le Surréalisme au service de la Réolution, 1931) " Lore and A7eimotý- (1931) LABEL. THE TWO TEXTS INCLUDED IN THIS SECtion "confessional," because, unlike most other texts of Dalf's earl`- period iii Paris, which tend to lay greater emphasis on the promulgation of an ideology or the presentation of a theoretical stance, "Daydream and "Love and Memory" are more directly personal in their attempt to reveal, in the most intimate detail, . the workings of Dalf's fantasy life. They also express the feelings and attitudes reflecting his frame of mind in the beginning of his relationship with Gala at the time he had already been banished from his father's house. That is not to say that other essays of this period are less reflective of Dali's fantasy life. "The Great Masturbator" (Section Six), for instance, is a trove of motifs of this nature, indeed, any of his texts is a revelation in this respect. But "Daydream exposes, in an almost embarrassing candidness, the mechanisms underlying some of his most scandalous obsessions, and "Love and Memory is in these years (at least, until The Secret Life of Salvador Dali) unique in its personal dimension, reflecting Dalf's ambition to give form to a psychosexual self-portrait and to define in broad outline a process of liberation from the Oedipal situation and the repressive aspects of his father's house. As such, both texts also provide insights into Dali's creative processes and some of the hidden sources underlying motifs found in his paintings. Dalfy's early period in Paris might be generally characterized by his continuous efforts to be accepted into the ranks of the Surrealists, but this on his own terms, with full recognition of
"INTRODUCTION controversial public figure. No true understanding of his art is possible without considering the dynamics of the interaction between his art and writing, and without, indeed, a more intimate understanding of the various phases of the application of theory to the actual works of art. Thus, on the most basic level of this interrelationship, Dali's writing and art formed an intricate system of mutual reinforcement, with the texts furnishing an elaboration and commentary on themes and images appearing in his paintings; whereas the paintings, for their part, often illustrated ideas and motifs found in the writings. On another level, his writing served as a tool for affiliating himself with the avant-garde writers and artists associated with the Catalan magazine L Amic de les Arts, as evinced by the essays and antiart manifestoes he contributed to this magazine in the years 1927-9. Similarly, in the first phase of his activities within the framework of the Surrealist Movement, Dali utilized his writing for the purpose of casting his art in a particular light and creating a climate of acceptance for his plastic oeuvre. He also needed to endow his stranger whims and concerns with at least a semblance of aesthetic and philosophical validity and further his "political" position in the movement. Most of his theoretical texts, indeed, reflect his continuous efforts to be accepted into the ranks of the Surrealists, but on his own terms, with full recognition of his originality and uniqueness. The generally provocative character of these writings is a measure of his ambition to carve out for himself a special standing within the Surrealist group; they might also be accounted for as a stance of emancipation meant to show how far more "advanced" he really was, compared to his Surrealist friends, in his antiauthoritarian stance, in his proclaiming of sexual freedom, and in his hailing of perversion. Dali's masturbatory "Daydream" epitomizes the pursuit of libidinal pleasure, unchecked by the limitations and interdictions imposed by reality, that increasingly gains in prominence in his writings of the early 1930s. He stages his daydream with scrupulous attention to detail, maneuvering and shifting various features of the setting in conformity with every aspect of the fantasy, making it as concrete in his mind as possible; as if he is trying to visualize a full-fledged scenario, in which every detail of the setting, placement of characters, and camera angles have the utmost importance to the overall effect. The setting of "Daydream," with its cypresses and "Böcklinian clouds and storms," and combining a few childhood landmarks that seem to have haunted Dali's imagination over the years, is evoked in
148 + CONFESSIONAL WRITINGS: SEXUAL PROVOCATION quite a few paintings done in the early 1930s. Similarly, the protagonists of his daydream - the nubile girl and the two older women, and he himself as a romantic figure with a beard "modelled on an old memory I have of a lithograph of Monte-Cristo," and wearing a suit in black velvet - convey a sense of perversion, and shameful, even obscene, family secrets, which we find evoked in several of his works, especially those associated with the William Tell figure. These works - appearing to define a moment, or even a few moments, within a more extensive dramatic tale of which, however, we can get only a vague inkling - also provide a link with "Love and Memory," a poem that more specifically deals with such familial materials. The manner in which Dalf perceived his own sexual and emotional situation at a time in which two momentous events took place - the meeting with Gala and his banishment from his father's house - was, at least partially, based on his own faithful observation of his disturbed emotional and sexual makeup. There is no question, however, as to its having been provoked also by his reading of Freud. And it was on Freuds theory that he based his general project of tapping pleasure at its sources by regressing to the paradisiacal situation of pregenital sexuality.2 It is, in particular, Freud's notion of regression and the schemata proposed by him regarding the development of the libido, as well as the dissolution of the Oedipus complex and the formation of the super-ego, that served Dalí as theoretical justification for his project of regression at the service of the libido. Clearly evident in his paintings after 1929 is the intention of dramatizing the Freudian insights - applied by implication to his own personal situation - through a form of staging, so to speak, with the space of the painting providing an arena in which Freudian concepts and symbols, conflicts and anxieties, are played out. This involves personifying the entities acting within the mental map traced by Freud and, at times, by relating them to real persons. With the interdictions or repressions represented by the super-ego associated by him at that time primarily with his father, Dalf created the figure of William Tell as a means of pinpointing the locus of his troubled psychic reality and as the area in which lie would wage his battle of liberation, and it is in the poem "Love and Memory" that this battle is conceptualized in the opposition formed between Gala's "pure and unique representation" and all other affective representations that governed Dalí until he met her. Thus the colonial background of the opening stanzas, rather than serving a
COMMENTARY ON THE TEXTS "149 tive purpose, might be viewed as an ideological framework defining the forces of oppression as embodied in Western civilization. Integrated into this conceptual framework, Dalí's evocation of his sister's image, with its bizarre bisexual combination of male and female genitalia - "half erect" penis, testicles, the "two external lips of her sex," etc. - should not be viewed at face value, but as a form of conceptualization of the oppressive and critical super-ego. The obvious scatological dimension underlying this "portrait" of the sister' defines the shameful desire related to his sister-mother, and the joint effect of repugnance and attraction associated with it. Opposed to the sister ("Far from my sister's image"), Gala represents a perverse equalization or interchangeability of all parts of the desired body: ("her eyes resembling her anus . . ."). Gala, who appears thus to satisfy Dah's polymorphously perverse vision of infantile sexuality, subsists for Dalí as a vision of total liberation lying beyond morality and pity, beyond memory and change, with nothing besides her "vitally" touching him. Free from any methods of affective representation, she is being envisioned as existing in a sterile (in the positive sense) mathematical time and space, beyond subjective time, on which all "sentimental representations" depend, as well as beyond feeling, since "feelings imply the absence of love." Her "pure and unique representation" proves to be even stronger than an "indecent scene" that holds a great fascination for him - the scene of William Tell climbing a tree. Dalí makes use of dream symbolism, clearly derived from Freud's Interpretation of Dreams, which associates the act of climbing with sexual intercourse. The very detailed description of the climbing, with all its hardships, might also reflect the sadistic view of sexual intercourse that little children often hold, as well as possible reference to the stork fable.' Thus, Dalí assumes in his fantasy a state of willed regression to early childhood, with its sexual researches and theories; in particular, those concerning parental intercourse and the begetting of children. Indeed, he recreates the scene of his own begetting. Various paintings painted around the time he worked on the poem seem to offer pictorial parallels to it. Images found in this description, such as the tree and the nest, might refer back to Dalí's painting Llilliain Tell (1930). Another painting is The Old Age of William Tell (1931), in which William Tell is seen tended by two women (possibly representing the mother and the aunt who, after the mother's death, replaced her in the Dalí household), with some secret but obviously quite obscene sexual
150 "CONFESSIONAL WRITINGS: SEXUAL PROVOCATION activity taking place behind the sheet on which there is also a large silhouette of a lion, Dali's symbol of desire. A similar evocation of an obscene and quite sickening family secret might be perceived in the drawing entitled The Butterfly Chase, in which a bearded maxi and two women appear to encompass two innocent children within their perverse aura. In another work in which William Tell appears, The Birth of Liquid Desires (1937), he is shown with breasts, holding a woman with a head of flowers, with one of his legs dipped in a large saucer. Another woman is seen averting her face while pouring liquid into the saucer. A naked young roan is shown dipping his hand in a cavelike opening — with a distinct wormlike character — in the biomorphic and liquefied central architectural element. Again, the two women might represent the mother and the aunt, with the mother unwillingly contributing "liquid desires" to the couple. The son thus clips his hand in forbidden and incestuous "liquid desires," too, with these associated also with masturbation. Here, too, the son appears to identify himself with the father, as illustrated by the fact that he is wearing a sock held by a garter, which is associated in some works with the father. It is, indeed, in the light of these observations that we may surprise that in "Daydream," too, Dali, a bearded figure who appears to control the two women and young girl, indulges in a form of masturbation that seems to be related to Oedipal fantasies and incestuous desires, in which he identifies himself with the father, possibly in conformity with Freud's assertion that, "even under the dominance of the pleasure principle, there are ways and means enough of making what is in itself unpleasurable into a subject to be recollected and worked over in the mind," with this accomplished through the repetition of repressed material as a "contemporary-experience." Daydream Port-Lligat, 17 October 1931 3 o'clock in the afternoon I have just finished eating and I am going to stretch out on the couch, as I must do every day for an hour and a half, following which, for the rest of the afternoon, I intend to write a section of a very long study of Böcklin, a study which has preoccupied me greatly for some time now.
Therefore, I would like to make the most of this repose in order to reflect upon some points that appear to be particularly contradictory, for instance, and most prominently, the antagonism between the sense of death and the complete lack of perturbation with regard to spatial conceptions that is so strikingly apparent in this painter. I convince myself of the necessity to take some notes while resting. Therefore I look for something to write upon, a task that appears to me extremely difficult at this moment, not only as a result of several "actes manqués" and memory lapses, etc., but also because I refuse to write — for reasons that are none too clear to me — in a notebook in which some previous notes of mine are to be found. Thus I will need a new notebook (especially) for imitations of the kind of notes consisting of simple and inelaborate suggestions, otherwise the latter might tangle the earlier ones. Finally I decide that I could remember it all very precisely without taking notes, because I intend to begin writing immediately after I have rested. I take in advance all necessary measures to remain undisturbed during the time I'll be lying down. I forbid bringing the mail over to me. I am going to urinate, and yet I feel impatient to sprawl on the couch. I get then a very specific notion of the pleasure awaiting me in my bedroom, a sense that appears to me to be in contrast to the rather painful awareness of the contradictions I shall have to overcome. Thus I hasten to my bedroom, and while I'm on my way there I experience a very hard erection accompanied by great pleasure and hilarity. Having arrived in my bedroom, I lie down on the couch. The erection gives way immediately to a very light urge to urinate, and this, despite its being almost imperceptible, is enough to render useless any attempt of mine to think about the frontality in Isle of the Dead.7 Hence my reflections on the following absurdity: such a weak urge to urinate getting to be so annoying, the more so, given my ability to retain urine for long hours, either because of my reluctance to get up or for the pleasure of copiously urinating. I am disturbed by the prospect of having to get up, but, sensing that I have no choice, I give in and rush to urinate again. It all comes to four or five drops. Then, having hardly lain down on the couch, I immediately get up again to close the curtain in order to leave the room in semi-darkness. I lie down again and then I feel quite disenchanted, as if something very important were missing. I haven't the slightest idea what it might be, and this brings on a feeling of uneasiness that, as I anticipate, will disappear as soon as I know the reason for its existence. Suddenly, and with no associations at all involved, I recall that during lunch, I set my mind (as I have formerly been in the habit of doing) on the crusted end of the loaf of bread that seemed burned enough, which I had decided to bring over to the couch to be hollowed out with
turned into a sort of vase. Then, with even greater care, I would have chewed it with my front teeth, pierced and squashed it into tiny well-ground pieces until the whole thing became a fine paste. Before swallowing it, I would have kept that paste parsimoniously in my mouth, on each side, under the tongue, kneading it again and testing thus its ability to adopt several consistencies in relation to the proportion of saliva. All this in order to make the crust last longer. As soon as I hit upon the mental image of the piece of bread, the uneasiness disappears and I hasten to seek the said crust, which has already been cleared out of the dining room, coming across it again in the kitchen. Meanwhile, I slice off yet another piece of crust that is quite small and not burned, and thus different from the ones that I prefer, but I take it all the same, mainly because its form is that of a very sweet small horn. I am once again on the couch, but with the two crusts, and for once without apparently anything to disturb my reflections. I try to envision as distinctly as possible the famous painting of Isle of the Dead. I find myself to have been thoughtless in my belief in the total lack of spatial perturbation in this painter and, in particular, in Isle of the Dead. My mistake had been due to the limitation resulting from crudely reducing the idea of spatial perturbation to merely one of perspective. The same feeling of frontality that had struck me at first in this painting evinces a well-characterized "dominant" spatial feature. It seems now indispensable for my study to establish a system of relativity that would enable me to nullify (at least temporarily) for instance the perturbations of perspective whose meaning in Vermeer of Delft and G. de Chirico" has been explored by me over a long period of time. I am thinking of the analytical shortcoming of the passage where I claim to prove the existence of unconscious funereal feeling in these two painters, which is due to the perturbation of perspective associated with the illumination. I am thinking concretely, in this respect, of Vermeer's painting entitled The Letter. It becomes impossible for me to represent it fully and with all the clarity I wish for. This is because of the emotional significance flowing, arising from the curtain in the foreground (on the left) of the painting in question. I pull out then automatically my smallish penis, leaving on the couch the small crust I had been emptying out. I stroke with one hand the hairs on my testicles, and, with the other, I roll up part of the bread removed from the crust. In spite of some fruitless efforts to follow up my train of thought, a wholly involuntary daydream begins to take hold of me. I have located now the curtain found in Vermeer's painting in a dream I had
DAYDREAM " 153 just a few days ago. In fact, this curtain may be identified in terms of its form, its place, and, above all, its emotional and moral significance, with the curtain that, in the dream, served to conceal several small cows, in the far end of a very dark stable, where, very excited by the stench of the place, I sodomize the woman I love, in the midst of the excrement and rotting straw." Here the daydream begins I see myself the way I am now but appreciably older. In addition, I have let my beard grow, modelled on an old memory I have of a lithograph of Monte-Cristo." Friends have lent me for about ten days a large manor-farmhouse, where I intend to finish writing my study of Böcklin, which will constitute one chapter in a huge work that I name, for the time being, Surrealist Painting Throughout the Ages. Following these ten days, I should return to Port-Lligat, where I will meet again the woman I love, who has been, during that time, in Berlin, engaged in amorous adventures, as it was the case in a previous daydream. The manor I have been given the use of is the one named "The Tower Mill," in which, when I was ten years old, I spent two months together with a couple of intimate friends of my parents. But the manor in the daydream has been changed. It appears to have become amazingly time-worn, even, here and there, to the point of having a look of ruins. The garden pond has become twenty times bigger. I am none too satisfied with its real site in the garden, surrounded by huge oaks that conceal the sky. I have now transported the pond to the back of the house, so that it might be seen from the dining room, at the same time as the skies with Böcklinian clouds and storms,'" that I recall having seen from this site that is overlooking a vast and unobstructed horizon. The placement of the pond has also been changed, because I had been accustomed to seeing it always lengthwise in perspective, and, in my fantasy, it appears to me situated transversely. I see myself from the back in the dining room, finishing my snack consisting of the crusty end of a loaf of bread and chocolate. I am wearing a suit in black velvet, similar to the one worn by the family friend, the owner of the manor, during my stay there as a child, merely with the difference of having a small cape in white linen, exceptionally neat, hooked to my shoulders with three small safety pins. With what is left of the crust in my hand, I very slowly walk down the central staircase of the manor leading down to the courtyard. The staircase is in semi-darkness, because of the before-twilight hour that is abetted by the heavy clouds. While coming down I hear the almost imperceptible sound of the very light rain. I think: "Why come down, as it is raining," but I go down just the same. Here I am at the entrance full
CONFESSIOINAL WRITINGS: SEXUAL PROVOCATION of dry leaves giving off a strong odor of rot that, combined with the odor of animal excrement coming from the courtyard, brings on for me a sense of very sweet confusion tending toward dream. All of a sudden, I am pulled out of this state of ecstasy by a very live erotic emotion. It is due to my drowsy eyes falling on the half-opened door of the stable, which I recognize, without a shadow of doubt, to be the one in my dream. But this emotion becomes amazingly more pronounced the moment I notice the well-known presence of the swaying tips of the cypresses, a cluster of which, in reality, right away beyond the stable, separates the courtyard from the meadow, where, in my daydream, my fantasy has placed the huge pond. The emotion related to the tips of the cypresses derives from the instantaneous association with another cluster of cypresses found in a public place near Figueras called "Fountain of the Log." This cluster of very old thick cypresses surrounded a flagstone circle at the center of which, in the midst of extremely worn stone benches, flowed a ferniginous fountain. A little aluminum scup was attached to a small chain. The foliage of the cypresses starting off almost on ground level and their tops brought close together by iron rings, formed a dome, with the fountain being enclosed within the cypresses. Hence the absolute shadow and the great coolness of this place that earned the liking of my family. After the Sunday walk, on warm spring evenings, once we were rested, after having sat down on the cool and worn benches, I would be taken there for a drink of water. I was not allowed to get near the water until I had eaten the bread and chocolate. Access to the fountain out of the warm season was even more rigorously denied me, and when autumn came, we would pass it by without stopping, because of the hazardous humidity of the place. For the continuation of my daydream, I have found it necessary to substitute the cypresses beyond the courtyard wall with those of the "Log Fountain." In the almost complete darkness of the night falling very rapidly, I see the tops of the cypresses "beyond the courtyard wall" coming close together and forming a single thick black flame. From the moment I sensed the odor of the courtyard until the present moment. I gave myself over to the following automatic acts: I inserted several times the bread from within the crust, already rolled up into a ball, into my nostrils. I pulled it out slowly using my fingers, feigning some difficulty, as if it were dirt in the nose. A few times, on the contrary, I contented myself with breathing out in order to hurl the bread. It was particularly pleasant for me when I was under the illusion that this had to do with dirt in the nose, an illusion that, almost always, was
DAYDREAM + 155 directly related to the greater length of time elapsed between the insertion of the ball of bread in the nose and its expulsion. The process of expulsion with my breath was not without some inconvenience. The ball of bread would drop anywhere, and looking for it in the creases and folds of my clothes or on the couch ended up at times in disturbing and almost interrupting my daydream, especially when (and this happened frequently) the ball of bread rolled under my body, in such a way as to force me, in order to retrieve it, to arch up my back. Thus I separated myself from the couch. I held myself up by the head and legs only, and this enabled me to grope on the couch, ending up by retrieving the ball of bread. The closer it had rolled to the legs, the more painful it became to catch it through the convulsive process, which, several times, after painful efforts, I had to relinquish in order to sit up on the couch, while searching around me and raising my buttocks in the event that the ball would be found precisely where I have been sitting. But then, I would raise the buttocks in quite unaccountable fashion, with sudden leaps that only rarely gave me time enough to catch the ball. I was forced to repeat these leaps several times, fearing at each leap that the ball might end up by bouncing to the ground, hurled by the couch's springs. I was shaken each time with fear of this eventuality, a very perceptible fear localized in the heart. Sometimes, when the ball had got out of the nose, I would secure it between my nose and the upper lip. All this while puffing warm air through my nostrils, with the ball of bread getting warmer, lightly oozing moisture and growing softer. I carry out all these operations preferring to use only one hand (the left hand) with the other releasing my penis that has grown considerably heavier, without, however, reaching a state of erection. At the exact moment in which I had summoned tip the representation (which was, besides, of exceptional visual clarity) of the aluminum cup attached to the chain, I hurriedly forced out the ball that had been in my left nostril, inserting it carefully, as deeply as possible, under my foreskin that is held by my fingers, for I experience a light erection that ceases right away. Continuation of the daydream On the very day on which I had encountered the stable of my dream in the manor's courtyard, after the evening meal, while I am having my coffee and a shot of cognac, I conceive, in the form of a daydream, a plan to be carried out in my general daydream. I outline very quickly this part of the daydream. It is extremely long and complicated, and I consider it more deserving of a detailed exposition. I note down here therefore only
DAYDREAM " 157 sweetness and affection as if in preparation for her first Communion, which, moreover, she should receive in a short while. On the fifth day, two hours before the sun sets, Dulita will be led to the fountain of the cypresses. There she will taste some bread and chocolate, and then Gallo, with Matilde's help, will initiate Dulita in the most brutal and coarse manner. She will make use of a lavish supply of movingly pathetic pornographic postcards, which I myself should choose with great precision well beforehand. On the same evening, Dulita should learn everything from Gallo and her mother, finding out that I am not a deaf-mute, and that in three days I am going to sodomize her among the droppings in the cowshed. For three days she should make believe as if she knows nothing about all this. She is strictly forbidden to make the slightest allusion to anything that has just been disclosed to her (in other words, she, Dulita, would know that I knew that she knew). Up to that specific moment in the cowshed, everything should go on in conformity with the daily silence and appearances. In order to carry out the program of fantasies that I have just gone through, within the general daydream, one of the essential requirements consisted of the quite inevitable necessity, for myself, to observe Dulita's initiation in the fountain of the cypresses through the dining room's window. This in reality appeared unworkable because of various conflicts of perfectly physical nature, in relation, for instance, to the fact that the fountain was completely surrounded by the cypresses. Thus I was impeded from observing Dulita's initiation that should have taken place precisely within the fountain area. The quite small entrance gate, that forced one to bend the head in order to enter, would not have sufficed. But a new fantasy, that appeared to me all the more exciting, has just suggested a solution to this major conflict. A fire that broke out in a badly extinguished pile of dry leaves had partially burned down the cypresses in front of the fountain, leaving the latter open to view, but with one branch having escaped the worst of the fire and creating a very slight, almost nonexistent, obstruction to the contemplation of the scene with Dulita. Moreover, the same fire burned down the surrounding thick jumble of shrubs and trees. This is how Dulita will get dirty, her white apron and legs blackened with soot, the day her mother and Gallo will force her to cross this area on her way to have the snack at the fountain. The idea that Dulita would have to get dirty appears to me from then on to be essential, and it culminates and achieves perfection in the next fantasy. I see Dulita arriving at the fountain and getting her feet dirty in that kind of pestilential mud mixed with rotting moss that, in reality, covers up the paving of the
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fountain whenever the pipe gets clogged up with leaves and thus causes one of these floods that are so frequent, especially in the fall. Although the area would be closed in, the dead leaves, thrust by the gusts of wind on these stormy days, would no less penetrate into it. But the fountain of the cypresses, whose interior should have been exposed to my sight because of the fire, still remains invisible from the dining room. It is hidden by a section of the wall leading off the cowshed. To move the fountain right down to where it would be brought into my field of vision seems to me an inadequate solution which would destroy the whole sense of my daydream. On the contrary, I see very clearly the purpose of the fire that burned down the cypresses, and thus destroyed the separating wall, which, what's more, allows "a very direct communication between the stable and the fountain of the cypresses." The desolate and ruined appearance of the surroundings of the fountain, aggravated by the heap of scorched stones of the wall, procures for me an ambiance that suits my designs perfectly. I am thinking, all of a sudden, with a strange emotion, combining anxiety- and pleasure, that the disappearance of the wall would allow the shadows of the cypresses, toward the late afternoon, to spread slowly all along the length of the courtyard, that was always lying in shadow before. The sun will reach the first steps of the entrance stairway, covered with dry- leaves at this time of the year. And so the sun, a moment before setting, will penetrate in one cadmium line into the first-floor room, with its shutters half closed. its furniture without slipcovers, its parquet floor covered with drying corn, illuminating with its full dazzle for half-a-minute the fingertip in a statue in greenish marble - a figure with raised arm, its hair falling over the eyes - that was removed, together with the pond, front the fountain group. In spite of the disappearance of the wall that hid the fountain of the cypresses, it is impossible to see the fountain from the dining room, because it is still hidden too far to the left to be seen from the window. After several inadequate fantasies. that lead me step by step to the solution, I envision the scene of Dulita's initiation to be reflected in the large mirror in Dulita's room which is adjacent to the dining room. Thus I would be able to see it all from my own chair, with the benefit of some complications and of some absolutely desirable blur of images, already felt on account of the slightly incomplete burning of the cypresses. And also, because of the great distance separating me from the site of the scene, the images reaching me would be quite vague, and this appears to be particularly disconcerting to me. I see with a very distinctive clarity and precision this new phase of the daydream that follows.
DAYDREAM + 159 It is the evening of Dulita's initiation, the eve of the Day of the Dead. The meal is over, the table has been cleared and nothing is left on it but for three cups of coffee, three liqueur glasses and a bottle of cognac. Dulita sits on my left, in front of the half-open door of her room. She occupies the place that I myself occupied during my stay at the manor as a child. Like myself at that time, she is arranging her school homework. She has her exercise books in front of her, and an open pencil box in which I see an eraser with a lion design. The atmosphere is identical to that of my first stay at the manor. Gallo, occupying the owner's seat, smokes in silence while reading her journal. Matilde is doing her knitting, occupying the wife's place. The silence on this evening is greater and unbearably more disturbing than ever. Finally, I perform my usual daily act, faithfully following the owner's gesture as it had been toward me: I soak a sugar cube in what is left of my cognac and extend my hand toward Dulita. Her head inclined over her notebook, Dulita senses my movement and takes the sugar with her teeth. This is the signal to go to bed. Sipping very slowly, I finish the cognac in the glass. Behind Dulita's head, through the half-open door of her room, seen in the mirror, the dark cypresses of the fountain should be moving. It is a solemn afternoon on the insipid Day of the Dead. I get ready to observe the scene of Dulita's initiation. I place on the dining room table the shoes worn by Dulita at all times. I pull my penis out of my pants, wrapping it with soiled linen. Eyes staring at the fountain and its surroundings reflected in the mirror, I see Dulita, dressed in white, with a very short and tight skirt and wearing new espadrilles, being led between the two women. Gallo is wearing a very bright and luminous jersey and Matilde is in black. I run to the window in Dulita's room in order to see better in all its details their route to the fountain, across the burned shrubbery. They move forward very slowly and with difficulty, trying to avoid the large burned branches, but with Gallo and Matilde pressing Dulita, as if for fun, into the most soiling spots. With every step Dulita makes, the often thorny and unyielding shrubs cling to her legs and buttocks, leaving on her long black streaks. They sometimes stop to see where they would be better off going through. Gallo spanks Dulita pretending to dust off the stains, but with such violence and savagery that she must pretend to be playing. Dulita attempts to get away from Gallo, after having been thrown against a wall covered with burned ivy. She hurries now all the way to the right, without heeding the bushes that scratch her till they draw blood. She rushes toward the fountain, and, arriving there she slips on the frothy mud covering the paving and falls down. She gets up on her feet quite soiled and spattered all over. She smiles as if asking to be pardoned, wipes herself with a handkerchief, straightens her hair, pulls
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up her stockings. while biting the hem of her skirt with her teeth and showing her dirty thighs. Gallo and Matilde arrive later; Gallo, gentle again, kisses Dulita's forehead, and Matilde cuts pieces of bread, keeping the crusty part for Dulita who sits down between the two women. From one moment to the next, the group seems to me to have attained growing transcendence and solemnity. Dulita now combs her hair with a very red celluloid comb that burns blindingly in the light of the setting sun. The shadow of the manor advances toward the fountain, leaving in a shade the first level of burned bushes through which the three figures have come just now. And Dulita is eating with great slowness (a mouthful of chocolate, a mouthful of crust), swinging her right leg which is closer to Gallo." I am thinking that the sun at this point is illuminating the fingertip in the statue found in the room on the first floor, and the corn, on the floor, for a short while attains the color of a flame. I see a dazzling image of myself sodomizing Dulita as she is lying on the corn in this room. This vision will lead to a new element of my main daydream, to which I am returning with the image of Dulita getting up in order to brush the breadcrumbs off her skirt and then bending down in order to get a drink of water. From this moment on, Dulita's movements, as she cleans the aluminum beaker attached by a chain, pouring out the water three times across the exact and relative position of Gallo and Matilde: the illumination; the buttocks fully revealed under the transparency of Dulita's clothes, as she bends forward on her knees, etc., all this, I say, takes on a lucidity and an enhanced visual concreteness that is almost hallucinatory. The duration time of the three consecutive acts of emptying the glass 14 gives rise to a very clear and precise illusion of "déjà vu" that coincides with a very powerful erection. The moment Dulita rinses the glass, before drinking, is by far the most moving. In all of the daydream until the very end, it also has the greatest visual power. Afterwards, I see very vaguely Dulita, whom I was unable to see drinking, wipe her mouth with her hand. Gallo, very gently, makes Dulita sit again between herself and Matilde. I anticipate the beginning of the initiation. The shadow made by the manor reaches as far as Dulita's knees. '5 With great trepidation, I await Gallo's signal announcing the beginning. Gallo places on her knees the album with the pornographic pictures. Matilde caresses Dulita's head and Dulita, bending her head over the album, tries to open it; but Gallo holds back her hand, and, having done so, peers into her face and raises her finger to her mouth in a sign of silence and reverence. Gallo then raises her face, and I see in it traces of great beauty. I am highly roused when Gallo begins slowly to open the album, and, unable
DAYDREAM + 161 to take it any longer, I turn round and go to the dining room table, my eyes closed and filled with this last image. Seated on the chair I occupy every evening at supper time, I go on observing the scene at the fountain reflected in the mirror, while masturbating pleasantly with the linen wrapped around my penis. The fountain group looks now smaller and further away. The faces and their expressions are very softly vague, and this endows my fantasy with almost unlimited scope. I don't see anything unusual about the group. Dulita does not disclose any sign of reacting. She looks down, her head unmoving, her face revealing both shame and attention. From time to time, Gallo turns a page and murmurs things close to Dulita's bent face hidden by her hair. I see the group very vaguely now coming down the courtyard, because it gets quickly dark after the sun has set. I rush to put on Dulita's seat an ear of corn on which she would sit without noticing it, during the three days to follow. On the third evening, on the eve of the "manifest" act of my daydream, the table has just been thoroughly cleared. Three coffees are brought in and a cognac. The same deep silence as in all other evenings. I am seized by a powerful emotion that must surely prevent me from speaking. Dulita imperceptibly shifts on the ear of corn. I give my instructions for the next day, short, necessary, and fully detailed. Finally, as in all other nights, I hold out my hand with the sugar soaked in cognac. Dulita remains motionless for a moment and then takes it with her teeth. I see her gaze through the tears, while a large drop forms on my meatus.16 The following day is a Sunday. I should quickly make the most of the fact that, close to four o'clock, everybody goes to the village. I await for a sign from Matilde in the meadow and I hurry, wrapped up in my only burnous, first into the room where the ear of corn is found, and then to the first floor. I find Dulita, Gallo and Matilde there, all three completely naked. In no time, Dulita masturbates me, but very clumsily, and this greatly arouses me. The three women go across the courtyard and into the cowshed. During that time I rush to the fountain of the cypresses and sit down on the wet stones of the bench. I hold up my penis with all my strength with my two hands, and then head for the cowshed where Dulita and the two women are lying down naked among the droppings and the rotten straw. I take off my burnous and throw myself on Dulita, but Matilde and Gallo have disappeared all of a sudden and Dulita is transformed into the woman I love, and my daydream ends with the same images as those I remember from my dream. The daydream then comes to an end, for I have just realized that I have, for some time now, been analyzing objectively the daydream I have
CONFESSIONAL WRITINGS: SEXUAL PROVOCATION just gone through, noting it down immediately and with the greatest scrupulousness. "Rêverie," Le Srréalisme an service de la Révolntion (Paris) -t (1931): 31-b Love and Memory (There are motionless things like bread) In places cherished but not excessively cherished very quickly but civilly debased predisposed to colonial influences a visor surrounded like something borrowed was almost slovenly worn without blending in this colonial place where there were several departmental baguettes'' Other things indeterminate things departmental in their capacity as bread gold-crusted bread similar to a tear the tear similar to a trichromatic reproduction of the image of a nest'' the nest resembling a word-emblem I will wear with rage conditionally
or not things that are colonially aimed for" very appreciably joined
together or not by a single border or by common knobs or by several
wholes or by a set thing or by well-turned things or by a handle or by
handles or by a thing placed near a needlework suckled by gantries and
crusts or by my sister's image My sister's image the anus red with
bloody shit the cock half erect elegantly propped up against a huge
personal and colonial lyre the left testicle partially dipped in a glass
of tepid milk the glass witli milk
164 + CONFESSIONAL WRITINGS: SEXUAL PROVOCATION placed inside a woman's shoe" my sister's image the two external lips of her sex each one respectively suspended ready to touch the two compartments of a case made of straw one containing flour and the other grains of corn2' my sister's image two parcels made of flannel with fine seams filled with shit attached under each armpit a silk purse placed on her brow stuffed with cooked corn immersed in the urine of a horse my sister's image a pair of small linen purses by way of earrings tied together with a string full of ears of wheat Far from my sister's image Gala
LOVE AND MEMORY " 165 her eye resembling her anus her anus resembling her knees her knees resembling her ears her ears resembling her breasts her breasts resembling the large lips of her sex the large lips of her sex resembling her navel her navel resembling her finger her finger resembling her voice her voice resembling her toe her toe resembling her armpit hair her armpit hair resembling her brow her brow resembling her thighs her thighs resembling her gums her gums resembling her hair her hair resembling her legs her legs resembling her clitoris her clitoris resembling her mirror her mirror resembling her gait her gait resembling her cedars" Far from my sister's image Gala the woman I love completely beautiful apart from the odious curve of harmony she bestows on me the degrading notions of egoism of total lack of pity of desirable cruelty for being Gala none of the phantasms none of the representations of my own life nothing apart from her suffering which is my suffering nothing beyond her death which represents my own cannot vitally touch me for were I allowed to witness
166 f CONFESSIONAL WRITINGS: SEXUAL PROVOCATION the most dreadful torture of the most admired friend I would rather feel my cock's readiness for erection than be troubled in soul by the tiniest moral anguish 2.3 Gala my love shows proof of the lack of memories that I have of you and because I do not remember you you do not change you are outside my memory since you are my life and scientifically "the rel-time notion of temporal duration" is the issue of "the comparison between external phenomena" (motions and changes of states) "and the phenomena of our own life" a comparison made possible by the independent fixation of Becoming whose respective representations allow me a} Gala the signs of your face do not express any feeling for you are outside THE ILLUMINATED PERSPECTIVES for nothing appears to me emptier of meaning than the wholly illusory fixation confirmed in cultural history when the primary affective conflicts are proven by the birth in Hellenistic sculpture of the contractions of the superciliary muscles in an angle
that would be placed toward the upper brow and whose sides would be
formed by asymmetrical curves=" for without the need to point out either
the physical origin of such contractions in the eloquent series of
wounded gladiators='-' or the substitutive and extensive character of a
battered Niobe"= the preeminent relativity of these facial signs in
keeping with the notions of time and space is so plainly evident that a
very elementary poetic intuition rediscovers from the nostalgic look the
presumption of a look that is remote and grandiose Beyond the
inexpressive anatomical simulacra I would begin the history of feelings
and nostalgia at the moment in cultural history when the invention of
perspective combined with that of illumination made the notions of time
and space perceptible for the first time beyond the subjective time of
our soft watches made of straw for all the confusions of measurements in
the spatial sense any interception modifying measurements in the sense
of lines extending to infinity make up the principle and the future of
representations of feeling
168 " CONFESSIONAL WRITINGS: SEXUAL PROVOCATION Gala you are not included in the circle of my relational objects your love is beyond the comparative and beggarly notions of human feelings for I have no feeling for you because feelings imply absence of love or its feebleness" and it is beyond all feeling that your pure and unique representation of my desires binds me fearlessly to violent representations of my death and it is again beyond feeling that your pure and unique representation provokes a hard-on and makes me come beyond the additional hypnagogic images of masturbation beyond the nostalgic curve of perverse commonplaces beyond clocks that can be made sensitive by means of a mass of inkpots' balanced all along your body stretched on a shit-colored seaweed pillow beyond the mental stratifications born of the hypothetically sensory origins of my narcissistic fixation on my own body odors hierarchically the odor of my feet the odor from beneath my balls
LOVE AND MEMORY " 169 the odor of my glans the odor of my armpits the odor of my own shit.3o your pure and unique representations that provoke a hard-on and make me come beyond this indecent scene of William Tell rage in his heart his teeth biting into the cloth encircling like a girdle a rather long loaf of bread hence with his hands free climbing up a tree" William Tell raises his arm and with a feeble and hairy hand seizes the sturdy branch against which the bread soon will be knocked while due to the contraction that will allow him to step over a hump in the trunk first the cloth supporting the bread then the loaf of bread itself will attain sufficient height from which William Tell less and less hot-tempered yet with an expression of the most genuine contempt painted on his face will continue with a calm
"CONFESSIONAL WRITINGS: SEXUAL PROVOCATION not exempt from nervousness to climb the tree the bread ever hanging from his teeth thanks to the cloth girdle described above the face expressing yet again vexation the Herculean knee ever read’ for the sluggish contraction William Tell once he stands up on the branch be has just stridden grips the trunk with his free arms for this part of the tree is without branches or protrusions that would enable him to ascend by stepping and William 'Fell is bound to take advantage of the adherent roughness of the trunk and encompass it with the pressure of arms and legs in order to be able to mount mount.3'ú by- jerky- and convulsive contractions resulting from lack of practice and training for practice and training would have permitted more rhythmical and dignified contractions William Tell
LOVE AND MEMORY f 171 carries out this part of the climb in two sallies in the meantime he stays motionless in order to have a rest and regain his strength the body clinging to the tree the face grim tightened in a faint and scornful smile that does not exclude hatred fury and the most irritating disgust yet the difficulty that makes the climbing on the trunk especially laborious far more than the lack of training (substituted by a greater muscular effort) resides in the necessity to some degree of climbing with the head thrown back inverted to the point of rupturing the throat's muscles and arteries for the purpose of raising the bread closer to his neck until it rests on the flat of the collarbones for otherwise the bread will remain held between the body and the bark making movement difficult and worse still shoving the face against the tree when the sweating breast.
172 "CONFESSIONAL WRITINGS: SEXUAL PROVOCATION gets to slip a little on the bread that is firmly riveted to the rough bark William Tell having reached the point where the trunk is divided into two branches hurriedly mounts the shorter branch aided by the many small branches like the steps in a staircase for there is always one branch to fit his wavering gait. Finally William Tell having attained the tip of the branch his face dazzled by the setting sun" the eyes angry and bloodshot the netherlip gnawed and bleeding places the bread upright in the midst of a nest. Beyond the not too ancient corporate allegory of love and memory there is this naked woman who saws wood on top of a staircase and the beast that passes by without looking at her tells her Madame I haven't got many teeth. L'Amour et la mémoire. Paris: Éditions surréalistes à Paris, 1931
SECTION SIX Art and the "Loving Imagination" Edible Beauty "The Great Masturbator," in La Femme visible (1930) "Love," in La Femme visible (1930) "... Ornamental Art Above All..." (Exhibition Catalogue, 1931) "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Minotaure, 1933) "The Phenomenon of Ecstasy" (Minotaure, 1933) "The New Colors of Spectral Sex-Appeal" (Minotaure, 1934) "Aerodynamic Apparitions of 'Beings-Objects'" (Minotaure, 1934-5)

The essays included in this section present Dalí's general program of aesthetic and philosophical adoption of the basic characteristics of pregenital sexuality. Unlike the texts in Section Five, these purport to present this program, not so much from the perspective of his own sexual and emotional situation (although this, after all, is unavoidable, especially in the context of such a uniquely personal vision), but, rather, as an attempt to apply them more broadly, universalize them, so to speak, and show their persistence in man's fantasy life as well as in the world of reality; and, as importantly, to incorporate them within the framework of a new formal conception for his plastic work. Two of the present texts, "The Great Masturbator" and "Love," were included in Dalí's first published book, La Femme visible (1930). The two other texts comprising this book, "The Rotting Donkey" and "The Sanitary Goat," included in Section Seven, present the other dimension of Dalí's writing activity: the integration of his theory.
subverting it. The two sections thus present two parallel efforts that are closely interrelated, hence the many cross-references between them pointed out in the accompanying notes. "The Great Masturbator" is a seminal work that looks backward, to some of the themes and motifs found in his poetic texts of 1928-9, as well as forward, in terms of its aesthetic stance and the light it sheds on the development of Dalí's style. It may also be considered a repository of motifs and symbolic representations already encountered in the paintings, as well as a verbal instigator of motifs yet to come in future works. As indicated by its title, the poem is presided over by the image of the Great Masturbator, which has its plastic counterpart in quite a few of the paintings of 1929-30, including one bearing the same title. In the motif of a head facing down, its heavy lidded eyes closed, which is apparently Dalí's self-portrait. The theme of autoeroticism, as evinced by some quite obvious hints, is an overriding concern in these works; and although there is no explicit reference to it in the poem, other than in its title, it seems to be subsumed in the overall conception of the poem as a vast storehouse, containing motifs of perversion and various scatological concerns, for Dalí to delve into at will. This conception is well attested to because, contrary to the narrative pattern introduced in the opening of the poem, things generally described later on in the poem are, with few exceptions, not living creatures but sculpted images or works of art arranged in long alleys. The terms used are "sculptures," "reproductions," or "ancient simulacra." Dalí's poem thus corresponds to the convention of the "galeria" - a form of pictorialist poetry describing art objects - that reached great heights of imaginative freedom in the work of Baroque poets. Other pictorialist devices employed by Dalí are the evocation of frames and other framing devices, the depiction of things within things, as well as the continual references to medals enclosing images engraved in relief. The "gallery" conception of the poem enables Dalí to represent some of his preoccupations - scatological and others - without needing any frame of reference. Save for the physical one that implies placement in proximity to other art objects. It should also be noted that most of the elements comprising the conceptual basis of the poem - beginning with the "gallery" convention and the utilization of
THE ROTTING DONKEY " 225 the essence of the simulacra, whose furor dominates the aspect under which are hidden the multiple appearances of the concrete. It is precisely the violence and the traumatic essence of the simulacra with regard to reality, and the absence of the slightest osmosis between reality and the simulacra, which lead us to infer the (poetic) impossibility of any kind of comparison. There would be no possibility of comparing two things, unless it would be possible for them to exist with no links whatsoever, conscious or unconscious, between them. Such a comparison made tangible would clearly serve as illustration of our notion of the gratuitous." It is by their lack of congruity with reality, and for what may be seen as gratuitous in their existence, that the simulacra so easily assume the form of reality while the latter, in its turn, may adapt itself to the violence of the simulacra, which materialist thought idiotically confounds with the violence of reality. 18 Nothing can prevent me from recognizing the multiple presence of simulacra in the example of the multiple image, even if one of its states adopts the appearance of a rotting donkey and even if such a donkey is actually and horribly putrefied, covered with thousands of flies and ants; and, since in this case one cannot infer the meaning of these distinct states of the image beyond the notion of time, nothing can convince me that this merciless putrefaction of the donkey is anything other than the hard and blinding glint of new precious stones. Nor do we know if the three great simulacra, excrement, blood, and putrefaction, do not expressly conceal the coveted "treasure land." " Connoisseurs of images, we have long ago learned to recognize the image of desire hidden behind the simulacra of terror, and even the awakening of "Golden Ages" in the ignominious scatological simulacra .20 The acceptance of simulacra, whose appearances reality strives with great difficulty to imitate, leads us to desire ideal things. Perhaps no simulacrum has created ensembles to which the word ideal could apply. so well as the great simulacrum constituted by the astounding Art Nouveau ornamental architecture. No collective effort has managed to create a dream world so pure and so disturbing as the Art Nouveau buildings, which, existing on the fringes of architecture, constitute in themselves a true realization of solidified desires, and where the most violent and cruel automatism terribly betrays a hatred of reality and the need to find refuge in an ideal world, in a manner akin to the way this happens in infantile neurosis" ("The Rotting Donkey," Section Seven). The imagery of imitation and counterfeit in the poein (bronzed acanthus, false gold, alabaster nape) is complemented by a dialectic of soft and hard ("cruel ornament" on "delicate and soft temples", the dissolving of "tough fibers") and a series of adjectives (softlipated; candied-devoured; triumphant-punished, etc.) evoking the sense of "desirable horror" of this flesh. In his essay "Love" Dalf provides a snore reflective consideration of these notions underlying the Art Nouveau aesthetics in terms of what he calls the "phenomenology of repugnance." Considering repugnance to be a "symbolic defense against the intoxication of the death wish," he correlates the "morbid" attraction subsumed in desire with "scatological simulacra," and
attaches a special value in love "to all the things generally labeled perversion and vice." In terms of the dichotomies, hinted at in "The Great Masturbator." between the notions of the real and false, the natural and artificial, it is the false and artificial - that which "bears the unmistakable mark of the vigorous, antinatural and depraved aspirations of the amorous imagination" - that attains the greatest state of "purity." The list of what falls, to his mind, under the heading of the "amorous imagination" in the history of culture concludes with the "anti-natural splendor of all the deviations from the Greco-Roman culture culminating in Art Nouveau." Art Nouveau ornamentation with its arabesques and convolutions furnished a setting for many of the 1929–30 works.
"ART AND THE "LOVING IMAGINATION" though the formal conceptions underlying these works bear more directly upon the Parisian Art Nouveau — exemplified, for instance, by the portals of the Métro stations designed by Hector Guimard — it is Antoni Gaudí's version of "modern style" architecture that leaves the most profound mark on Dah's evolving aesthetics. As he points out in "Ornamental Art Above All," it is the lack of style inherent in "stereotyped ornamental art, in particular the one that, with the least conviction, repeats and blends memories of distant and diverse styles," that divulges latent content and discloses, "in the most tangible way, the persistence of dream through reality." The most sustained exposition of what Gaudí meant for him is given in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture." The mingling of architectural styles of the past offered by this style causes the highest degree of "aesthetic depreciation." The result is that any utilitarian or functional aspect of the architectures of the past ends up by serving the "functioning of desires." Exhibiting an "extra-plastic" character and formal impurity, this architecture implies "release, freedom, development of unconscious mechanisms," and, more significantly, the "Realization of solidified desires. - The majestic birth into unconscious erotic-irrational tendencies." And Dalí also presents what he considers to be its psychopathological parallels, among which he specifies the attitudes of hysterics, invoked in terms of "Continuous erotic ecstasy." This interest in creating formal analogies for the personality, in its psychopathological dimension, is fully exemplified in the essay "The Phenomenon of Ecstasy" and the photocollage accompanying it. The essay "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" also introduces Dalí's first sustained elaboration of food (and eating), both as a metaphorical representation applicable to a variety of themes and concerns, and as an embodiment of an "overwhelming materialist prosaism of the immediate and urgent needs on which rest ideal desires." In this respect, food had a function similar to that of scatology and putrefaction, elements it came eventually to supplant in Dah's writing, which was dominated after 1933 by metaphors related to eating. His definition in this essay of the latent causes for the production of Art Nouveau architecture in terms of a "primal hunger" points to its origin, in his mind, in impulses related to pregenital sexuality. This confluence of erotic, culinary, and excremental concerns is characterized, as well attested to in this essay, by the eroticization of extraneous objects in terms of their
COMMENTARY ON THE TEXTS "177 "nutritional" potential (hence his reference to a "masochistic column" that lets itself be "devoured by desire"). These concerns are manifested in Dalí's art after 1931 in terms of what he later referred to as the "morphological aesthetics of the soft and hard" (Secret Life, p. 304). These involve a confounding of expectation of the hard and soft; the softening of hard objects and the hardening or, at times, fossilization or petrifaction of soft ones, as exemplified, most prominently, in the deformation of the human body, mostly the skull and bones, with a special emphasis on monstrously developed heads and all kinds of protrusions sprouting from the body. The paintings exhibiting such distentions introduce another thematic concern: the obliteration of the borders separating the animate from the inanimate. In Myself at the Age of Ten When I Was the Grasshopper Child (1933), for instance, an elongated ossified head, hardly recognizable as such, rests on a table projecting into the distance of the 'Mae West - Art Nouveau' type." Dalí evokes a picture of soft engines, soft watches, soft automobiles, etc., calling for a rejection of the "right angle" architecture of "self-punishment" in favor of Art Nouveau architecture of "perverse, glandular, high-grade aerodynamism." However, Dali's vision in this essay goes beyond the building of things in terms of human anatomy to encompass a broader range of erotic concerns. Equating the "physical aerodynamism" of space, its objects and people with what he calls "moral aerodynamism," he introduces the concept of "beingsobjects," evoking the example of a sadistic objectlike manipulation of a "clean little old lady in the most advanced stage of decrepitude," with an "herb omelette placed on her previously shaven head; the omelette will tremble following the continuous wagging of the little old lady." True to his methods of subterfuge and innuendo, Dalí conceals, under the surface vision of
orality, in this example, a very insistent expression of masturbatory and anal concerns. apparent primarily in the images and in the connotations of some of the words and expressions used." Thus, the sadistic manipulation of the "être-objet" in Dali's example holds a promise of encompassing the broad range of perversions and erotic concerns, which, while similar to those applied to the idea of the Surrealist Object, might also imply an added dimension of sadomasochistic impulses embroiling both "victim" and perpetrator. The notion of "physical aerodynamism" underlies a specific "morphology" associated with Dali's vision of softness and deformation. The essay "The New Colors of Spectral Sex-Appeal" brings this morphology together with another, antithetical one - the two being labeled respectively "Phantom" and "Specter" - to encompass the two major thematic and stylistic directions prevailing in his painting after 1933. The Phantom is presented in terms of a fatty envelope, a "simulacrum" of volume (or illusory volume), obese and immobile stability, while the Specter comprises somewhat antithetical notions of decomposition, destruction of illusory volume, instability, luminous swiftness, and "fine biological terror." Dali perceives the materialization of the "simulacrum of volume." with regard to the Phantom, in terms of an envelope that dematerializes the content. the volume, making the volume virtual and agonizing. Through the action of the human libido, Dali argues, this agonizing quality is anthropomorphized in the concrete volume of the flesh. The envelope is responsible for hiding this flesh while provoking a vertiginous sense of "nutritive and ideal knowledge of volume that is related to it any 1 is embodied in the "gelatinous representations of volume" (here Dali refers again to Mae West). To illustrate his point. Dali evokes the "tiny though monumental nursemaid" image appearing frequently in his paintings around that tune. Dalí opposes this "authentic phantom of a nursemaid" to the ephemeral virtuality of the "iridescent specter" of a rainbow. and, similarly, the phantomlike clouds in his description to the spectral cypresses.' The nursemaid is thus the apotheosis of the Phantom - represented in this essay also by Mae West's "rounded and salivary muscles, to whom Dali similarly alludes in "Aerodynamic Apparitions" - representing the perception of softness and edibility in Dalí's art and embodying his "cannibalistic" deliriums. On the other hand., the "Spectral" quality of objects and beings is often presented by Dali in terms of iridescence associated with
THE GREAT MASTURBATOR " decomposition, and a macabre vision of fragmented anatomies and partial decomposition found, for instance, in several drawings and paintings of figures and horsemen, with both human figures and horses shown with a partially revealed skeleton composed of not quite fitting bits and pieces. Expressing his "utopian anticipations" in this essay, Dali seems to hint that now, in the winter of 1934-5, it is the spectral quality that is taking the lead in his thought and art. "SexAppeal" will become "Spectral," he announces, and woman will become spectral through the "disarticulation and deformation of her anatomy'"; hence, the "spectral woman will be the dismountable woman." One may surmise - and there are indications in Dali's art and writing to support this supposition - that the nursemaid represents the attraction-repulsion of being engulfed by the mother, while the "spectral sex-appeal" implies a dismemberment anxiety associated with the "fine biological terror" provoked by the missing phallus.) This fear is apparent in the most spectacular example of the Specter, offered in The Specter of Sex Appeal (1934) - a horrible figure, supposedly that of a woman, its body falling to pieces and supported by two crutches, with bony, ossified stumps for limbs, and belly and breasts represented by sacks of potatoes. The notion of the "spectral" woman comes up again in the elaboration of the Angelus theme (Section Eight. The Great Masturbator The summer was in its last death throes behind the palisade westward rose the principal edifice of the town constructed of false red bricks one could hear dimly the sounds of the town some wayfarers among which swarmed peasants thronged the road connecting the humble village of Hunt with the haughty Kistern. To the left meandered another road humbler and narrower a small road inelan-cholie' along whose edge were strewn stacks of hay and shit to serve as manure for the neighboring fields. This road was deserted after midday
... THE LIBERATION OF THE FINGERS . . . " 101 I should one day devote substantial space - perhaps in a published work - to a character called Eugenio Sánchez, with whom I forged a great friendship during the nine months in which we both did our military service. I am indebted to this extraordinary man, of whom unfortunately I have lost all trace, for some of the most intense hours of my entire life, and, furthermore, for a few texts of exceptional interest. This character, a carter by profession, was altogether lacking in culture, all he knew was how to read and write. However, with no one else, perhaps, could I have attained a better understanding of precisely these things that are the least accessible, not only in spoken language, but in one's own conscious control. Having become acquainted through me with some surrealist texts, which were almost the only thing he knew of literature (he had never read a novel), he began automatically filling sheets upon sheets with texts of incomparable suggestiveness; but almost always his oral demonstrations came in the most unexpected moments, and it was often difficult to note down faithfully all he said. I would just point out how, following a very lengthy silence, he exclaimed: There is a flying phalhls, drawing this image straight away on the marble top of the café table. There is no need to describe my surprise, since he could not have known of the existence of the Winged Phallus of ancient civilizations, allusions to which I later found in Freud. '=" Probably due to a hypnagogic image appearing just before falling asleep, in which he confessed to having seen a detached finger floating about, the image of an isolated finger appeared frequently in the texts which he assiduously handed over to me to examine. For my part. I should note that, for. a long time, I have observed the gestures of tenderness of mothers or lovers when gripping each other's hand in such a way that only the fingers of one of these stuck out, looking at them 180 + ART AND THE "LOSING IMAGINATION" the only time when it saw some movement because it was then only that it served the workers going on their way to the constructions and reconstructions of the new wings of the Kistern sanitarium. In the evening when the workers were on their way back from work the little road regained its usual calm and once again became deserted. Only at times a large wagon lazily dragged along loaded with small piles of straw and led by two rascals. Evening fell swiftly over the landscape. On the horizon the large silhouette of the chocolate factory already disappeared in the twilight haze. Despite the prevalent darkness it was still early evening alongside the large flights of stairs made of agate where fatigued by the daylight the Great Masturbator his immense nose leaning on the onyx-inlaid floor his enormous eyelids closed his brow furrowed with horrible wrinkles and the neck swollen by the renowned boil seething with ants remains" unmoving crystallized" in this still too luminous hour of the evening while the membrane entirely overlaying his mouth hardened where the frighteningly enormous grasshopper '3 has been clinging immobile and pasted to it for five days and five nights. All the love and all the intoxication in the Great Masturbator resided in the cruel ornaments of false gold
THE GREAT MASTURBATOR " 181 that overlay his delicate and soft temples imitating the shape of an imperial crown whose fine leaves of bronzed acanthus reach as far as his smooth rosy cheeks and extend their tough fibers until they dissolve in the clear alabaster of his nape. In order to produce the glacial appearance of ancient ornamentation of indeterminate and hybrid style that would make possible a mimetic confounding with the complicated architecture of the alley, and in order to render invisible or at least imperceptible the desirable horror of this flesh - triumphant candied stiff belated neat enticed soft exquisite dejected marconized beaten lapidated devoured ornate punished - that has a human face resembling that of my mother's .14 The second face of the Great Masturbator was of a more reduced size than the first but its expression was proud and softer. Having been shaved five days before its barely grown mustache nibbled on and turned brown 15 was lightly smeared with real shit. 16 This face was placed triumphantly facing the first but at the far end of the alley. Between the two Great Masturbators on a feather pillow rested a huge frame built of an endless number of tiny sculptures in lively and varied colors that were representations of William Tell." Further off beyond the second face of the Great Masturbator rose two large sculptures of William Tell one made
182 + ART AND THE "LOVING IMAGINATION" of real chocolate the other of false shit both having rubbed out mouths and both placed triumphantly one facing the other. The two faces of Great Masturbators, the huge frame and the sculptures of William Tell had such links between them and were spread in such a way as to provoke a mental crisis similar to the one that might be generated in the mind by an asymmetry that allows a fault-ridden confusion to exist between the topaz replacing the eyes of the two sculptured faces representing the moment of pleasure and a pile of excrement. Under the strange lukewarm symbol of the two large William Tells they sought the pleasure of mutually pissing on one another. The urine boiled on her chin was still warm under the armpits became lukewarm where the cunt begins and got cold at the extremity of the thighs. She pissed on him full in the face the urine boiled in the middle of the chest and got lukewarm only under the soles. Their looks were filled with the cold abundance of images similar to the celebrated fountains linked to the death principle"
abuse. There was also a medallion bearing the three following words abuse agriculture imperialism. And still another that preserved in perpetuity three other inscriptions crown false gold great shit. Finally in the most splendorous medallions were carved the immortal representations of rotting donkeys of rotting horses of rotting she-cats of rotting horses of rotting mouths of rotting hens of hideous rotting cocks of rotting grasshoppers of rotting birds of rotting dead females of agonizing rotting grasshoppers of rotting horses of rotting donkeys of rotting sea urchins of rotting hermit-crabs and particularly of rotting hens of rotting donkeys and also of rotting grasshoppers as well as a kind of fish whose head bears a poignant resemblance to that of a grasshopper. All these fountains were embellished with a large number of medallions in false bronze embedded in their stonework.
"ART AND THE "LOVING IMAGINATION" at times half-hidden by lichen or by the moss sprouting along the joints. The images carved in relief in these medallions as well as the inscriptions in mint condition (highly significant) had a powerfully demoralizing effect on the mind. In one of these medallions there was the image of a man of stunted development endowed with an unhealthy complexion who symbolized simultaneously the image of desire the image of death and still another image of dried-out shit with a cypress fruit inside. Next to this medallion without inscription one could see another one in which were engraved very gentle reliefs consisting of tiny harps. In another medallion one could see sculpted in meticulous detail the faces of Napoleon and William Tell the scene of massacre of the Maccabean brothers and an ornamental butterfly shape symbolizing
The successive contemplation of all these medallions conjured up in detail the scene of the female praying mantis devouring the male and also the decoratively colored stained-glass windows exhibiting metamorphosis motifs that exist only in these infamous Art Nouveau interiors in which there is seated at the piano a very beautiful woman with wavy hair with terrifying look hallucinating smile magnificent throat—"ready to howl out a song that is imminent menacing imperial sweet proud priggish battered drooping stoned to death smiling special theatrical retarded springlike perfumed altered commemorative historical artistic. Beyond the short fountain alley there followed the alley of the simulacra of terror presided over by an artistic multicolored sculpture with a frightfully pornographic sense representing the tragic and traditional scene of the butterfly chase. The alley of the spiritual-artistic sciences was presided over by the usual sculpted couple with their sweet and nostalgic faces where it is the man who eats up the boundless shit.
THE GREAT MASTURBATOR + 187 lovingly crapped b`- the woman in his mouth.
The most enigmatic alley was presided over by a huge simulacrum representing the great Faececus Shovit. There were still other alleys in which were left throughout the centuries ancient simulacra laid out without order and conforming to the most varied and at times anachronistic representations. One could admire there several very realistic renderings of a remarkable figure irresistible and delicate with the hair in a bun and having a woman's breasts with a large penis and heavy testicles.' As well as the most puerile simulacra of traditional poetry such as a slap thrust against an air current that reveals it to be simulated and the small seeds on the unbuttoned fly on the shaven head topped with shit and the rocks with paranoiac figuration and the faces of women with rubbed out mouths"=° in Art Nouveau reliefs. Mythological vases too adorned with tiny hermaphrodite faces with golden curls and mustaches with vomitous smile
188 + ART AND THE "LOVING IMAGINATION" and with very sharp teeth.27
Also consecrated hosts and dry and motionless snot on vertiginous
curves. And the tiny parasols in all the colors in the world on which
one could make out precious trichromatic prints depicting various types
of parrots2a and many species of animals in a state of rut on whose
backs were painted famous lakes and other kinds of twilights. There were
also there rotting donkeys oriental faces imperial reliefs seaside
cascades of sand composed of very small shells in cold colors and then
scientific figers and also a seemingly false grasshopper made of an
endless number of tiny and yet very clear photographs of sharks so that
if one blew on this grasshopper all the photographs would scatter away
leaving behind only a horrible thing2° drooping
THE GREAT MASTURBATOR " 189 candied anxious lightly imperial and colonial. There were also iced olives set in indeterminate places. Finally there were carved reliefs depicting various pieces of furniture intended to represent the psychological and sentimental moment on a clear summer’s day when the friend of the owner of the boat comes across the operator of this boat (the operator with unhealthy complexion but endowed with a remarkable visual memory) and gives him the order to look for his friends on a different beach from the one on which they have agreed beforehand because the two girls who had no knowledge at all of that area wished to go by foot as far as the neighboring beach. And now it was too late or better still they all were too tired
"ART AND THE "LOVING IMAGINATION" (the two gentlemen above all) to go back to the first beach. Port-Lligat September 1930 "Le Grand tnantirbateur in La Femme risible. Paris: Éditions surréalistes. 1930.

Love. The pleasure principle acting against the reality principle., the paranoid delirium of interpretation" the disorders of affective knowledge" overestimation, the transparent confusion of simulacra, all the things that constitute in short the most violent categories of thought, culminate in love through its continuous and lethal intensity. According to «ittels." it seems that "one loves without intermission," as one dreams in a continuous manner. with the dream, as we know" persevering through all the states of waking life. The relationships between dream, love. and the sense of annihilation that is peculiar to each of these, have always been obvious. Sleeping is a form of dying. or. at least. dying to reality; better still" this is the death of reality-. But reality- dies in love as it does in the dream. The gory osmoses of dream and love occupy man's life in its entirety. During the day we unconsciously look for the lost images of dreams, and this is why, when we find an image resembling some dream image, it seems to us that we have known it before and thus we maintain that merely seeing it has already made us dream. . The vague contours of an oneiric representation. often erased by censorship, will become in love hard and dangerous contours which are liable to injure us, and" consequently the haemorrhage resulting from such wounds might be considered the one and only genuine blood of dreams. All this should make us think that love is nothing but a kind of incarnation of dreams that corroborates the common expression according to which the beloved woman would be the flesh and blood embodiment of dream. If love embodies dreams, let us not forget that one often dreams of one's own annihilation and that this, to judge by our oneiric life, would be one of man's most violent and most turbulent unconscious desires. The intrauterine signification occupies each day a more important place in the study of dreams. Its symbols, manifested in attitudes that
LOVE " 191 terize some states of mental depression, often come up again in the case of lovers who take refuge in sleep. Nothing could be more surprising than the punctilious documentary of the postures of sleep, especially in the case of love, these postures being always those of annihilation or the intrauterine curvature," and even more so when they are those adopted by the happy ones who fall asleep in the passionate and cosmic 69 position or in that of the female praying mantis devouring the male. We have heard from Freud about the limpidity of literal interpretation, in other words, the non-interpretation of commonplace and everyday expressions. However, I dare say that, in some particular cases and above all when the death principle is latent or manifest to varying degrees, we can find in those expressions a certain lack of precision and a distraction that demand an interpretation. In view of all the above, I am beginning to suspect that, when we have described someone under the power of love as having his face "lit up and transformed like the face of a child," it is not quite childhood or the child's face that we have in mind, but, more cruelly, the more remote face of the foetus. Analytically, I would have preferred seeing Stendhal as being equally impartial faced with the measurements of the Vatican and in the presence of the much talked about and no less measurable "crystallizations." As for myself, in my turn I would enjoy repeating, this time facing the large rock crystal of love, what Stendhal said in front of St. Peter's in Rome: "Here are exact details. I love completely when one is ready to eat the beloved woman's shit. All that psychophysiology has taught us about the phenomenology of repugnance leads us to believe that desire could easily overcome unconscious symbolic representations. Repugnance would be a symbolic defense against the intoxication of the death wish. One experiences repugnance and disgust for what deep inside one wishes to get closer to, and from this comes the irresistible "morbid" attraction, conveyed often by incomprehensible curiosity, of what appears to us repugnant. In love we reign over the floods of images of self-annihilation. The scatological simulacra, the simulacra of desire, and the simulacra of terror acquire a confusion of the clearest and most dazzling kind. I would like to make clear that, in love, I attach a special value to all the things generally labeled perversion and vice. I consider perversion and vice to be the most revolutionary forms of thought and activity, the way that I consider love as the only attitude worthy of man's life. Thanks to love, the images of the external world will increasingly come to illustrate my own thought, things will finally be obediently commensurate with my tastes and will become the clever vocabulary of my own paranoiac will. A postcard I have received might illustrate and even clarify an idea that has begun to haunt me, that is to say, that has begun
192 "ART AND THE "LOVING IMAGINATION" to take on a form of unreality in my mind and become, with every instant that passes, clearer and more enigmatic. All I think about lives and renews itself in the image of the beloved. This person is also all I could think and all I will not ...

ornamental art above all, the most stereotyped ornamental art, in particular the one that, with the least conviction, repeats and mixes memories of distant and diverse styles, not without a touch of fantasy. It is in such ornamentation that the future will investigate the automatism which is disclosed painfully and with cruelty by each accident, each cessation, each bifurcation, each convergence, that is to say, each symptom of latent content, all unfailingly foul in the most exemplary fashion. The Art Nouveau decorative objects disclose to us, in the most tangible way, the persistence of dream through reality, because, submitted to a painstaking examination, these objects offer us the most striking oneiric elements. It would above all be this wholly ideal marvelous Art Nouveau
TERRIFYING AND EDIBLE BEAUTY "193 tecture, and particularly the kind that, in the most hideous manner and with the greatest impurity, combines everything with the immaculate purity of the intertvvinings of dream, that the future will investigate.... In the hideous street, gnawed on all sides by the perpetual torment of a corrosive reality that is strengthened and upheld by the abominable modern art with its appalling quality, in the hideous street, the delirious and completely beautiful ornamentation of the Art Nouveau mouths of the Métroa' appears to us a perfect symbol of spiritual dignity. It is still and above all these transcendental mouths of the métro that the future will investigate.... "Surtout l'art ornemental." Paris: Galerie Pierre Colle (Exhibition Catalogue), 1931 Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture THE COLOSSAL AND DELIGHTFUL INCOMPREHENSION OF THE PHENOMENON. - The facile literary use of "1900" tends to become horribly unremitting. In order to justify it, a pleasant formula is employed, successful in a lightly nostalgic, lightly comical fashion, and likely to provoke a "sort of smile" that is particularly disgusting: It has to do with a subtle and spiritual "Ridi Pagliaccio`` based on the most pitiful mechanisms of the "sentimental perspective," due to which it is possible to assess by way of contrast, with a very excessive detachment, a period relatively close in time. Anachronism,--; that is to say, the "deliriousconcrete" (a sole life constant), appears to us in this way (in view of the intellectual aestheticism with which we are credited) as the essence of the "disoriented-ephemeral" (ridiculous-melancholic). Our concern, as might be seen, is with an "attitude" based on the smallest, the least arrogant "superiority complex" to which is added a measure of "sordid-critical" humor, which makes everybody happy and allows whoever wishes to show concern for preserved artistic-retrospective newsreels" to appraise the unheard-of phenomenon with the prescribed and proper facial contractions. These reflex and treacherous facial contractions betraying "repression-defense" will have the effect of alternating between voluntary and understanding smiles - tinged. true enough, with the familiar indispensable tear (corresponding to simulated "conventional memories") - and the frank, explosive, irresistible laughs, that, nevertheless, do not betray any vulgarity, whenever there appears one of these violent and astounding "anachronisms," whether they have to do with one of these
194 + ART AND THE "LOVING IMAGINATION" tragic and grandiose sadomasochistic-edible costumes," or, still more paradoxically, one of these terrifying and sublime Art Nouveau ornamental structures. I believe I was the first one, in 1929 and in the opening pages of La Femme inISIBLE, to consider, without a shade of humor, the delirious Art Nouveau architecture as the most original and the most extraordinary phenomenon in the history of art. I would stress here the essentially extra plastic character of Art NOUVEAU. Applying it for purely "plastic" or pictorial ends would without fail mean for me a most flagrant betrayal of the irrational and basically "literary" aspirations of this movement. The "replacement" (a matter of fatigue) of the "right angle" or "golden section" formula by the convulsive-undulating formula cannot in the long run but give birth to an aestheticism that is as dreary as the preceding one — momentarily less boring due to the change, that is all. The best ones claim to follow a formula stating: the curved line seems to become again nowadays the shortest and the most breathtaking route between one point to another — but all this is nothing but the "latest destitution of plasticism." Antidecorative decorativism. contrary to the psychic decorativism of Art Nouveau. — THE EMERGENCE OF THE CANNIBAL IMPERIALISM OF ART NOUVEAU. — The "manifest" causes for the creation of Art Nouveau still appear to us to be too confusing, too contradictory and too extensive to be relevantly resolved. One could say as much of its "latent", causes, although the intelligent reader might be led to deduce from that which will be said now that the goal of the movement that occupies us had been above all to arouse a kind of great "primal hunger." " Similarly to determining its "phenomenological" causes. any undertaking to set the historical record straight regarding this movement knight come up against the greatest of difficulties, and this above all because of the contradictory and singular collective feeling of fierce individualism characterizing its birth. Let us then content ourselves today with noting only the "fact" of the sudden appearance, the violent irruption of Art Nouveau, giving evidence of an unprecedented revolution of the "sentiment of originality." Art Nouveau appears in fact like a leap, with all that this might entail regarding the most painful traumas for art. It is in architecture that we will be able to admire the profound undermining — which, in essence, is the most intrinsically functionalist — of any "element of the past, be it the most essential or the most hereditary. With Art Nouveau, architectural elements of the past, in addition to being submitted to a frequent and complete convulsive-formal grinding that will give birth to a new stylization, will be summoned to life again and called to survive under their real original aspect. so that,
combined with one another. being merged within one another (in spite of their roost irreconcilable and implacable intellectual antagonism), they are going to attain the highest degree of aesthetic depreciation, exhibiting in their relations the kind of terrible impurity that knows no equivalent or equal other than the immaculate purity of oneiric intertwinnings. In an Art Nouveau building, Gothic is transformed into Hellenic, into Ear-Eastern, and, if ever this comes to mind - through some unintentional fantasy - into Renaissance. which, in its turn., may become pure "dyiamic-asymmetrical" (!) Art Nouveau, all this within the "imbecilic" time and space of a single zvindou% in other words, in the little-known and probably vertiginous time and space that, as we have just insinuated. are none other than those of dream. Everything that had been the most self-evidently practical and functional in the known architecture of the past, suddenly, in the Art. Nouveau. no longer serves any purpose at all; or, that which would be unable to win over pragmatic intellectualism to it, would only be of use for the -"functioning of desires" - desires, moreover, that are the most shady, discredited, and shameful. Imposing columns and medium-sized ones, tilted. unable to support themselves on their own, like the weary necks of heavy hydrocephalic heads, emerge for the first time in the world of the hardened undulations of sculpted water with a photographic instantaneity that has been unknown until now. These columns rise in waves from polychromatic reliefs whose intangible
ornamentation freezes the convulsive transitions of the faint materializations of the most fleeting metamorphoses of smoke, as well as the aquatic plants and the hair of these new women who are more "appetizing" than the little thirst brought on by the flaginative temperature of the life of floral ecstasies in which they vanish. These columns of feverish, lightly feverish flesh (37.5°C) are not intended to support anything other than the much talked-about dragonfly, with an abdomen that is soft and heavy like the massive piece of lead on which it had been carved in a subtle and ethereal manner, a piece of lead that is — due to its ridiculous excess heaviness that, nevertheless, introduces the indispensable notion of gravity — of the kind to accentuate, enhance, and complicate perversely the sublime feeling of infinite and icy sterility, to make more comprehensible and pathetic the irrational dynamism of the column, that, due to all these situations of subtle ambivalence, cannot fail to appear to us like the true "masochistic column" meant solely to "let itself be devoured by desire," like the first true soft column built and cut up in that real desired meat toward which, as we know. Napoleon heads for, always at the head of the real and true imperialisms which. as we are in the habit of
TERRIFYING AND EDIBLE BEAUTY

Figure 3. Photograph in JlFhrotanrc (Paris) 3-4, December 1933. ing, arc; none other than the huge "cannibalisms of history that are often represented by the concrete, grilled, and juicy chop that the wonderful dialectical materialism has placed, like the real William Tell or the very head of politics." It is thus, to In mind. precisely (I Rill never tire of insisting on this point of view) the quite ideal Art Nouveau architecture that would embody the most tangible and delirious hyper-materialist aspiration. An illustration of this apparent paradox would be found in a wild comparison, used it is true, in bad part. but still quite lucid., that consists of likening an Art Nouveau house to a cake. to an exhibitionist, and ornamental "confectioner's" table. I am saving again that this is a lucid and intelligent comparison, not only because it indicates the overwhelming materialist prosaism of the immediate and urgent needs on which rest
ideal desires, but also because this comparison in reality alludes without euphemism to the nutritive and edible character of this kind of houses, that are none other than the first edible houses, the first and only eroticized buildings, whose existence gives proof of a "formation" that is urgent and needful for the amorous imagination: to be really and truly able to eat the object of desire." ART NOUVEAU, PHENOMENAL ARCHITECTURE. - GENERAL CHARACTERISTICS OF THE PHENOMENON. - Profound depreciation of intellectual systems. - Very accentuated decline of the reasoning faculty, extending to the verge of mental retardation. - Positive lyrical stupidity. - Complete aesthetic unconsciousness. - No lyrical-religious joint action; on the contrary: release, freedom, development of unconscious mechanisms. - Ornamental automatism. - Stereotypy. - Neologism. - Severe infantile neurosis, finding refuge in an ideal world, hatred of reality, etc. - Delusions of grandeur, perverse megalomania, "objective megalomania." - The need and feeling for the marvelous and for hyperaesthetic originality. - Absolute shamelessness of pride, frenzied exhibitionism of "caprice" and of imperialist "fantasy." - No sense of moderation. - Realization of solidified desires. - The majestic birth into unconscious erotic-irrational tendencies. PSYCHOPATHOLOGICAL PARALLELS. - Invention of the "hysterical sculpture." - Continuous erotic ecstasy. - Contractions and attitudes that are unprecedented in the history of the art of statuary (I am referring to the women revealed and known from Charcot and the Salpêtrière School)." - Ornamental confusion and exacerbation in connection with pathological communications: dementia praecox. - Close links with dream, daydreams, diurnal fantasies. - The presence of characteristic oniric elements: condensation, displacement, etc. - Burgeoning of anal-sadistic complex. - Glaring ornamental coprophagy. - Very slow and exhausting onanism, accompanied by acute guilt feelings. CONCRETE EXTRA-PLASTIC ASPIRATIONS. - Sculpture of all that is extra-sculptural: water, smoke, the iridescence of pretuberculosis or of nocturnal pollution, woman-flower-skin-peyote-jewels-cloud-flame-butterfly-mirror. Gaudi built a house following the shapes of the sea, "representing" the waves on a stormy day. Another one is made in the shape of the calm water of a lake. It is not a matter of deceptive
HAVE YOU ALREADY SEEN THE EN'T'RANCE 1'O THE PARIS METRO? Figure 4.
Full-page photographic layout in Minotaure (Paris) 3-4, December 1933.
(TOP LEFT) AGAINST IDEALIST FUNCTIONALISM, SYMBOLICAL-PSPCHICMATERIALIST
FUNCTIONING. (TOP RIGHT) IT HAS MOREOVER TO DO WITH THE METAL ATAVISM OF
MILLET'S L'ANGIÝLFS. (BOTTOM LEFT) EAT MF,I (BO'PTOM RIGHT) ME TOO.
200 + ART AND THE "LOVING IMAGINATION" phors, of fairy tales, etc.; these houses exist (Paseo de Gracia in Barcelona). XX'e are dealing with real buildings, authentic sculpture of the reflections in water of crepuscular clouds, made possible by resorting to a huge and extravagant multicolored mosaic, sparkling with pointillist iridescences, from which emerge the shapes of poured water, shapes of spreading-out water, shapes of stagnant water, shapes of shinzneriag water, shapes of water made frizzy by the wind, all these shapes of water built in an asymmetrical and dynamic-instantaneous stream of reliefs that are broken, syncopated and entwined, melting into the "naturalist-stylized" waterlilies and nymphaeas, materializing in impure and annihilating eccentric convergences, their thick protuberances of fear welling up from the incredible façade, contorted all at once by the whole insane suffering and by the whole latent and infinitely sweet calm that has no equal other than the horrifying apotheosized and mature fiaruncles ready to be eaten with a spoon - with the bleeding, greasy and soft spoon of tainted flesh drawing nearer. It has to do then with a habitable building (and, what's more, edible, as far as I'm concerned) built with the reflections of crepuscular clouds on the water of a lake, the work, in addition, requiring the utmost naturalist and trompe-l'oeil strictness. I proclaim this as a gigantic progress over the simple submersion of a drawing room at the bottom of a lake envisaged by Rimbaud. OBJECTIVE DIALECTIC OF MEANS. - Aseptic-convulsive figurations. - Analytical and literal copying alternating with hybrid and neologic stylizations. that are blotted out and that come alive again by dint of the proud decorative amnesia barely rising from the huge flesh of a brilliant and overwhelming dream. - A house for the "living lunatics, a house for erotomaniacs. RETURN TO BEAUTY. - Erotic desire is the downfall of intellectualistic aesthetics. There where Venus of Logic fades away, there the Venus of 'bad taste,' the "Venus in Furs" is heralded under the sign of the unique beauty of real ferment that is vital and materialist. - Beauty is none other than the sum total of the consciousness of our perversions. - Breton said: "Beauty will be convulsive or will cease to be." The new Surrealist age of "cannibalism of objects" equally justifies the following conclusion: Beauty will be edible or will cease to be. "De la beauté terrifiante et comestible de l'architecture modern style," Ilinotaure (Paris) 3-4 (December 12, 1933): 69-76
Ecstasy is the most phenomenally staggering "vital state" of phantoms and psychic representations. During ecstasy, with the approach of desire, pleasure, anxiety, all opinion, all judgment (moral, aesthetic, etc.) undergo an astounding change. Every image undergoes, similarly, an astounding change. It is as if ecstasy opens the way to a world that is as distant from reality as the world of dream is. The repugnant can change to desirable, affection to cruelty, the ugly to beautiful, failings to virtues, virtues to dire wretchedness. Ecstasy is the towering consequence of dreams, it is the consequence and the deadly verification of the images of our perversion. There are images that provoke ecstasy, while ecstasy provokes in its turn some images. These are always authentically and essentially surrealist images. Ecstasy is the "pure state" of the demanding and hyperaesthetic vital lucidity, the blind lucidity, of desire. The world of images provoked by ecstasy is infinite and unknown. We are dealing here with neologistic images that are extra fast compared to hppnagogic images. Any methodology concerning this subject still escapes us. Sometimes the images provoked by ecstasy repeat ecstasy's transfigured innages, whether it would be a matter of the "apparent" stereotypy of ears (these are always in ecstasy), or the ecstasy of some "atmospheric thing," or yet the subtle ecstasy of an Art Nouveau clock hand. I ask the art critic: what do you think of this or that work at the moment of your ecstasy? And first of all: put yourself into a state of ecstasy before you answer me. Ecstasy is a critical mental state par excellence that the incredible, hysterical, modern, Surrealist, and phenomenological current thought desires to render "continuous." In search of images likely to make us go into ecstasy-. "Le Phénomène de l'extase,"

Aliriotaure (Paris) 3-4 (December 12, 1933): 76-7

The New Colors of Spectral Sex-Appeal
THE WEIGHT OF PHANTOMS.

For some time now, and as the years go by, the idea of the phantom becomes suave, growing heavier and rounder with this persuasive weight, with this plump stereotypy and with that analytical and nutritive contour that is peculiar to sacks of potatoes seen against the light, these, as everybody knows, being precisely the ones that François Millet, an inadvertent painter of the most important phantoms, was insistently kind enough to pass on to us by fixing them in his
THE NEW COLORS OF SPECTRAL SEX-APPEAL + 203 immortal, brilliantly realized canvases," with all the emotional baseness of which a painter may be capable and with all of that concrete and unique fishy quality thanks to which we all enjoy for some time now the luxury of being horrified. The reasons for the alarming increase in weight, the dense heaviness, the realistic and extra-soft sagging of today's phantoms are none other than the consequences following from and stylistic directions prevailing in his painting after 1933. The Phantom is presented in terms of a fatty envelope, a "simulacrum" of volume (or illusory volume), obese and immobile stability, while the Specter comprises somewhat antithetical notions of decomposition, destruction of illusory volume, instability, luminous swiftness, and "fine biological terror." Dali perceives the materialization of the "simulacrum of volume." with regard to the Phantom, in terms of an envelope that dematerializes the content, the volume, making the volume virtual and agonizing. Through the action of the human libido, Dali argues, this agonizing quality is anthropomorphized in the concrete volume of the flesh. The envelope is responsible for hiding this flesh while provoking a vertiginous sense of "nutritive and ideal knowledge of volume that is related to it any 1 is embodied in the "gelatinous representations of volume" (here Dali refers again to Mae West). To illustrate his point, Dali evokes the "tiny though monumental nursemaid" image appearing frequently in his paintings around that tune. Dalí opposes this "authentic phantom of a nursemaid" to the ephemeral virtuality of the "iridescent specter" of a rainbow. and, similarly, the phantomlike clouds in his description to the spectral cypresses.' The nursemaid is thus the apotheosis of the Phantom - represented in this essay also by Mae West's "rounded and salivary muscles, to whom Dali similarly alludes in "Aerodynamic Apparitions" - representing the perception of softness and edibility in Dalí's art and embodying his "cannibalistic" deliriums. On the other hand, the "Spectral" quality of objects and beings is often presented by Dali in terms of iridescence associated with
there surges the "iridescent specter," more beautiful and terrifying than the white truffle of death: the rainbow. It is here that the poverty of the alleged synonyms comes up against the most irreducibly specific antagonisms, for how could we not consider
..ERR, COD:2.. THE NEW COLORS OF SPECTRAL SEX-APPEAL + 20:i Figure 6.
Man Ray, plioriograph in /blinotarn-c (Paris) 5, February 1934. © 1998
Artists Rights Society (ARS), New York/ ADAGP/Man
his "utopian anticipations" in this essay, Dali seems to hint that now, in the winter of 1934-5, it is the spectral quality that is taking the lead in his thought and art. "SexAppeal" will become "Spectral," he announces, and woman will become spectral through the "disarticulation and deformation of her anatomy"; hence, the "spectral woman will be the dismountable woman." ..ERR, COD:2.. skepticisms, the imminence of Mae West's rounded and salivary muscles, horribly slimy with biological ulterior motives .60 I announce today that the whole new sexual attraction of women will come from the potential use of their spectral capacities and resources, in
supergelatinous Art Nouveau and nutritive compressibility about which Salvador Dali talks and instructs you tirelessly, with the precise apparatus of the paranoiac-critical activity in hand. whenever lie bets the chance. In effect, my attentive reader knows as well as I that everything in our age that is really superfine and sensational comes especially from the evolution of the concept of space, which. as everybody can remember. having begun by ..ERR, COD:1.. scientific, and artistic thought. Think. otherwise, of that soft actuality, that supergelatinous Art Nouveau and nutritive compressibility about which Salvador Dali talks and instructs you tirelessly, with the precise apparatus of the paranoiac-critical activity in hand. whenever lie bets the chance. ..ERR, COD:2.. scientific, and artistic thought. Think. otherwise, of that soft actuality, that supergelatinous Art Nouveau and nutritive compressibility about which Salvador Dali talks and instructs you tirelessly, with the precise apparatus of the paranoiac-critical activity in hand. whenever lie bets the chance.
retarded joyfully use to designate healthy, ruddy, and perfectly viscous space. All these aerodynamic cars - gelatinous, flattened, bumpy, with their supersmooth curves and dizziness, their massive salivary anatomy, their potbellied thighs and sagging bellies - of the "1lae Tiëst - Art Nouveautype.(' all these aerodynamic and atmospheric cars, I repeat, with their fatty, compressed, exuberant, and gluey viscera, are none other - and it is Salvador Dalí that tells and guarantees to you - than genuine "comedones" squeezed,' quite slippery, solemn, atmospheric, and apotheosic. out of the very nose of space, the very flesh of space. COMEDONES? COMEDONES? SLIPPING! Following a period of stupefying rigidity and failing functionalism, "mechanics" will come to know the ignominious and sublime sliminess of internal secretions, floating kidneys will be matched by floating engines, soft engines, because the "period of the soft," the period of "soft watches," "soft automobiles," "soft nighttables" carved out of the supersoft and Hitlerian backs of atavistic and tender nannies," is the period that has been forecast by the "mediums" of Art Nouveau, the creators of the famous soft cathedral situated in Barcelona. Central saliva systems will be running throughout the aerodynamic curves of the imminent houses that will be soft, vaginal, curved, ornamental, imperial, recreational, imaginative, anxiety-ridden, perverted, and Surrealist. Begone, architecture of self-punishment! Make way for the perverse, glandular, high-grade aerodynamism. ..ERR, COD:2.. and atmospheric cars, I repeat, with their fatty, compressed, exuberant, and gluey viscera, are none other - and it is Salvador Dalí that tells and guarantees to you - than genuine "comedones" squeezed,' quite slippery, solemn, atmospheric, and apotheosic. out of
convention of showing the actual electric bell ringing. Parody is not limited, however, to the conventions of film; the ludicrous procession of "burdens" - cork, melon, two priests, pianos, and carcasses of donkeys - is a malicious caricature of a religious procession, reflecting, on the whole, the antireligious, even blasphemous, sense often characterizing Buiuel's texts of the time. It is, indeed, in the poems and poetic prose of Dalí and Buñuel of the preceding years that we discern much of what has been presented before as distinguishing and characterizing the overall conception of LTn chien andalou. What Dalí's texts have in common with ...ERR, COD:2.. I imagine, already makes your artistic ambitions sparkle - gets any stronger, before the new formal solutions of aerodynamic curves can make you aphrodisiacally intoxicated. remember one thing, remember the well-known sculpture depicting an adolescent bent over, hypnotized by the thorn
..ERR, COD:2.. transforming some of its basic tenets and flaunting his own originality and uniqueness. His efforts consisted of several intertwining threads, all fully represented in the texts included in this section. Central to these threads, of course, is the evolution of the
his immediate environment. It consists of ants, hairs (at times perceived singly), parts of the human anatomy; there are also things found on the beach, where Dali spent ERR, COD:2.. ideas." However, besides a somewhat naive discourse about modern psychology's ability to unveil the unconscious motivation underlying irrational actions of all kinds, he did not offer any sustained theoretical stance, and only fleetingly touched on two central topics in his writing
latest of the new limits of I painting appear to be of such an order, moN
mentarily denying the formidable conquests T still closer to us; if, in
the least contact with I what used to be German Expressionism, the N
 ..ERR, COD:2.. in the external world that otherwise would be unrelated
to one another - and thereby subvert the world of reality. Dali at this
point was less concerned with the aspect of paranoia as a slow
development of a complex, logically elaborated
right out with the statement that "nothing could be more favorable to the osmosis between reality and surreality than photography," which, with the "infinite figurative associations to which it submits our spirit," offers a "constant revision of the external world." And early in 1929, in "The Photographic Data," he could maintain that the "The mere fact of photographic transposition already implies a total invention: the capturing of an UNKNOWN REALITY. Nothing ..ERR, COD:2.. which is the domain of Paranoia-Criticism. Dalí's rhetoric is based on equal measures of praise and condemnation of Surrealist automatic writing, repeating in the latter Breton's own reservations regarding automatic writing as expressed in the Second Manifesto. The true significance of
SURREALIST DOCTRINE AND ITS SUBVERSION that would lead them to "regard the world of objects, the objective world, as the true and manifested content of a new dream." This "new dream" would be attained by an active simulation of a paranoiac state in which objective phenomena will combine with subjective concerns to form a complex delusional system. What Dalí took great pains to emphasize, beginning with "New General Considerations," was his complete rejection of the notion that paranoia involved a "voluntarily directed thinking and an a posteriori systematization, and lie found full corroboration of his ideas in Jacques Lacan's doctoral thesis De la psti-chose parcaiôaque clans ses rapports arrec la Persorralité (193?).' What appealed to Dalí in particular in Lacan's thesis was the "concrete and truly phenomenological essence" of the paranoiac process. Following this thesis, the delusion is already in existence, with the interpretation forming part of it: "Far from constituting a passive element.... propitious for interpretation and suitable for intervention, the paranoiac delirium constitutes already in itself a form of interpretation." These ideas got their clearest and most comprehensive expression in The Conquest of the Irrational, where Dalí defined the ParanoiacCritical activity in terms of the formation of a systematic delirium and the interpretative act that brings it to light, and as a means of revealing the hidden obsessive character of the object under consideration - an activity whose practical application is illustrated by the texts included in Section Eight. What is quite apparent in the texts written at the height of Dalí's association with the Surrealist group was the ambition to present a comprehensive and sweeping historical view- that would place him well within Surrealist theory and practice. but that would also show- his activities to be the inevitable and logical continuation from them. as the only road to follow in order to be true to the basic tenets of Surrealism. which happen to have been shaped in Dalí's own particular mold. The "Latest Modes of Intellectual Stimulation for the Summer of 193-1, as presented in the text bearing this title, are uniquely his own. often idiosyncratic, contributions to the intellectual climate of the movement. This is also true, as noted before, of his presentations of the movement from the "general irrationality to the "concrete irrationality," and it is even more strikingly apparent in the texts devoted to the concept of the object. A common thread running through these was the "desire for the object, the tangible object." "The Object as Revealed in Surrealist Experiment," from which the preceding quotation is taken. was Dalí's
what presides unceasingly over the surrealist experiments, and it is our submission to this principle that leads us to bring into being "objects that operate symbolically," objects that fulfill the necessity of being open to action by our own hands and moved about by our own wishes." But our need of taking an active part in the existence of these things and our yearning to form a whole with them are shown to be emphatically material through our sudden consciousness of a new hunger from which we are suffering. As we think it over, we find suddenly that it does not seem enough to devour things with our eyes, and our anxiety to join actively and effectively in their existence brings us to want to eat them." The persistent appearance of eatables in the first surrealist things painted by Chirico - crescents, macaroons, and biscuits finding a place among complex constructions of T-squares and other utensils not to be catalogued - is not more striking in this respect than the appearance in the public squares, which his pictures are, of certain pairs of artichokes or clusters of bananas which, thanks to the exceptional cooperation of circumstances, form on their own, and without any apparent modification, actual surrealist articles.'
If, in Dalí's scheme, the evolution of the object leads to a greater objectification of perversion, then, in these objects – formless chunks of metal – the symbolic functioning, serving as an intermediary between the object and the emotions it provokes, is discarded in favor of a direct rapport between the objects and the sensations or perversions related to it. The obviously parodistic nature and blatant absurdity of Dalí's suggested "scrupulous confection" disclose the true nature of these objects as vehicles of Dalí's thought rather than an activity to be practically pursued. In other words, the success of this theoretical tour de force lies in its inexorable logic, which posits those formless excremental chunks of metal as the only possible objects satisfying it. The parodistic tone Dalí adopted throughout most of the essay reflects some ambivalence on Dalí's side. This simulation of a "speaking voice" is further enhanced by the excessive use of quotation marks and italics in
THE MORAL POSITION OF SURREALISM 

"order to audibly render, so to speak, the mocking and ironic intonation belying its own seriousness.' Such is the attempt, in "The Latest Modes of Intellectual Stimulation for the Summer of 1934," to define "anachronism" by a string of doubled concepts, placed within quotation marks, such as "delirious concrete" or "sensational extravagant." The Moral Position of Surrealism To begin with, it is essential in my opinion to denounce the highly debasing character assumed by the act of giving a lecture, and even more so, the act of hearing it.' It is thus with the most profound apologies that I relapse into a similar act, which could be perceived, undoubtedly, as being the most removed from the purest surrealist act, which, as described by André Breton in the Second Manifesto, would consist of going down to the street holding a revolver, and shooting at random, as much as one can, at the crowd. Nevertheless, on a certain level of relativity, the ignoble act of lecturing could still be utilized for highly demoralizing and confounding purposes. Confounding, since, parallel to the procedures (that could be considered as good whenever they serve to lay waste once and for all to the ideas of family, homeland, religion), we are also interested in everything that could contribute to the ruin and discrediting of the world perceived by the senses and the intellect, that, in a process having its start in reality, can be brought together in the violently paranoiac will to systematize confusion - this taboo confusion of Western thought that has ended up being idiotically reduced to the nullity of speculation or to vagueness or to mindlessness. Base snobbery has vulgarized the discoveries of modern psychology, adulterating them to the unprecedented point of having them serve the purpose of subtly making pleasant the spiritual salon conversations and sowing mindless novelty in the immense rottenness of the modern novel and theater. However, the mechanisms of Freud are very ugly, and, on top of that, hardly suitable for the relaxation of present-day society. Indeed, these mechanisms have been illuminating human acts with a livid and dazzling brightness. There are affective rapports in the family. There is abnegation: A wife wholly enamored of her husband, looks after trim during a long and cruel illness that lasts two years: she cares for him day and night with an abnegation that goes far beyond the limits of affection and sacrifice. Sure enough, as a reward for such love, the said husband gets well; immediately thereafter, it is the wife who falls victim
220 f SURREALIST DOCTRINE AND ITS SUBVERSION to a serious neurosis. People logically believe that this illness is the consequence of a nervous exhaustion. But nothing is further from all this. Those who are happy do not suffer from nervous exhaustion. Psychanalysis and the patient interpretation of the sick woman's dreams confirm her extremely intense unconscious desire (of which the sick woman herself remains ignorant) to get rid of her husband. It is for this reason that taking care of him brings on the neurosis. Now the death wish turns back on her. The extreme abnegation has been made use of as a defense against her unconscious desire. A widow takes a shot at her husband's tomb. Who could understand that? The I Iindus do, when they try to avert the evil desires of their wives with the law ordering that the widow be burned alive. There is yet another form of abnegation, the highly selfless abnegation between relatives. Indeed, it could be statistically established that during the Great War there was a high percentage of cases of sadism among the Red Cross nurses, specifically those who were the most self-sacrificing, those who left the bourgeois and often privileged good life, turning up en masse on the battlefield. They were often found cutting with their scissors a few centimeters too many, and this for the sheer pleasure of it. There were also a great many cases recorded of true martyrdom. It is precisely this very intense pleasure that is needed to compensate for such suffering. That is unless, and this is most probable, the psychic mechanism of these gentle nurses got further complicated by the seduction of the masochistic virtue. It would be an endless task to go over all the so-called elevated human emotions conveniently presented to us by the new psychology. And this perusal is really quite unnecessary when it comes to stating, on the moral plane, that in terms of the crisis of consciousness that Surrealism above all intends to provoke, a figure such as the Marquis de Sade appears today to possess the purity of a diamond. And conversely, for example, to cite one of our celebrities, nothing seems to us baser, viler, more deserving of opprobrium than the "fine sentiments" of the great pig, the great pederast, the huge hairy putrefaction. Angel Guinterà." Not long ago I wrote on a picture that represented the Sacré-Cœur, "Fait craché stir ma mère."' Eugenio d'Ors' (whom I consider to be a perfect ass) saw in this inscription merely a private insult, a simple cynical manifestation. Needless to say, this interpretation is false, and it wholly dismisses the truly subversive sense of this inscription. It has to do, on the contrary, with a moral conflict of an order very similar to that set forth for us by a dream, in which we murder someone we love, and such dreams are quite common. The fact that unconscious urges could often be of extreme cruelty for our conscience is yet another reason why
THE MORAL POSITION OF SURREALISM " 221 we should not cease from showing where the friends of truth are to be found. A crisis on the sensory level, errors, systematized "confusionism." all these provoked by Surrealism in the realm of images and in reality, form still other highly demoralizing recourses. And if I can say today that Art Nouveau,' which is exceptionally well represented in Barcelona, comes closest nowadays to what we could truly love, it is a proof precisely of a disgust and complete indifference for art - the same disgust that makes us consider the postcard as the document that is the most alive of modern popular thought, the thought whose profundity is often so acute as to take flight toward psychoanalysis (I am referring in particular to pornographic postcards)."( The birth of the new Surrealist images should be considered, above all, as the birth of images of demoralization. One should insist on the remarkable acuteness of attention recognized by all psychologists in paranoia, which is a form of mental illness in which reality is organized in such a manner so as to be served through the control of an imaginative construction. The paranoiac N-ho thinks he is being poisoned discovers in all the things that surround him, down to their most imperceptible and subtle details, preparations for his death. Recently I have obtained, by a distinctly paranoiac process, an image of a woman, whose position, shadow, and morphology, without altering or deforming in the slightest its real appearance, help form at the same time the image of a horse." It should not be forgotten that attaining the appearance of a third image is merely a question of a more violent paranoiac intensity, and thus a fourth one, or thirty images. In that case. I would be curious to find out what it is that the image under consideration really represents. what is the truth; and, right away, doubts are raised in our minds regarding the question of whether the images of reality itself are not merely products of our own paranoiac capacity. But this is only a small matter. There are still larger systems, the more general states already studied: hallucination, the power of voluntary hallucination, the before-dreaming state, illumination, day dream (since one dreams without interruption), mental alienation, and many other states that do not have less sense and importance than the so-called normal slate of the, all too normal putrefacte having his coffee. Notwithstanding the normality of the people filling up the street, their practical actions are grievously betrayed by automatism. All people are bent and moved by systems that are thought to be normal and logical; however, all their actions, all their movements, unconsciously correspond, in the world of irrationality and that of conventions, to the images fleetingly seen and lost in dreams. It is because of this that, when we find
222 + SURREALIST DOCTRINE AND ITS SUBVERSION images that resemble the latter we think this is love and say that the mere fact of looking at them makes us dream. Pleasure is man's most legitimate aspiration. In human life, the reality principle comes up against the pleasure principle. A furious defense is imposed upon the mind - defense against everything that is contrary to the abominable mechanisms of practical life, everything that is contrary to the base humanitarian sentiments, contrary to fine phrases such as love of work, etc., etc., on which we shit - against all that which could lead us toward masturbation, to exhibitionism, to crime, to love. The reality principle against the pleasure principle, the true position of the real intellectual despair is precisely the defense from everything that, by way of pleasure and contrary to mental prisons of all sorts, could ruin reality, the reality that is more and more subjected, basely subjected, to the violent reality of our minds. The Surrealist rhetoric is, above all else, a revolution of a moral order: this revolution is a living fact, the only one in modern occidental thought having a spiritual content. The Surrealist revolution has upheld - automatic writing - Surrealist texts - presleep images - dreams - mental alienation - hysteria - the intervention of chance - sexual inquiries - insults - anticlerical aggression - Communism - hypnotic dream - primitive objects - Surrealist Objects - postcards. The Surrealist revolution has upheld the names of the Comte de Lautréamont, of Trotsky, of Freud, of the Marquis de Sade, of Heraclitus, of Iiccello, etc." The Surrealist group provoked bloody riots at the Brasserie des Lilas, at the Maldoror cabaret, in theaters, and out on the streets. The Surrealist group has published various manifestoes insulting Anatole France, Paul Claudel, Marshal Foch, Paul Valéry, Cardinal Dubois, Serge de Diaghilev, and others. u' l am addressing myself to the new generation of Catalonia for the purpose of proclaiming that a new moral crisis of the most serious kind has been provoked. and that those who would persist in the amorality of decent and reasonable ideas had better cover their faces lest I spit on them. "Posticio uroral de] surrealisme," HèlLr (Vilafranca del Penedès. Barcelona) 10 (Marco 22, 1930): -+6
COMMENTARY ON THE TEXTS " 215 this point and given to the essay as a whole, is not as gratuitous as Dali would have us believe. This "new geometry of thought," extolled by Dali in "The Sanitary Goat," became, a few years later, a necessary condition for the element of systematic interpretation inherent in the paranoiac process. The latter aspect of the paranoiac phenomenon had grown in significance, together with Dah's increasing awareness of the new role to be fulfilled by paranoia-criticism vis-à-vis the Surrealist 256 + SURREALIST DOCTRINE AND ITS SUBVERSION New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View86 Antagonism between passive states (dream, psychic automatism) and systematized active states. - Experimental relevance of automatism. - From irrationality as a general aspiration born of the critical experience of automatism to the pre-paranoiac concrete irrationality. - Affirmation of the productive principle of action-intervention of dreams in real life against the contemplative attitude of poetic escape. - Reminder of the "Principle of Verification" formulated by Breton at the time of the major invention of "dream objects." - The Paranoiac mechanism bears out the dialectical value of Surrealist activity in the domains of automatism and dream. - It illustrates and fulfills in a tangible and material way the "principle of verification" of delirious contents (far from the coercive regressions that the "systematic" presence might detect in keeping with the notion of "reasoning madness.") - The paranoiac phenomenon, contrary to the general ideas of constitutionalist theories, would be in itself already a systematized delirium. - The paranoiac phenomenon, by virtue of its strength and authority, and its characteristics of productivity, permanence, and growth, all inherent in the systematic fact, would prominently objectify the integration of all the basic dynaminic notions of "process" in the "dialectical delirium" of Surrealism." From the still uncertain beginnings in 1929 of La Femme visible," I predicted that "the moment is drawing near when, by a thought process of a paranoiac and active character, it would be possible (simultaneously with automatism and other passive states) to systematize confusion and thereby contribute to a total discrediting of the world of reality. The new simulacra which the paranoiac thought may suddenly let loose will not merely have their origin in the unconscious, but, in addition, the force of the paranoiac power will itself be at the service of the unconscious. These new and menacing simulacra will act skillfully and corrosively with the clarity of physical and diurnal appearances, a clarity which, with its special quality of self-reserve or modesty, will make us dream of the old metaphysical mechanism which has something about it that may readily be confused with the very essence of nature, which, according to Heraclitus, delights in hiding itself. Standing wholly apart from the influence of the sensory phenomena with which hallucination is more or less taken to be associated, the paranoiac activity always makes use of materials that are controllable and recognizable. Suffice it that the delirium of interpretation should have linked together the sense of the images of heterogeneous pictures covering a wall for the real existence of this
link to be no longer deniable. Paranoia makes use of the external world in order to set off its obsessive idea, with the disturbing characteristic of verifying the reality of this idea for others. The reality of the external world serves as an illustration and proof, and is placed thus at the service of the reality of our mind. All physicians are of one mind in recognizing the swiftness and inconceivable subtlety commonly found in paranoiacs, who, taking advantage of associations and facts so refined as to escape normal people, reach
SURREALIST DOCTRINE AND ITS SUBVERSION conclusions that often cannot be contradicted or rejected and that in any case nearly always defy psychological analysis. It is by a distinctly paranoiac process that it has been possible to obtain a double image: in other words, a representation of an object that is also, without the slightest pictorial or anatomical modification, the representation of another entirely different object, this one being equally devoid of any deformation or abnormality disclosing some adjustment. The attainment of such a double image has been made possible thanks to the violence of the paranoiac thought which has made use, with cunning and skill, of the required quantity of pretexts, coincidences, and so on, taking advantage of them so as to reveal the second image, which, in this case, supersedes the obsessive idea. The double image (an example of which might be the image of a horse that is at the same time the image of a woman) may be extended, continuing the paranoiac process, with the existence of another obsessive idea being sufficient for the emergence of a third image (the image of a lion, for example) and thus in succession until the concurrence of a number of images which would be limited only by the extent of the mind's paranoiac capacity. I submit to a materialist analysis the type of mental crisis that might be provoked by such all image, I submit to it the far more complex problem of determining which of these images has the highest potential for existence, once the intervention of desire is accepted, and also the more serious and general question whether a series of such representations accepts a limit, or, whether, as we have every reason to believe, such a limit does not exist, or exists merely as a function of each individual's paranoiac capacity. All this (assuming that no other general causes intervene) allows me, to say the least, to contend that our images of reality themselves depend on the degree of our paranoiac faculty, and that yet, theoretically, all individual endowed with a sufficient degree of this faculty, might as he wishes see the successive changes of form of all object perceived in reality, just as in the case of voluntary hallucination, this, however, with the still more devastatingly important characteristic that the various forms assumed by the object in question will be controllable and recognizable by all, as soon as the paranoiac will simply indicate them. The paranoiac mechanism giving birth to the image of multiple figuration endows our understanding with a key to the birth and origin of
THE ROTTING DONKEY " 225 the essence of the simulacra, whose furor dominates the aspect under which are hidden the multiple appearances of the concrete. It is precisely the violence and the traumatic essence of the simulacra with regard to reality, and the absence of the slightest osmosis between reality and the simulacra, which lead us to infer the (poetic) impossibility of any kind of comparison. There would be no possibility of comparing two things, unless it would be possible for them to exist with no links whatsoever, conscious or unconscious, between them. Such a comparison made tangible would clearly serve as illustration of our notion of the gratuitous." It is by their lack of congruity with reality, and for what may be seen as gratuitous in their existence, that the simulacra so easily assume the form of reality while the latter, in its turn, may adapt itself to the violence of the simulacra, which materialist thought idiotically confounds with the violence of reality. 18 Nothing can prevent me from recognizing the multiple presence of simulacra in the example of the multiple image, even if one of its states adopts the appearance of a rotting donkey and even if such a donkey is actually and horribly putrefied, covered with thousands of flies and ants; and, since in this case one cannot infer the meaning of these distinct states of the image beyond the notion of time, nothing can convince me that this merciless putrefaction of the donkey is anything other than the hard and blinding glint of new precious stones. Nor do we know if the three great simulacra, excrement, blood, and putrefaction, do not expressly conceal the coveted "treasure land." Connoisseurs of images, we have long ago learned to recognize the image of desire hidden behind the simulacra of terror, and even the awakening of "Golden Ages" in the ignominious scatological simulacra .20 The acceptance of simulacra, whose appearances reality strives with great difficulty to imitate, leads us to desire ideal things. Perhaps no simulacrum has created ensembles to which the word ideal could apply. so well as the great simulacrum constituted by the astounding Art Nouveau ornamental architecture. No collective effort has managed to create a dream world so pure and so disturbing as the Art Nouveau buildings, which, existing on the fringes of architecture, constitute in themselves a true realization of solidified desires, and where the most violent and cruel automatism terribly betrays a hatred of reality and the need to find refuge in an ideal world, in a manner akin to the way this happens in infantile neurosis. Here is what we can still like, this imposing mass of frenzied and cold buildings spread over all of Europe, despised and neglected by anthologies and scholarly surveys. This is enough to put up against our
SURREALIST DOCTRINE AND ITS SUBVERSION porcine contemporary aestheticians, defenders of the detestable "modern art," and enough even to put up against the whole history of art. It would be appropriate to say, once and for all, to all art critics, artists, and so on, that they need not expect from the new Surrealist images anything other than disappointment, foul sensation and feeling of repulsion. Being quite on the fringes of plastic investigations and other kinds of "bullshit," the new images of Surrealism will more and more take on the forms and colors of demoralization and confusion. The day is not far off when a picture would attain the value and only the value of a simple moral act, which would yet be a simple gratuitous act.' =' The new images, as a functional form of thought, will adopt the free disposition of desire while being violently repressed. The lethal activity of these new images, simultaneously with other Surrealist activities, may also contribute to the collapse of reality, to the benefit of everything which, through and beyond the base and abominable ideals of any kind, aesthetic, humanitarian, philosophical, and so on, brings us back to the clear sources of masturbation, of exhibitionism, of crime, and of love. The Surrealists are Idealists partaking of no ideal. The ideal images of Surrealism are at the service of an imminent crisis of consciousness, at the service of the Revolution. "L’âne pourri," in La Femme risible. Paris: P-ditious surréalistes. 1930, pp. 11-'20: Le Srrrréalisme au sert ice de la Réolution (Paris) 1 (July IÁ30): 9_12 The Sanitary Goat At the moment when doubting the evidence of our senses has just assumed the systematic form of a rigorous process, of which we should expect nothing other than the collapse and unconditional surrender of reality, it is interesting to observe the backwardness of poetic thought, which could be considered without exaggeration, from the psychoanalytical point of view, as being anterior to the affective conflict, this thought having as its basis and as its sole criterion the most simple psychological reactions of sensations. The impressionism lingering in poetic thought has shown itself in a partial manner and as if skin-deep in the whole antiintellectual trend, and in particular in the Ionian side of Bergson"s ideas. 22 It goes without saying that we are little tempted by these ideas, in the
THE SANITARY COAT + 227 same way as we are little tempted by anything that in general could be directly related to biological apriorism. On the other hand, we would feel ready, and with fewer scruples, to claim ourselves followers of Pythagoras, had not the pathetic or simply stupid Cubist experiment of Reverdy been enough to reveal to us the moral inability of effectively drawing close to gratuitousness by way of abstraction. The impressionistic deliquescence of poetic thought is gloriously corroborated by the studies concerning the cognitive mechanism of instinct, a mechanism that, roughly, and economizing on logical elaboration, blends tacitly and without violence into the principle of honest pleasure. This honest pleasure (which is so propitious for Catholicism) gives birth to the whole Adonisticz' attitude of the new aesthetics on which depends the most inadmissible and the most disgusting delight. This whole depreciation of contemporary aesthetics, aspiring to direct ideas in the most dogmatic manner, lulls us to sleep with the most monotonous psychological inanities, destined to prove to us once again the illegitimacy of all that we consider to be our duty to destroy with a ferociousness and hatred that will never seem sufficient to us. The singing takes on the thousand atheistic forms in praise of God. A single fact, one concerning a dynamic and emotional (often pederastic) problem, is enough to make us predict, instantaneously and instinctively, the development and culmination of the curve (given that it always has more or less to do with a curve), we therefore follow the curve of the trajectory of the rocket in question (this has to do with the case of a rocket that has just been launched in night time solemnity) when this rocket corroborates through our senses the exact graph of this curve, since, at the moment in which the rocket was launched, the instinct, cancelling with its miraculous speed all physical calculations, had guided knowledge or led to a premonition, which is already a form of knowing with mathematical exactitude. We will not deny that the visual confirmation of this curve, intuitively known, has the virtue, among others, of bringing on an abundant flow in the mouth of the secretion of the salivary glands. For our part, we hasten to declare that we rarely drool, unless our saliva has beforehand acquired the corrosive property of the most violent venoms. Everything we have said with regard to the rocket's curve is valid for any curve of thought. The fact that the psychological reactions of sensibility dominate poetic thought and lead to the predominance of the musical element in the constitution of this thought has given rise to the thousand and one kinds
... [W]e expect our readers to know with the greatest clarity that we are increasingly, and at this moment in particular, in favor of complicated and confused things, for the clearest possible complications and confusions, we would also be concerned that our readers have it in their minds that all activity of our Paranoiac-Critical thought would be oriented toward isolating the latter and cutting it off from any psychological-sensor' connections and influences. Nothing could undermine the obvious fact (especially from our point of view with regard to the sensory and psychological world); namely, that it is equally valid, from the point of view of the faculty of understanding, to adopt as criterion the psychological sensory- reactions (whose reality becomes suspect - so much so that we discern in them, once again, the clever language of the simulacra), or take for criterion any other thing, that is to say, another kind of evidence of a more independent nature; a gratuitous evidence, for example, one that is alien to us - and thus so much more formidable - and, as a result (if this is in fact what I wish to say), more subjective. The gratuitous would constitute something like a geometric point perfectly
THE SANITARY GOAT "229 tered from any contamination and from any psycho
sensory influence; it is, in other words, isolated from any carnal or
affective intercourse, and it lies outside physiology. This gratuitous
point (which could provoke at least as much disorder as any other that
would crop up in geometry or in the firmament), far from conveying a
vague desire for generalities, would be strictly concrete and
significant to the extent that it might take shape in the gesture,
generally taken to be erratic, of a person who, without knowing how to
play the piano, imitates (perfectly) on a marble table the confident
fingering of a true pianist, convinced of the absolute similarity of his
imitation. I have said that this geometric point would be, quite unlike
a vague aspiration toward generalities, something strictly concrete, and
I am going to finish proving this by adding that this point, in the case
under consideration, would materialize precisely at the moment when the
fake pianist would lose for a moment his absolute faith in his
imitation, but would continue with it nonetheless with no less
enthusiasm. I propose naming what the geometric point thus specified
consists of - postulating, no doubt, a marked distancing of the physical
world - The Sanitary-Goat; this for the moment, and lacking another and
better name, and for one reason among many; namely, that to this very
moment I have not found any conscious or unconscious relationship
between this name and that which it serves to designate.27 I do this in
the hope that in such a fashion true relationships will be established
in this case in a natural (beg pardon!) manner. When Einstein points out
the differences between the meter as a measuring unit and the material
meter that we must use, thereby giving rise to the possibility of a
physical geometry, he achieves, on a very special plane of thought
interferences'28 the brutal rupture of psychological constants, which
are creative, in this case, of great symbols and of abstract,
non-physical simulacra. Simulacra at the service of thought, reality at
the service of simulacra - no longer could anything prevent those who
still retain a faint idea of honesty from relying on the reality of the
prodigious and identical imitation of the pianist whom we have used as
example before, in the same way that one who thinks he is mimicking a
face will be considered as having a double-face. Just as one should rely
on the physical dilation of measures whether common or not, in the same
way one should rely on the psychic dilation of ideas, whether parallel
or not; there would no longer be any cause to bring in abstract
criteria. The instinctive and psycho sensory reactions in the field of
knowledge will take on the strict value of abstractions of the musical
kind. The new geometry of poetic thought requires physical revision and
SURREALIST DOCTRINE AND ITS SUBVERSION tion of the order of those that Einsteinian physics bring to bear upon all measurements. Physics in this case is of the kind that one can believe in - that one can believe or interpret, even when it forms part of a delirium: the physics that should form the new geometry of thought will be precisely (one can easily predict where I am heading) the delirium of paranoiac interpretation. Everything leads us to believe that reality, in the very near future, will be considered solely as a simple state of depression and inactivity of thought, and, consequently, as a series of moments of absence during wakefulness. I hear at this time the stupid laughter of our opponents, but it has been long ago that this incoherent reality has been reduced, for us, to its correct proportion of an insignificant "confusion of thought: amnesia cropping up out of sleep at the moment that the latter becomes conscious; "amnesia" is the word I have been searching for just now. Reality: a simple mediation amnesia. It is easy, far too easy to enjoy oneself. But the point at this moment is to make an undue use of thought (the expression "undue use" in this case could take on its most ferocious utilitarian sense), not only against artistic ideals, etc., but, again and above all, against all sorts of lofty and decent sentiments, and, more concretely, against what some people are still able, without dying of shame, to name "goodness." The effectiveness of poetic thought will consist in making it a great corrupter of life. Poetry will never be able to extol the images of life or of nature. Natural history, when going through a special state of intuition, might be considered a film of enormous dimensions, in which our perception would be capable only of giving us a fragmentary and static knowledge of various snapshots: it is thanks to that special state of intuition, to which I have just referred, that our consciousness will be able to acquire a notion of the dynamic whole and the poetic conception of beings, following which each one of them corresponds to an image of an organic becoming, devoid of traumatisms. This single example might help us to discover the poetic origin of a theory such as Darwin's evolution. It seems to me that it would be quite striking that in the evolutionist conception I have just exposed. it would be enough to establish a succession or rhythm of the images of natural history for these images to become harmonious. I repeat, and for the last time, that it is precisely this harmony that we are sworn to destroy, this harmony in which, as we well know, we do not
SURREALIST OBJECTS + 231 participate. All our effort will be aimed at discounting this impression (still an impression) of the poetic facts that we seem to feel in our depths; aimed at discounting, I repeat, all that, in some form or another, might seem familiar to us, in view of the fact that it is precisely and exclusively thus that we will manage to feel completely outside these impressions, and even feel hostile outsiders in relation to them. And it is thus that we might expect from our thought a revolutionary and truly destructive effectiveness.


Surrealist Objects GENERAL CATALOGUE I. Objects Functioning Symbolically Suspended Ball (automatic origin) Saddle, Sphere and Leaves Shoe and Glass of Milk Sponges and Bowl of Flour Gloved Hand and Red Hand II. Transubstantiated Objects (af- Soft Watch= fictive origin) Watch Made of Straw III. Objects To Be Thrown (oneiric Figuratively origin) Physically IV. Wrapped Objects (diurnal fan- Handicap30 tasies) Sirenion V. Objects-Machines (experimental Chair-Pendulum for Thinking3' fantasies) Association Board 32 VI. Objects-Moldings (hypnagogic Automobile-Table-Chair origin) Lampshade Forest I. OBJECTS FUNCTIONING SYMBOLICALLY: These objects, lending themselves to a minimum of mechanical functioning, are based on phantasms and representations likely to be provoked by the realization of unconscious acts.
SURREALIST DOCTRINE AND ITS SUBVERSION These are acts of the kind that you cannot understand the pleasure derived from their realization, or which are accounted for by erroneous theories devised by censorship and repression. In all analyzed cases, these acts correspond to distinctly characterized erotic desires and fantasies. The embodiment of these desires, their way of being objectified by substitution and metaphor, their symbolic realization, all these constitute a typical process of sexual perversion, which resembles in every respect the process involved in the poetic act. Even in the case where the erotic desires and fantasies in which the objects in question have their origins would be included in the common classifications of the "normal," the object itself and the phantasms its functioning could set off always constitute a new and absolutely unknown series of perversions and, as a result, of poetic acts. The Objects Functioning Symbolically were envisaged following the mobile and silent object, Giacometti's suspended ball, an object that already put forward and brought together all the essential assumptions of our definition, but which still stuck to the means peculiar to sculpture. The Objects Functioning Symbolically allow no leeway to formal concerns. They depend solely on everyone's loving imagination and are extra-sculptural. The Surrealist Objects are still almost in their embryonic stage, but their analysis, which we keep for our coming issues, enables us to predict all the violent fantasy of their coming prenatal life. The notion of man's true spiritual culture will increasingly appear to be in accordance with his capacity for perverting his thought, for to become perverted always posits being driven by one's desire, and it is conditioned by the mind's degrading capacity to modify and change to their contrary the unconscious thoughts appearing under the rudimentary simulacrum of phenomena. Large automobiles, thrice their natural size, will be reproduced (with meticulous care for details surpassing that of the most precise moldings) in plaster or in onyx, to be enclosed, wrapped in women's linen, in sepulchers whose site would not be recognized but for the presence of a thin clock made of straw. Museums will be quickly filled up with objects whose uselessness, large size, and clutter will make it necessary to build special towers in the deserts to hold them. The gates of these towers grill be cleverly covered up from view to be replaced by a fountain with an uninterrupted flow of real milk which will be absorbed greedily in the hot sand. In this age of knowledge, bread crusts will be crushed by men's metal shoes, to be then soiled and spattered with ink.
SURREALIST OBJECTS " 233 The culture of the mind will become identified with the culture of desire. OBJECT BY GIACOMETTI A wooden ball marked with a feminine groove is suspended, by a very fine violin string, a bone a crescent whose wedge merely grazes the cavity. The beholder feels instinctively compelled to slide the ball over the wedge, but the length of the string does not allow full contact between the two. OBJECT BY VALENTINE HUGO On top of a green roulette cloth from which the last four numbers have been removed, two hands are placed, one in a white glove, the other red and adorned with ermine cuff. The gloved hand, its palm open upward, holds a die between thumb and forefinger, its only movable fingers. The red hand, all its fingers supple, grips the gloved hand, introducing the forefinger into the opening of the glove and lightly raising it. The two hands are tangled in a mesh of white threads that are as tenuous as gossamer and are fastened to the roulette cloth by diversely arrayed tacks with red and white heads. OBJECT BY ANDRÉ BRETON The most complex and difficult to analyze. Placed on a small bicycle saddle, a fired earthenware receptacle is filled with tobacco on whose surface lie two long pink sugared almonds. A polished wooden sphere that can revolve around the axis of the saddle, makes the tip of the saddle come into contact, in the course of this movement, with two antennas made of orange-colored celluloid. The sphere is linked up by two arms of the same material to an hourglass lying horizontally (so as to impede the flow of the sand, as well as to a bicycle bell that should ring when a green sugared almond is flung across the axis by means of a catapult placed behind the saddle. The whole thing is mounted on a board covered with sylvan vegetation, exposed here and there to reveal a surface made of percussion caps, on one corner of the board, which is more densely covered than the others, stands a small sculptured book made of alabaster whose board is adorned with a glass-covered photograph of the Tower of Pisa, and near it one finds, on clearing the leaves, a cap, the only one to have gone off, under a doe's hoof.
SURREALIST DOCTRINE AND ITS SUBVERSION
OBJECT BY GALA ELLIARD

Two metal antennas oscillating and curved. Two sponges at their ends, one made of metal, the other real, both trimmed into a breast shape, with the nipples represented by small bones done in red. When the antennas are given a push, the sponges come lightly in touch, one with flour in a bowl, the other with the spiked tips of a metal brush. The bowl itself is placed in a box held at an angle that contains other objects corresponding to additional representations. A red elastic membrane, wobbling for a long time on being moved in the most imperceptible manner, a small and flexible black spiral looking like a dowel hangs in a little red cage. A whitewood brush and a pharmaceutical glass tube divide the box into compartments.

OBJECT BY SALVADOR DALÍ

A woman's shoe, inside of which a glass of warm milk has been placed, in the center of a soft paste in the color of excrement. The mechanism consists of the dipping in the milk of a sugar lump, on which there is a drawing of a shoe, so that the dissolving of the sugar, and consequently of the image of the shoe, may be observed. Several accessories (pubic hairs glued to a sugar hand, an erotic little photograph) complete the object, which is accompanied by a box of spare sugar lumps and a special spoon used for stirring lead pellets inside the shoe.

"Objets surréalistes," Le Surréalisme au service de la Révolution (Paris) 3 (December 1931): 16-17

The Object as Revealed in Surrealist Experiment

In my fancies, I like to take as the point of departure for surrealist experiments the title of a Max Ernst picture, "Revolution by Night. -33 If, in addition to how near! - quite dreamlike and almost overwhelming these experiments were originally, one considers the nocturnal, the splendidly blinding, power of the word more or less summing up our future, the word "Revolution." nothing could be less subjective than this phrase,
THE OBJECT AS REVEALED IN SURREALIST EXPERIMENT " 235 Figure 7. Salvador Dalí. Surrealist Object Functioning .S,y-nabolically-. 1931. Photograph in Le Surréalisme au service de la Revolution 3 (1931). © 199° DEMART PRO ARTE (R). Geneva/Ariisis Rights Society (ARS). .'e"° York. "Revolution by Night." After all., that the review which for several years recorded the experiments should have been called The Surrealist Revolution must be significant. The years have modified the surrealist concept of the object most instructively, showing, as it were, in images how the surrealist view of the possibilities of action on the external world have been and may still be subject to change. In the early experiments with poetic solicitation, automatic writing, and accounts' of dreams, real or imaginary articles appeared to be endowed with a real life of their own. Every object was
regarded as a disturbing and arbitrary "being" and was credited with having an existence entirely independent of the experimenters' activity. Thanks to the images obtained at "The Exquisite Corpse," this anthropomorphic stage confirmed the haunting notion of the metamorphoses - inanimate life, continuous presence of human images, etc. - while also displaying the regressive characters determining infantile stages. According to Feuerbach, "primitively the concept of the object is no other than the concept of a second self. thus in childhood every object is conceived as a being acting freely and arbitrarily." As will be seen in the sequel, the objects come gradually to shed this arbitrary character as the surrealist experiments proceed, when produced in dreams, they grog-adapted to the most contradictory - forms of our wishes, and finally are subordinated - quite relatively, contradictory is true - to the demands of our own action. But it must be insisted that before the object yields to this necessity, it undergoes a nocturnal and indeed subterranean phase. The early surrealist experimenters found themselves plunged into the subterranean passages of "Revolution by Night," the passages where The Aly steries of :Vew l örk must have just been enacted, in fact, dream passages still identifiable today. They found themselves plunged in the postmechanical open street, where the most beautiful and hallucinating iron vegetation sprouts those electric blooms still decorating in the "Modern Style" the entrances to the Paris Métro." There they were stricken with oblivion and, owing to the threat of unintended 'cataclysms, became highly developed automatic puppets such as men now risk becoming. All night long a few surrealistis would gather round the big table used for experiments, their eyes protected and masked by thin though opaque mechanical slats on which the blinding curve of the convulsive graphs would appear intermittently in fleeting luminous signals, a delicate nickel apparatus like an astrolabe being fixed to their necks and fitted with animal membranes to record by interpenetration the apparition of each fresh poetic streak. their bodies being bound to their chairs by an ingenious system of straps, so that they could only move a hand in a certain way and the sinuous line was allowed to inscribe the appropriate white cylinders. Meanwhile their friends, holding their breath and biting their lower lips in concentrated attention, would lean over the recording apparatus and with dilated pupils await the expected but unknown movement, sentence, or image.';? On the table, a few scientific instruments employed in a system of physics now forgotten or still to be elaborated, endowed the night with their different temperatures and the different smells of their delicate mechanisms, having been made a little feverish by the fresh and cool
OBJECT AS REVEALED IN SURREALIST EXPERIMENT + 237 taste of the electricity. There was also a woman's bronze glove and several other perverted articles such as "that kind of white, irregular, varnished, half-cylinder with apparently meaningless bulges and hollows." which is mentioned in Nadja," and, further, the cage Breton describes in If'andering Footsteps: "I have in mind the occasion when Marcel Duchamp got hold of some friends to show them a cage which seemed to have no birds in it, but to be half-full of lumps of sugar. He asked them to lift the cage and they were surprised at its heaviness. What they had taken for lumps of sugar were really small lumps of marble which at great expense Duchamp had had sawn up specially for the purpose. The trick in my opinion is no worse than any other, and I would even say that it is worth nearly all the tricks of art put together." The semi-darkness of the first phase of surrealist experiment would disclose some headless dummies and a shape wrapped up and tied with string, the latter, being unidentifiable, having seemed very disturbing in one of Man Ray's photograph S40 (already, then, this suggested other wrapped-up objects which one wanted to identify by touch but finally found could not be identified, their invention, however, came later). But how can one give the feel of the darkness, which for us shrouded the whole business? Only by mentioning the way the surrealists were strongly attracted by articles shining with their own light - in short, phosphorescent articles, in the proper or improper meaning of that word. These were a paper-cutter decorated with ears of wheat, casts of naked women hanging on the walls, and T-squares and biscuits forming a Chirico "metaphysical interior." It is of no importance that some of these things had been covered with the luminous paint used on watch faces to make the hands and figures shine in the dark. What matters is the way in which the experiments revealed the desire for the object, the tangible object. This desire was to get the object at all costs out of the dark and into the light, to bear it all winking and flickering into the full daylight. That is how the dream objects Breton called for in his Introduction to a Speech on the Poverty of Reality were first met with. He then said: It should be realized that only our belief in a certain necessity prevents us from granting to poetic testimony the same credence we give, for example, to an explorer's story. Human fetishism is ready to try on the white topee or stroke the fur cap, but it displays quite another attitude when we come back full of our adventures. It is absolutely necessary for it to believe that these have actually happened. That is why I recently suggested that, as far as is feasible, one should manufacture some of the articles one meets only in dreams, articles which are as hard to justify on the ground of utility as on that of pleasure. Thus the other night during sleep, I found myself at an open-air market in the neighborhood of
SURREALIST DOCTRINE AND ITS SUBVERSION

Malo and came upon a rather unusual book. Its back consisted of a wooden gnome whose white Assyrian beard reached to his feet. Although the statuette was of a normal thickness, there was no difficulty in turning the book's pages of thick black wool. I hastened to buy it, and when I woke up I was sorry not to find it beside me. It would be comparatively easy to manufacture it. I want to have a few articles of the same kind made, as their effect would be distinctly puzzling and disturbing. Each time I present one of my books to some selected person, I shall add some such object to my gift. For thereby I may assist in demolishing the thoroughly hateful trophies of the concrete and add to the discredit of "rational" people and things. I might include ingeniously constricted machines of no possible use, and also maps of immense towns such as can never arise while human beings remain as they are, but which nevertheless would put in their place the great capitals now extant and to be. We could also have ridiculous but perfectly articulated automatons, which, though not doing anything in a human way, would yet give us proper ideas of action. It is at least possible that the poet's creations are destined very soon to assume such tangibility and so most queerly to displace the limits of the so-called real. I certainly think that one must no longer underrate the hallucinatory power of some images or the imaginative gift some men possess independently of their ability to recollect.  

In the second phase of surrealist experiment, the experimenters displayed a desire to interfere. This intentional element tended more and more to tangible verification and emphasized the possibilities of a growing relation to everydayness. It was in the light of this that the inquiry concerning the day-dream which love is preeminently (The Surrealist Revolution, No. 12) took place. It is significant that the inquiry was undertaken at the very moment when surrealism was bestowing an ever more concrete meaning on the word "Revolution." In the circumstances, it cannot be denied that there is a dialectical potentiality in the fancy whereby the title of Max Ernst's picture, "Revolution by Night," is converted into "Revolution by Day" (such an apt motto for the second phase of surrealist experiment), it being understood and emphasized that the day meant must be the exclusive day of dialectical materialism. The proof of the existence of the desire to interfere and of the (illintentioned) intentional element just mentioned is provided in the overwhelming assertions which André Breton made in the Second Jlearifesto with the assurance natural to those who have become full" conscious of
lines above to the effect that "we are led to regard the world of objects, the objective world, as the true and manifested content of a new dream," is enhanced by Dalí's reference to Les fuses communicants (1932), where Breton analyzes a period in his life and shows how dreams infiltrated his waking experience and life arranged itself around him as in a dream - a "rêve éveillé" analogous in some respects to Dah's "new dream" - in accordance with his emotional problems at the time. 47. Among the transcripts of several experiments conducted by the Surrealists and reported in the sixth issue of Le Surréalisme au service de la Révolution, there are two "sur la connaissance irrationnelle de l'objet" that were conducted along the general lines provided by Dalí in his scheme. The two objects at the center of these experiments were a clairvoyant's crystal ball and a piece of pink velvet. See my book Surrealism and the Crisis of the Object, pp. 37-41. 48. Photographs published in Minotaure 3-4 (December 1933) under the title "Sculptures involontaires" (Involuntary Sculptures) appear to follow Dalí's suggestion (the materials used include bread, bus ticket, soap, etc.). The author or photographer is not specified; it has been noted that the photographs were taken by Brassaï (L Amour Jon: Photography and Surrealism), but the captions unmistakably bear the mark of Dalí's thought and style.
SURREALIST DOCTRINE AND ITS SUBVERSION book, amounting to a third surrealistic manifesto, will be entitled 'The Communicating l'essels.' I have recently invited the surrealists to consider an experimental scheme of which the definite development would have to be undertaken collectively. As it is still individual, unsystematized, and merely suggestive, it is only put forward at present as a starting point.

1. The Transcription of Reveries.
2. Experiment Regarding the Irrational Acquaintance of Things: Intuitive and very quick answers have to be given to a single and very complex series of questions about known and unknown articles such as a rocking-chair, a piece of soap, etc. One must say concerning each of these articles whether it is: Of day or night, Paternal or maternal, Incestuous or not incestuous, Favorable to love, Subject to transformation. Where it lies when we shut our eyes (in front of or behind us, or on our left or our right, far off or near, etc.), What happens to it if it is put in urine, vinegar, etc., etc.
3. Experiment Concerning Objective Perception: Each of the experimenters is given an alarm-watch which will go off at a time he must not know. Having this watch in his pocket, he carries on as usual and at the very instant the alarm goes off he must note where he is and what most strikingly impinges on his senses (of sight, hearing, smell, and touch). From an analysis of the various notes so made, it can be seen to what extent objective perception depends upon imaginative representation (the causal factor, astrological influence, frequency, the element of coincidence, the possibility of the result's symbolic interpretation in the light of dreams, etc.). One might find, for instance, that at five o'clock elongated shapes and perfumes were frequent, at eight o'clock, hard shapes and purely phototypical images.
4. Collective Study of Phenomenology in subjects seeming at all times to have the utmost surrealistic opportuneness. The method that can be most generally and simply employed is modelled on the method of analysis in
THE OBJECT AS REVEALED IN SURREALIST EXPERIMENT " 241 Aurel Kolnai's phenomenology of repugnance. By means of this analysis one may discover the objective laws applicable scientifically in fields hitherto regarded as vague, fluctuating, and capricious. It would in my opinion be of special interest to surrealism for such a study to bear on fancies and on caprice. They could be carried out almost entirely as polemic inquiries, needing merely to be completed by analysis and co-ordination.

5. Automatic Sculpture: At every meeting for polemics or experiment, let every person be supplied with a fixed quantity of malleable material to be dealt with automatically. The shapes thus made, together with each maker's notes (of the time and conditions of production), are later collected and analyzed. The series of questions regarding the irrational acquaintance of things (cf. Proposal 2 above) might be used. 6. Oral Description of Articles perceived only by touch. The subject is blindfolded and describes through touch some ordinary or specially manufactured article, and the record of each description is compared with the photograph of the article in question. 8. Making of Articles on the strength of descriptions obtained according to the preceding Proposal. Let the articles be photographed and compared with the original articles described. 9. Examination of Certain Actions liable owing to their irrationality to produce deep currents of demoralization and cause serious conflicts in interpretation and practice; e.g.: (a) Causing in some way any little old woman to come along and then pulling out one of her teeth;' (b) Having a colossal loaf (fifteen yards long) baked and left early one morning in a public square, the public's reaction and everything of the kind until the exhaustion of the conflict to be noted. 10. Inscription of Words on Articles, the exact words to be decided upon. At the time of Calligrammes" the typographical arrangement was made to suit the form of articles, which was one way of fitting the shapes of articles to the writing. Here I am proposing that the writing should be made to take the shape of the articles and that one should write directly on articles. There is not the slightest doubt that specific novelties would arise through the direct contact with the object, from this so very material and novel unifying of thought with the object - the novel and continuous flowering of fetishist "desires to verify" and the novel and constant sense of responsibility. Surely the poetry written on fans, tombs, monuments, etc., has a very particular, a very clearly distinct, style? I don't want to
242 + SURREALIST DOCTRINE AND ITS SUBVERSION exaggerate the importance of such precedents or of the realist error to which they give rise. Of course I am not thinking of occasional poems, but, on the contrary, of writings devoid of any obvious or intentional relation to the object on which they are read. Thus writing would exceed the limits of "inscription" and entirely cover over the complex, tangible and concrete shapes of things. Such writing could be on an egg or on a roughly cut slice of bread. I dream of a mysterious manuscript written in white ink and completely covering the strange, firm surfaces of a brand-new Rolls-Royce. Let the privilege of the prophets of old be conferred on everyone: let everyone be able to read from things. In my opinion, this writing on things, this material devouring of things by writing, is enough in itself to show how far we have travelled since Cubism. No doubt, we became accustomed during the Cubist period to seeing things assume the most abstract intellectual shapes; lutes, pipes, jam-pots, and bottles were seeking to take the form of the Kantian "thing in itself," supposedly invisible behind the quite recent disturbances of appearance and phenomena. In Calligramines (the symptomatic value of which has not yet been realized), it was indeed the shapes of things that were seeking to take the very form of writing. Nevertheless one must insist that, although this attitude is a relative step forward toward the concrete, it is still on the contemplative and theoretical plane. The object's action is allowed to influence, but there is no attempt at acting on the object. On the other hand, this principle of action and of the practical and the concrete taking part, is what presides unceasingly over the surrealist experiments, and it is our submission to this principle that leads us to bring into being "objects that operate symbolically," objects that fulfill the necessity of being open to action by our own hands and moved about by our own wishes." But our need of taking an active part in the existence of these things and our yearning to form a whole with them are shown to be emphatically material through our sudden consciousness of a new hunger from which we are suffering. As we think it over, we find suddenly that it does not seem enough to devour things with our eyes, and our anxiety to join actively and effectively in their existence brings us to want to eat them." The persistent appearance of eatables in the first surrealist things painted by Chirico - crescents, macaroons, and biscuits finding a place among complex constructions of T-squares and other utensils not to be catalogued - is not more striking in this respect than the appearance in the public squares, which his pictures are, of certain pairs of artichokes or clusters of bananas which, thanks to the exceptional cooperation of circumstances, form on their own, and without any apparent modification, actual surrealist articles.'
THE OBJECT AS REVEALED IN SURREALIST EXPERIMENT "243 But the predominance of eatables or things that can be ingested is disclosed to analysis in almost all the present surrealist articles (sugared almonds, tobacco, coarse salt in Breton's; medical tablets in Gala's; milk, bread, chocolate, excrement, and fried eggs in mine; sausage in Man Ray's; light lager in Crevel's). The article I find most symptomatic from this point of view - and this precisely because of the complex indirectness - is Paul Eluard's, although in his there is an apparently not very edible element, a taper." Wax, however, is not only one of the most malleable substances, and therefore very strongly invites one to act upon it, but also wax used to be eaten in former times, as we learn from certain Eastern tales; and further, from reading certain Catalan tales of the Middle Ages, it may be seen that wax was used in magic to bring about metamorphoses and the fulfilment of wishes." As is well known, wax was almost the only material that was employed in the making of sorcery effigies, which were pricked with pins, thus allowing us to suppose that they are the true precursors of articles operating symbolically. Moreover, the meaning of its consubstantiality with honey has to be seen in the fact that honey is much used in magic for erotic purposes. Here, then, the taper very likely plays the part of an intestinal morphological metaphor. Finally, by extension, the notion of eating wax survives nowadays in a stereotyped process: at séances of theatrical hypnotism and conjuring which display certain magical survivals, it is quite common to see candles swallowed. In the same way also, the edible meaning of one of Man Ray's recent articles would be revealed - an article in the middle of which a candle only has to be lit for it to set fire to several elements (a horse's tail, strings, a hoop) and cause the collapse of the whole. If one takes into account that the perception of a smell is equivalent in the phenomenology of repugnance" to the perception of the taste the thing that smells may have, so that the intentional element, which is the burning of the article, may be interpreted as a roundabout desire to eat it (and so obtain its smell and even its ingestible smoke), one sees that burning a thing is equivalent, inter alia, to making it edible. To sum up, the surrealist object has undergone four phases so far: 1. The object exists outside us, without our taking part in it (anthropomorphic articles); 2. The object assumes the immovable shape of desire and acts upon our contemplation (dream-state articles); 3. The object is movable and such that it can be acted upon (articles operating symbolically), 4. The object tends to bring about our fusion with it and makes us
"SURREALIST DOCTRINE AND ITS SUBVERSION pursue the formation of a unity with it (hunger for an article and edible articles). Published originally in English. Translated by David Gascoyne." This Quarter (Paris) 5(1) (September 1932): 197-307 Psychoatmospheric-Anamorphic Objects He of my readers possessed of a heavy and Marconised head, who has not managed to follow completely the "essential originality" of the Surrealist Objects Functioning Symbolically (originality derived from the absolute absence of familiar "formal-plastic" virtues) should again forgo following me in the explanatory itinerary - which is very inconvenient and depressive for him - of the "dialectical process" of the "Surrealist Object." The volume in which these pages will appear printed should be thrust aside with a brief shake of his delicate hand, of which the little finger already possesses the mannered stiffness of partial catalepsy. Gently and fearlessly, he should allow his head, already heavier than in mercury, to come to a standstill over a platform adapted from bread soaked in ether, and, in this favorable condition there would surge, on the pale surface of the stretched and perceptibly purplish skin of his tender temples, minuscule - but numerous and increasingly sharp - color photographs of Marconi lighted up by the afternoon sun, in the process of persecuting a frightened parrot with a long shaft made of lead, amongst the countless bushes blossoming in a humid garden, this until these photographs will, with a characteristically morbid acceleration, end up by overlaying his masochistic head with a thick and incurable vegetation of multicolored mushrooms. Indeed, this phenomenal surrender to the definitive Marconian eruption, which has always been latent, is better for him than the complete and ultimate loss of the unique pantheistic-spatial illusions allowing him to continue sucking the fine and offensive sweetness of the well-known contemporary aesthetics. Yes, I repeat, there is no possible intellectual accommodation, for, since the appearance of the "Surrealist Objects Functioning Symbolically," all had gone from bad to worse, and the synthetic knowledge of all the aggravating circumstances leading to the delightful hierarchy of the "Pathetic" (!) seems more and more consciously to call for the intoxicating effects of concrete irrationality. Since the appearance of the Surrealist Objects "Functioning Symbolically," one will have been able, in fact, to observe that it was a question of knowing
PSYCHOATMOSPHERIC-ANAMORPHIC OBJECTS " 245 how one could end up making, for example, a table edible, to satisfy at least partially the imperious desires of "cannibalism of objects" (a discovery that lies at the basis of the phantasms of communication and perception), rather than being concerned with the place occupied by such objects in space, or, all the more so, with the delightful confection of the nonsensical notion of a pedestal. This notion, moreover, is not necessarily inherent in that of the concrete object, as they would have us think, and, as much as it would be absurd and poetically very tempting to imagine a pedestal for an object - a ball or breathtaking bolide - that exists solely for the purpose of being violently hurled into the atmosphere (there have been anticipations of Surrealist Objects to be throw or violently hurled against walls-pedestals), still more absurd would appear to me imagining a pedestal for "Surrealist Objects," which are atmospheric par excellence and whose psychic speed - as we are going to see - exceeds the most Einsteinian accelerations of the new imaginative physics. Here, in effect, the stage of cannibalism of objects becomes outmoded, and so does, I suspect, any symbolic stage in general as well, and this thanks to the plan for the scrupulous confection of the forthcoming Psychoatmospheric-Anamorphic Objects. Nothing nowadays arouses my lyrical needs with a more necessary exclusivity than the Psychoatmospheric-Anamorphic Objects; nothing, that is, unless it is Gala, of course, who embodies them and constitutes their living example. We have seen the Surrealist Object, from its beginnings, acting and growing under the sign of eroticism, and, as is the case with a love object, after wanting to activate it, we desired to eat it. And now, as I have said already, after having gotten through the congenital stage of our transferable illusions, the beloved appears to us anamorphic and atmospheric, as, moreover, the usual perspicacity of my readers will allow them to discover without my having to belabor the point. Thanks to our understanding of the new Surrealist Objects that I will contrive to introduce here, the comparison - considered banal and ridiculous, and heavily influenced by the anamorphic taste with which only the lyrical aspirations of the Pre-Raphaelites were well acquainted - associating the beloved with a bright star in the firmament, will take on an indisputable Surrealist sense, although the star resulting from this would be overrated and would be of no use to us, in this case of rigorous critical revision, other than as a basic simulacrum of mediation. An example that is typical, in its main components, of the Psychoatmospheric-Anamorphic Objects, is the following: In a room that is quite dark, the Surrealists periodically come and bring existing or invented objects, the choice of which must have entailed a maximum of strangeness and peculiarity. When the number of these objects will be considered
Appearance of the nea° "psychoatmospheric-anainorphie objects sufficient, a Surrealist who has not yet taken part in the search for them will be locked in the room, and, always in darkness, will instinctively go (after having for a while tried as much as possible not to direct his thoughts, the way this is practiced for automatic writing and in the experiments in the so-called thought transmission) toward the objects to be chosen. Several technicians, then, each one in his turn and always in darkness, will orally describe by touch the various elements of the object. These extremely detailed descriptions will be used by other technicians for the purpose of reconstructing separately the various parts of the object, this so that no one will have at any moment even an approximate idea of the appearance of the described object, nor of the one now being confirmed. The various parts of the object will then be mounted by several technicians who, this time, will carry out this operation in a purely automatic manner and always in darkness. The object finally constructed should be photographed, but always without the photographer being able to see it. For that purpose it would be convenient to regulate scrupulously in advance the lighting and visual field. The precaution will have been taken beforehand of dropping the object vertically from the height of ten meters on a small haystack, placed exactly within the visual field of the camera. The purpose of this fall is merely to enhance the incidental aspect and increase the chances for concrete exacerbation by means of its "situation" and "position" following the fall. The problematic demolition, total or
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The object will more lavishly enhance its affective representations (sadomasochistic, etc.). For the chemical development of the photograph, one would always resort to completely blind processes, and the photograph itself, once it is produced, will be right away enclosed, without anyone having been able to see it, within a hollow metal box. Thus will be ensured its conservation, as well as that of some hay added to it (the original object and the object just photographed will have been carefully destroyed before this operation and their least fragments deliberately lost). Finally, the metal cube containing the photograph will be dipped in an indeterminate mass of molten iron which will, when solidified, enclose it. This formless fragment of molten iron of any weight and volume will be a typical "psj"choatmospheric-anamorphic" object. It will be placed anywhere, and preferably (this has to do with my personal taste) in houses, in locations where it will obstruct passage and, as much as possible, on a small fresh haystack. I do not doubt for a moment the formidable poetic frenzy, the pervasive and exclusive lyricism of this piece of iron. Its existence will be tenaciously debated by the coming civilizations, and will most certainly cause bloody and barbarous ravages among the highest daytime aspirations of human melancholy and human fetishism. Yes! Having exceeded the symbolic stage, the object will come to be "borne out" by its own "real constitution" and no longer by the associative evocations of its constitution. The "lyrical enigma" has just acquired, beyond the didactic fog of symbols, a real "materialistic constitution." It is a matter of paranoiac accession of the object. The vaguest feelings become classifiable entities, that can be counted and settled in broad daylight according to the cognitive order of the hardest and most precise anatomies," in comparison to which the finest articulations of the crustaceans or of armors take on the vague, dubious, and amoeba-like contours of the most deliquescent jellyfish and soft watches. More distant from sensory phenomena than in any of our previous aspirations, these formless pieces of iron, with their most worthless, insignificant, and pitiful appearance, will attract to their inexpressive surface the fixed and burning stare of people, whose pupils will be dilated with a tenacious and piercing obstinacy that none of the learned musicians of optics, none of the delightful aesthetes of the world, ever managed, on the contrary, even to arouse; for everybody knows the soporific power that their delicate intellectualistic-sensual arrangements have had over the dejected and flaccid drowsiness of the eyelid, which is quite upright in its pure physiology in the face of the libertinage and disgraceful and catholic pleasure of the eves.
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Man's eye, I say, will remain fixed and alighted over these formless balls of iron; for, just as the expert in rocks falling out of the sky would not remain indifferent to this phenomenon - and could we understand a total indifference when the opportunity arises to see and touch these materials that, by their extraterrestrial origins show the indisputable existence of fragments of other celestial bodies, that which, besides, does not at all prevent me from denouncing this sorry failure of the imagination in this as in everything else concerning the grandiloquent poverty of nature - so much so, I say, and with far greater reason, the expert in the spiritual and psychological phenomenon embedded in the formless piece of iron of the typical "psychoatmospheric-anamorphic object" could not help, I am certain, violently feeling all the real lyricism, all the real "objective perversity," of this real and authentic meteor of the imagination." Man's eye will remain fixed and alighted over this formless and inexpressive piece of iron. Similarly to the way that the altogether relative mystery, generally consisting for a person of falling into dreamy contemplation of a luminous point that is a bright star in the firmament, is shattered at the very moment that the beholder realizes his illusion and ascertains that it is a matter of none other than the tip of a lighted cigarette (that which, moreover, should cause him to fall into meditations that are far more profound and enigmatic), similarly, I say, this cigarette tip will regain anew, even for our naive person, all of its most indisputable giddiness of seduction and irrational curiosity from the very moment when the cigarette tip in question will be the solely visible element of a huge psychoatmosphericanamorphic object. And he will be told the very complicated history of this object, and he will be persuaded, without the least doubt remaining in his mind, of the presence in the object, among other central and basic elements, of the two authentic skulls of Richard Wagner and Ludwig II of Bavaria. And it will be demonstrated to him that these skulls, softened by a special system, are smoking together (by means of an acoustic mechanism) the cigarette whose burning tip is all that could be seen of the object that is conscientiously wrapped up in old linen, and, moreover, sunk in the almost complete darkness of the night. The tip of this cigarette could not but shine with a brightness far more lyrical to human eyes than the atmospheric sparkling of the most limpid and distant star. "Objets psycho-atmosphériquesanamorphiques," Le Surréalisme au service de la Révolution (Paris) 6 (May 15, 1932): 45-8
Dear Breton,

The exhibition of my paintings coincides with the "obsessive study" (to be included in my forthcoming work, Surrealist Painting Through the Ages) of the so very fine, substantial, and remarkable phenomenon that constitutes for me, at this moment, the Ludwig II of Bavaria aspect, the aspect of concrete irrationality, the paranoiac, Art Nouveau aspect, the heroic aspect, the immensely solitary aspect, the paralyzing aspect of the déjà vu and the already known, and also the impossibly disappointing aspect of the work of art that is "always" worthless and pitiful and a thousand times wretched compared with man's life and concrete thought, the disheartening, harmful, and exorbitant aspect of systematic tics that are the most thoroughly devoid of meaning, the "illusionistic" aspect, the trompe-l'oeil aspect, the aspect of instantaneous photography "developed over a period of fourteen years"!, the aspect of "continuous" oneiric photography, the aspect of "photographic brain," the aspect of instantaneous photography done by hand, in other words, instantaneous photography subjected to the most treacherous psychic automatism, the aspect of instantaneous photography of the "frantic flight" of feeble, trifling and "subtle" ideas, the aspect of mean edible photograph, the little, edible and fine aspect of a painter such as Meissonier, who, all of a sudden, has just recovered in my life, in my thoughts, in my preferences, the most obvious and parched relevance; a relevance that is solely comparable, I can tell you, to that of the very subtle, small, and desirable thirst brought about for a few days now by the representation of a certain table - half made of poached eggs, half of stone - meant to be hung at the top and within the shaking leaves of a pair of poplars that I have contemplated last week in the forest of Ermenonville. The table in question would be intended to "cool down slowly" in the late-afternoon breeze, because the half made of poached eggs should be almost boiling when the table is hung. While it cools down, I myself, adorned with the renowned cape you are well acquainted with, would hurry, very excited and moved, down the staircase leading to the damp caves of the mill . . . , etc. You know well enough, my dear friend, and as well as I do, without my having to give you more details concerning the rest of this daydream, you know the light and incomparable coolness and the fine subtleties of the cellar down which, under these circumstances, I had just gone; the light coolness and subtleties, they too, caused, naturally, by this table, half of which is made of a poached egg, that, as it is known and agreed,
250 + SURREALIST DOCTRINE AND ITS SUBVERSION remains up above in order to cool down, in spite of the little and fine warnith of the last rays of the sun illuminating, when I have finished descending into the cellar, only the leaves rustling at the tops of the poplars, where, as we have repeated often enough, slowly cooling down, remains hanging the well-known and much-desired table that is half made of stone, half of a poached egg. But you know well enough, my dear Breton, and as well as I do, that my solitude becomes huge and incurable the moment when, having arrived voluptuously parched at the cellar, I suddenly think with a beating heart of Napoleon at the head of his army, in the Russian campaign, the horses with all their regulation straps in this snow of light and fine thirst" that covers the landscape the "way" Meissonier painted it in a well-known and immortal picture, "' with that finesse of academic technique of his that seems to me at the moment as the most complicated, intelligent and extrapictorial means to be utilized for the coming deliriums of irrational exactitude, toward which Surrealism seems to me to be immediately heading. It is because of that solitude in upholding similar opinions - opinions that only Gala copes with, since she has just proved to me, once again and in what concerns Meissonier, by means of an astonishing photographic find, the constant harmony of our thought that continues arithin the workings of objective chance even in dreams - it is because of that solitude, I repeat. that I can't help placing this academic finesse, at least "polemically," in our midst. All the ambiguity seems to me to have come from confusing two decisive phenomena, which I am simply going to place separately. I believe, my dear friend Breton (and please excuse the excessively scholarly tone of what follows), I believe that all that has been made and all that could be made at the present time, that shows itself to be fine, substantial, intelligent, and truly prodigious, stems - as it is known and agreed upon, even when one refuses to know or agree on this - from the two great phenomena of genius in the full sense of the word that are named Pablo Picasso and Giorgio de Chirico, and that these two phenomena, as we are going to see right away with the finest and most substantial clarity, lead to things that are phenomenally different, although this does not exclude the notion of subtlety and even the most substantial subtlety in the makeup of the difference under consideration, that, to sum it up and express it in the most substantial and subtle manner, would be nothing less than a "finely and substantially phenomenal" difference. 1. Picasso, as everyone knows, revolutionizes the "means of expression" in an amazing and sensational manner. The phenomenally and eminently experimental value of Cubism and everything else that Picasso has done, goes completely unnoticed. Far from continuing these experiments in the most scientific manner, an "experimental phenomenon" of
CHER BRETON (LETTER TO ANDRÉ BRETON) " 251 this kind, as we know, was obscured, speedily and with great zeal, by the mean and smug bureaucrats of aesthetics and pseudo-good-taste, who have reduced Cubism to its current level of - sickening orchestration, the apogee of comfort, frank French premeditation. Is Léger a Cubist? To go on, the living continuation of Cubism should then be sought, not among the Cubists, but, on the contrary, it could be seen in Picasso himself and among artists such as Duchamp, Miró, Tanguy, Giacometti, Arp. As we shall see, this process leads partially and concurrently to discoveries that are specifically Surrealist, on which I would not dwell, regarding the present state of the "object" and the "current concerns in relation to objects." The object is in fact born of the sort of pictures where one would have already encountered its embryonic presence. All these larval newsprints will not afterwards do other than live, develop, and grow in the very entrails of the picture. They are transformed into all kinds of new forms of intrauterine growth. The simple plastic materials of the beginning - newsprints, windowpane paper, crinkled paper, sand, string, pieces of lining, etc. - acquire a concrete expression that is increasingly identifiable and voluminous as their presence, more and more intrusive and exclusive, is exerted to the detriment of the imminently threatened picture itself, to the point of absorbing and devouring it completely. The picture is progressively reduced to a minimum. It hardly survives unless as an umbilical cord, and as long as it is to support the many props, ingredients, objects to which it has just given birth. One can then make out real stones, real shoes. All these objects and ingredients which, at the beginning of the papier collé, closely adhered to the picture, were now increasingly hanging from it in an independent, even loose, manner, getting to be less and less stable, less and less stuck. We are already at the point where the shoes and the stones dangle from the picture by a string. One perceives then that the picture has had it, that it is ready to give up the rest of its life, that its life is hanging by a thread, that the object is hanging by a thread; the object physically drops from the picture and begins its prenatal life out of it. The prenatal life of the Surrealist object is our speciality, and, as you know as well as I do, following the stages of anthropomorphism, of symbolic functioning, cannibalism, etc., one is led at present to the possibility of the "lyrical, irrational and acute use of actual and concrete objects," and this, my dear friend Breton, leads us at once, and there is no other way about it, to the opera, to the coming and grandiose actuality of the opera, that is none other, and you know it as well as I do, than the irrational and acute use of the objects and  ..ERR, COD:1..
252 + SURREALIST DOCTRINE AND ITS SUBVERSION possible for us today the true manifestation of vital "acts-objects" of the most demented kind, enabling you to experience in its most complete form the dynamic "concrete irrationality" of the authentic "modern and Surrealist hysteria." Everything points to the advent of the great age of opera that should wipe out almost completely the cinema in the days to come. I have just seen etchings by Picasso that could already be sung in their entirety and also flung at each other's head. Of course, the helmet invented by Sade for the purpose of amplifying and converting the screams of pain of the victims into great bellowing of cattle, seems to govern what the Surrealists could make of the "speech-song", although the "incredible" subjects - that are communicable only by a concrete paroxysm - of the new handmaade color photography- to which painting should turn, "still" persist in an immense Böcklinian silence.2

Chirico "does not disrupt the means of expression." He retains all the essential academic conventions: illumination, chiaroscuro, perspective, etc. Heir to Böcklin and to imaginative painting in general. Its sensational revolutionizes anecdote as well as subject in the way and conditions that are unique to the Surrealist revolution in the imaginative domain. Max Ernst. in his collages, continues experimentally his poetic researches along the same route. In his "painting a-ith subjects," which is par excellence a form derived from Chirico, the intensification of the concrete seems to be a primary- requirement for communicating the new and infinite "delirious subjects" presenting themselves to us for the least approximate and the most rigorous rendering." At this point, my dear Breton, I can do no more than recall one midday meal this spring at Port-Lligat. It had to do with the year's first new beans. soft and delicate beans seasoned with bay leaf and chocolate, etc. It has to do with a full-bodied dish and this full-bodied dish eaten at Port-Lligat. at this moment of the year, a moment of objective hyperacuteness. of complete atmospheric transparency, with a small fine sun and Gala's naked and cold buttocks next to me, this dish became one of the most important things that could be in the world, one of the things created solely for people who, like Gala and myself. have one of these sorts of sicknesses not worth talking about. It had to do with a specially instantaneous moment of luminous transition; of attitudes whose least circumstantial aspects were unreconstructable; of unstable, objective, and illusionistic subtleties. Behind us, a person with a soft, hideously developed skull supported by a forked olive branch, was standing motionless enjoying the fresh air, a handkerchief between his teeth, a soft bean reflected in each one of his limpid pupils.7'2 Could I, my dear Breton, insist any further on the fact that in this case "too" Meissonier ...
LATEST MODES OF INTELLECTUAL STIMULATION + 253 With my unqualified Surrealist devotion, I remain, Your Salvador Dalí "Cher Breton (Lettre à André Breton)." Paris: Galerie Pierre Colle (Exhibition catalogue, 1933) The Latest Modes of Intellectual Stimulation for the Summer of 1934 How to become anachronistic? I have already explained somewhere that "anachronism" - this word destined to take on a meaning that is more and more ambitious and that, in my opinion, contains all by itself the whole sense of intellectual danger - anachronism, I say, would be none other than the most exhibitionist embodiment of the "delirious concrete" of every age, that goes out of fashion in such a truculent and weighty way that it appears to us right away (a slight hindsight will do) in the light of the "sensational evrai,agant," with the shrill characteristics of the "unprecedented," the "phenomenal," the "impossible blindness." - But what do we Surrealists look for and appreciate the most, if not these characteristics of the "unprecedented," the "phenomenal," the "blindl3- impossible," and what is there to haunt us with furor if not that which is the most ephemeral and instantaneous in the "sensational e.vtravagartt"? Anachronism is the single "imaginative constant" capable of perpetual "traumatic renewal," thanks to which it becomes possible to snatch raw and living lumps from that hard and extremely thick thing which is the sentimental fog from which are formed the very cheeks of memory." - "Anachronism" is always a "sentimental cataclysm" sparkling with the ulterior motives of a "new skin." Far from being the unusable, so-called "stuffed thing," considered inoffensive by the intellectual pseudoexperience which ironically disposes of it in the "storehouse of the junk of the ages," "anachronism" is, on the contrary, a real and living thing, a thing having flesh and bones. "Anachronism" is a profoundly sanguinary thing, profoundly biological, and authentically spectral, for which, as you all know from your own life experience, it would be enough to surprise us in a moment of sentimental distraction in order to leave in our flesh and our memories a mark of the real bites of poetry, and in order to rip out from us, with the slashing claw of anxiety, one of the most nutritious pieces of our intellectual anatomy, to the point of exposing out in the open the frightening white of the bare bone of our own death." And I can assure you that when a thing runs you through to the bone with such savage swiftness,
one might well think of sudden imaginative voracities; also tell yourselves again that such shocks imparted by pain must assuredly reach the finest and deepest roots of the human mind. Outside the grandiose and extraswift "anachronisms" there is the thing the aesthetes call beauty; it is always there, unchanging, never going out of fashion, always the same, thoroughly identical to itself, thoroughly in good repair, thoroughly abstract, thoroughly turned out; it is eternal; it provokes, as Ozenfant rightly says, an "uplifting feeling"; it is thoroughly pantheistic, thoroughly and comfortably Catholic, it is there. They, the Surrealists, are elsewhere. They have known for a long time that behind the "uplifting feeling," behind the "flying," there is simply the phenomenon of erection, and the erection itself is elsewhere too."

If you wish to "keep yourself anachronously" as much as it is possible and desirable, follow closely Salvador Dalí's ideas and systems, some of which are the following attraction. PHILOSOPHICAL PROVOCATIONS Paranoia: Delirium of interpretation comprising a systematic structure. Paranoiac-Critical Activity: Spontaneous method of irrational knowledge based on the critical and systematic objectification of delirious associations and interpretations. Experimental example of the "paranoiac-critical" activity: The Tragic A7vth of Millet's G Angélus by Salvador Dalí, a document of a definite usefulness for a forthcoming "Philosophy of Psychopathology." Painting: "Photography" done by hand and in colors of the "concrete irrationality" and of the imaginative world in general. Sculpture: Molding done by hand of the "concrete irrationality" and of the imaginative world in general. Fashion. Makeup. Hairstyle: The tragic sadomasochistic anachronisms of Art Nouveau costumes update the approach of superexhibitionist spectral costumes: blood-red make-up under the armpits, between the toes; mouths bleached in light gray; anamorphic hairstyles." Conical anamorphosis: Flat reconstitution of the deformation reflected in a very smooth cone. The best examples date to the 1900 period."
LATEST MODES OF INTELLECTUAL STIMULATION " 255 Psychic anamorphosis: Instantaneous reconstitution of desire deformed through its refraction by a cycle of memories. Example: Instantaneous reconstruction of the desire of thirst deformed through its refraction in a cycle of masochistic memories. PLATES WITHOUT THE PLATS DU JOUR Herb omelettes tenderly crushed by the weight of "Douros", the silver coin is slightly soiled by the yellow omelette juice, and this turns it into a gold-colored Douro," with all the intrauterine consequences that can be assumed. There is nothing better to eat than a gold-colored Douro. And also the omelettes are good and pretty to look at as they slip on inclined frosted surfaces; they all carry, of course, a Douro on their back, and this transforms them into "aerodynamic" omelettes. The absence for the moment of the fried eggs without the pan 82 is justified well enough by the flavor of the omelettes. Cinema: In what concerns cinema, one will develop a wholly Platonic taste for a certain monotonous and persuasive baseness, preferably, the films of "exhibitionistic tenors with dribbling tongues and dazzling teeth," of the Jan Kiepura type." There will also be a great updating of regional costumes and dances," a new Tyrolean spirit on the screen. Every good film will include "typical visions" alternating with the play of good tenors. All films reworking the Barber of Seville theme will be on principle desirable. GALA AND MYSELF The most spectral anachronism of this summer will be that of Gala and myself, wearing a red "barretine,"s' near the large fossil rotting donkey of Cape Creus. etc. "Derniers anodes d'excitation intellectuelle pour l'été 1934," Documents 34: no. spécialIntervention surréaliste (Paris) nouvelle série 1 (June 1934): 33-5
COMMENTARY ON THE TEXTS "215 this point and given to the essay as a whole, is not as gratuitous as Dali would have us believe. This "new geometry of thought," extolled by Dali in "The Sanitary Goat," became, a few years later, a necessary condition for the element of systematic interpretation inherent in the paranoiac process. The latter aspect of the paranoiac phenomenon had grown in significance, together with Dah's increasing awareness of the new role to be fulfilled by paranoia-criticism vis-à-vis the Surrealist.

AND ITS SUBVERSION New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View

86 Antagonism between passive states (dream, psychic automatism) and systematized active states. - Experimental relevance of automatism. - From irrationality as a general aspiration born of the critical experience of automatism to the pre-paranoiac concrete irrationality. - Affirmation of the productive principle of action-intervention of dreams in real life against the contemplative attitude of poetic escape. - Reminder of the "Principle of Verification" formulated by Breton at the time of the major invention of "dream objects." - The Paranoiac mechanism bears out the dialectical value of Surrealist activity in the domains of automatism and dream. - It illustrates and fulfills in a tangible and material way the "principle of verification" of delirious contents (far from the coercive regressions that the "systematic" presence might detect in keeping with the notion of "reasoning madness."). - The paranoiac phenomenon, contrary to the general ideas of constitutionalist theories, would be in itself already a systematized delirium. - The paranoiac phenomenon, by virtue of its strength and authority, and its characteristics of productivity, permanence, and growth, all inherent in the systematic fact, would prominently objectify the integration of all the basic dynamic notions of "process" in the "dialectical delirium" of Surrealism. From the still uncertain beginnings in 1929 of La Femme visible," I predicted that "the moment is drawing near when, by a thought process of a paranoiac and active character, it would be possible (simultaneously with automatism and other passive states) to systematize confusion and thereby contribute to a total discrediting of the world of reality." The "poetic drama" of Surrealism had lain for me at that moment in the antagonism (calling for a dialectical conciliation) of two types of confusion that had been implicitly predicted in that declaration: on the one hand, the passive confusion of automatism; on the other hand, the active and systematic confusion illustrated by the paranoiac phenomenon.
PARANOIAC PHENOMENON FROM THE SURREALIST POINT OF VIEW

... One could not insist too much on the extreme revolutionary value of automatism and the major importance of automatic and Surrealist texts. The hour of such experiments, far from having passed, may seem more current than ever at this moment when parallel possibilities are presented to us, resulting from the awareness we might have of the most highly developed manifestations of passive states and of the necessity for a vital communication between the two experimental principles that appeared to us above as being contradictory. Following the joint intellectual actions to which Dada, under a great charge of sthenic emotion, laid claim under the mechanical form of a program of a reactional attitude (comprising, in truth, an intuition of almost all of the principal things to come), the assimilation of automatism by the Surrealists does away with any possibility of adopting an "attitude," what would necessarily be incompatible with their passivity, with their unreserved capitulation in the face of the very fact of the real and involuntary functioning of thought; this capitulation to automatism, this total submission to thought outside any coercive control, cannot fail to appear, more so every day, as the most sensational attempt of all time with a view to attaining freedom of the mind. In a more coherent, and, consequently, more serious way than by the simple intuition of things to come that has just been mentioned, automatism exceeds and liberates, within the strict limits of the psychic phenomenou, the latent aspirations on which Dada imposed as a constraint the mechanical reactions of the latest "intellectual" positions and attitudes. It is in the very flow, the most involuntary flow of thought, and outside of any poetic "obligation," that the faith in demoralization is going to blend as a matter of fact with the neutral, voracious and authoritarian hierarchies of scientific documents. Authority will not fail to be officially known by the piss-colored trepanning of the mean principle of contradiction; by the bell-shaped fine erosion of a withered and legless electrical old Breton hag suffering from a cold, spouting the shitty overand-done-with nostalgias of spatial and temporal localizing; by the general drip-nunnery;" by the light snot of shit-molded soft and pitiful "causality," similar to a miserable watch made of ashes mixed with food that is hurled, together aTitle the said snot, out of one of the nostrils of a mean., smug, and meditative bureaucrat, following the clipped and asphyxiating cough and the noisy convulsions of the accidental and mechanical breathlessness provoked by bad swallowing, occurring at the mediocre ending of a solitary meal finished without conviction under the well-advanced light of a summer evening filtering iridescently through the timid and convalescent colored windows - with their motif of storks
SURREALIST DOCTRINE AND ITS SUBVERSION dressed like nurses - of the empty room of a grandiose, modest, and perpendicular restaurant. Considering the pathetic state in which we find the basic notions of logical thought, we should expect the remains of the mechanical defense bases of the decrepit categories of reasoning to equally suffer from that high and sovereign, involuntary and generous depreciation that, with an irrevocable look, floods fruitfully the reassuring and comfortable grounds of aesthetics and morality. After the complete submergence of abstract censorship by the very inactivity of liberation, how could one still take into consideration the obvious bad faith of mechanistic generations claiming the unavoidable limitation of productivity, as well as of the unchanging internal coherence inherent in the automatic results? How could one agree to weighing the alleged shortcomings of an automatic process and its minor disadvantages against the real havoc it creates in thought - a phenomenon that manifests itself against all the coercive hierarchies of the practical-rational world, all the rotten clandestine and transferential "combinings" of desire in the villainous domain of aesthetics, all the agents provocateurs, in short, of realist thought? How can one hesitate, I ask you, in choosing between, on the one hand, all that complicity in intellectual blackmail, all that police of the mind, which is discounted, actually and from the materialistic point of view, by the experience of Surrealist writing, and, on the other, the disadvantage (that seems to its to Ire of a rather artistic nature!), constituted, in the first place, by the presence in the setting up of this phenomenon of a measure of stiltenic feeling that automatism will summon up, in the pathological functioning of thought, in order to make up for the poverty and deficiency of the latter. and, secondly, by the presence of the wretched (but still striking when considered from the angle of disillusion) seeds of stereotypy? These are, nevertheless, as we have already suggested, the kind of objections still aimed at placing Surrealism in the sphere of obscurantism and the death of the artistic phenomenon. They themselves are a clear proof of this analytical shortsightedness, which leads to viewing automatism as an end in itself, fixed, considered to be an abstract entity, feeding on its own ashes, without communication with the real, instead of conferring on it its true meaning, which requires the integration in its own life of a set of phenomena that are connected and in communication with their relative and conditioned becoming, which constitutes the concrete dialectical essence of their powers of cognitive possession. The general irrationality that emerges from the delirious aspect of dreams and automatic productions, joined with the growing coherence that these show as their symbolic interpretation tends to become more perfectly synchronous with critical activity, leads us, for lyrical needs, to the exacerbated reduction to the concrete of what had been clarified.
PARANOIAC PHENOMENON FROM THE SURREALIST POINT OF VIEW + 259 enough to us, in order for us to release from these alleged deliriums of obsessive exactness the notion of concrete irrationality. On the specifically poetic plane, concrete irrationality, pet more than a serious, and even breathtaking, predisposition of the human mind, appears to us as one, of these "incurable lyrical contagions" that, in their catastrophic spread, reveal all the striking stigmas of a true vice of the intelligence. Once it is rendered virulent by the inexperienced complacency that it finds in the "general," delirious, and irrational aspect of the automatic productions and dreams, whose speed of reduction to the concrete cannot but disappoint us and instantly provoke spontaneous aggravations and complications (in which we cannot fail to recognize the larval presence of the systematic fact), the "concrete irrationality" will emerge in the imagination, and this, as might be expected, with the same frequency in which the various phantasms organize themselves from all sides as soon as there is the awareness of a new erotic desire. Again, in this connection, I will point out, to prevent any futile alarm regarding an alleged claim of alpine" notions of "directed thought," that the presence identified above of the systematic fact involves no coercion whatsoever of thought exerted by any a posteriori intervention of a system or reasoning. On the contrary, as this takes place for the paranoiac phenomenon, which is consubstantial with the systematic fact, one should regard the system as a consequence of the very development of the delirious ideas, with these ideas, delirious at the moment in which they occur, appearing as being already systematized. In contrast to the new coercive and reasoned interventions, which are likely to presuppose another intervention altogether of the idea of systematization in the delirious contents, consideration of the paranoiac mechanism as a force and power acting at the very foundation of the phenomenon of personality, of its "homogeneous," "total," "unexpected" character, of its characteristics of "permanence," "growth," and "productivity," which are inherent in the systematic fact, all these are only corroborated in a rigorous manner on reading Jacques Lacan's admirable thesis: "On Paranoiac Psychosis and Its Relations with the Personality." It is due to this thesis that we have, for the first time, a homogeneous and complete idea of the phenomenon, outside the mechanistic wretchedness with which current psychiatry is bogged down. Its author protests especially against the general ideas of constitutionalist theories touching on abstraction, according to which the systematization is put together after the fact, due to the development of very vague constitutional factors, and this contributes to the creation of the crude ambiguities of the "reasoning madness." This last notion, in doing away with the concrete and truly phenomenological essence of the problem, again, by its static essence, puts into high relief all the dazzling dialectical signification of the
260 + SURREALIST DOCTRINE AND ITS SUBVERSION

noiac process, which cannot fail on this occasion to appear to us as eminently exemplary. Lacan's work perfectly accounts for the objective and "communicable" hyperacuteness of the phenomenon, thanks to which the delirium assumes a tangible character that cannot be contradicted, and that situates it at the very antipodes of the stereotypy of automatism and dream. Far from constituting a passive element, as are the latter, propitious for interpretation and suitable for intervention, the paranoiac delirium already constitutes in itself a form of interpretation. It is precisely this active element born of the "systematic presence" that, beyond general considerations that precede, intervenes as a principle of that contradiction in which resides for me the poetic drama of Surrealism. This contradiction cannot find its dialectical conciliation any better than in the new ideas about paranoia that come to light, according to which the delirium would suddenly appear fully stisetetizecl.°) No immediate example seems to me as persuasive, as capable of illustrating the "abrupt" and "reactional" character of the phenomenon, the "profound change of the object." the simultaneous presence of the systematic, associative fact, the implicit interpretation, the objective communicability, etc., than the delirious image of the "Paranoiac Face" reproduced in the fourth issue of Le Surréaliste au service de la Réolution." The "real persistence of the paranoiac delirious image," its "inter,entrig and intelpretatit"e cohesion," also strikingly exhibit their flagrant opposition to the "deletion during waking of the oneiric image," its "dissociatire condensation," its "s.-rnbolic passir"itv that lends itself precisely to irrtet-wetatire intervention." But the Surrealist critical activity had lucidly transcended the taxmatism created by that antagonism through the voluntary aspiration for categorical and .intuitive principles felt to be a necessity and exhibiting a character of progressive urgency. In spite of the mechanical difficulties of apparent inconsistency or contradiction, resulting from the very inertia of compensatory disequilibrirun, the -hole critical concern of the Surrealists is intended. outside airy easy paradox, precisely to make the most of dream, as well as all passive states and automatism. on the very plane of "action," and have them intervene, -interpretatively" in particular, in reality. in life. This critical concern has never striven to apply itself other than effectively: in a material, recognizable, and most physically tangible way, for want of which dream and automatism could riot take on any meaning other than that of smug idealist escapes, an entertaining and harmless resource for the comfortable care of the skeptical gaiety of select poets. Figure 8. (Facing page) Full-page photographic layout in Alinotarrre (Paris) 1, June 1933.
SURREALIST DOCTRINE AND ITS SUBVERSION

Surrealism, which, from its beginnings, had overcome the mechanistic materialism and stuck to a relativistic and wholly-provisional idealism, has never disregarded the urgency of systematic principles of action, which are more or less the product of the "principle of verification" stated by Breton in the most lucid and prophetic moment of Surrealism. Coinciding, one recalls, with the major invention of dream objects, this is the proposal of constructing - for the purpose of faithful verification, in the most "approximate" manner possible - delirious objects meant to be put into circulation, in other words, to intervene, to get into extensive and daily-clashes with life's other objects, in the broad daylight of reality-. The paranoiac mechanism cannot but appear to us, from the specifically Surrealist point of view adopted by us, as proof of the dialectical value of this principle of verification, through which the very element of delirium goes in actual fact into the tangible domain of action, as the guarantor of the sensational victory of Surrealist activity in the domain of automatism acid dream. The precious stories that disappear upon waking, and that had been cunningly "kept" and "arranged" in dream as evidence for the existence of the "desired land of treasures" to which there had been access, retain in the paranoiac delirium - and, after its extinction under even-body's stapedred look - the exact weight corresponding to their rollane and the delirious concretion of their most physical hirinious contours. The_1_ are "in reality. " "Interprétation paranoïaque-critique de l'image obsédante `L'Angélus de Millet: Prologue: Nouvelles considérations générale sur le mécanisme du phénomène paranoïaque du point de vue surréaliste." Alinotaure (Paris) 1 (Dune 1933): b5-7

THE WATER IN WHICH WE SWIM

It is known that the sensational and brilliant progress made by the particular sciences. 97 which are the glory- and honor of the "space."
THE CONQUEST OF THE IRRATIONAL " 263 time in which we live, comprises, on the one hand, the crisis and the overwhelming disrepute of "logical intuition," and, on the other, the consideration of irrational factors and hierarchies as new positive and specifically productive values. Everyone will recall that logical and pure intuition - pure intuition, I repeat - good, pure and very handy, in all the particular houses of the particular sciences, carried for a long time in its belly an illegitimate son who was nothing less than that of physics proper. and that this son, in the age of Maxwell and Faraday," was already appreciably heavy with that unequivocal persuasion and with that force of personal gravity that left no place for any doubt concerning the Newtonian paternity of the child. It is by this downward slope and through the force of gravity of these circumstances that pure intuition, successively shown the door in all houses of the particular sciences, has ended up nowadays by becoming pure prostitution, for we see her surrendering her last charms and her last turbulences in the brothel of the artistic and literary world." It is under these cultural circumstances that our contemporaries, systematically cretinized by machinism and by an architecture of selfpunishment, by bureaucratic psychological congratulations, by ideological disorder and by privation of the imagination, and by all kinds of paternal affective hungers, seek in vain to bite into the senile and triumphant softness of the plump, atavistic, tender, militaristic, and territorial back of any Hitlerian nursemaid," in order to be able at long last to commune, in some form or another, with the totemic consecrated host that has just been taken away from under their very noses, which, as is known and understood, was none other than the spiritual and symbolic nourishment that Catholicism had offered throughout the centuries for the appeasement of the cannibalistic frenzy of moral and irrational hungers. For, in fact. the irrational hunger of our contemporaries is placed before a cultural dining table on which are found only, on the one hand, the cold and insubstantial leftovers of art and literature, and, on the other, the blazing analytical precisions of the particular sciences, which are incapable, for the moment, of a nutritive synthesis because of their immoderate extension and specialization, and that are, in all events, wholly unassimilable apart from speculative cannibalisms. It is from all this that the colossal nutritive and cultural responsibility of Surrealism is born, a responsibility that is becoming more and more objective, pervasive and exclusivist with each new cataclysm of collective starvations, a-ith each new gluttonous, glutinous, ignominious, and sublime snap of the terrible jaw of the masses into the congested, bloody and supremely biological cutlet which is that of politics. It is under these circumstances that Salvador Dalí, with the precise apparatus of paranoiac-critical activity in his hand, and less willing than
SURREALIST DOCTRINE AND ITS SUBVERSION ever to desert his intransigent cultural post, has for a long time been proposing that one might try and eat the Surrealists too. for we Surrealists are the kind of good-quality, decadent, stimulating, extravagant, and ambivalent food, which, with the utmost tact and in the most intelligent way in the world., proves suitable for the gamey. paradoxical and succulently truculent state that is proper to, and characteristic of, the climate of ideological and moral confusion in which we have the honor and pleasure to live at this time. For we Surrealists, as you would be persuaded by paying even the slightest attention to us, we are not quite artists, nor are we exactly true men of science; we are the caviar, and caviar, believe me, is the very extravagance and intelligence of taste, above all in concrete moments like the present ones when the irrational hunger, of which I am speaking to you. although boundless, impatient. and imperialist. finds itself so exasperated by the salivary expectations of the waiting, that, in order to arrive progressively at its imminent glorious conquests, it needs swallow, to begin with. the fine, intoxicating, and dialectical grape of caviar., without which the thick and stuffy food of the imminent ideologies would threaten to paralyze right from the start the vital and philosophical furor of the belly of history. For. if caviar is' the life experience of the sturgeon. it is also that of the Surrealists, because, similarly to it, we are carnivorous fish that swim, as I have already suggested, between two bodies of water."' the cold water of art and the warm water of science, and it is precisely in this temperature and swimming against the current that the experience of our life and of our fecundation reaches that confused depth, that irrational and moral hyperlucidity. attainable only in that climate of Neronian osmosis created by the living and continuous fusion of the sole's thickness and the crowned warmth, of the satisfaction and circumcision of the sole and the tole, of territorial ambivalence and agricultural patience, of acute collectivism and visors supported by the white letters on the banks of au old billiard and the white's letters on the bands of the old pillager, 102 of all kinds of tepid and dermatological elements that are, in short, the coexisting characteristic elements presiding over the notion of the "imponderable," a simulacrum-notion universally recognized merely in order to serve as epithet for the elusive taste of caviar, as well as a simulacruinnotion that already conceals the timid and gustatory- germs of concrete irrationality-, which. being none other than the apotheosis and paroxysm of this objective imponderable, formed by the exactitude and the divisionist precision of the imagination's very caviar, will constitute in an exclusivist. and, to top it all, philosophical fashion the terribly demoralizing and terribly complicated result of my experiences and inventions in the pictorial domain.
of painting, do not understand the meaning of my paintings does not indicate that these paintings have no meaning: on the contrary, their meaning is so deep, complex, coherent, involuntary, that it escapes the simple analysis of logical intuition. For my paintings to be reduced to the level of common language, in order for them to be explained, they should be submitted to special analyses, preferably with a scientific rigor that should be the most ambitiously objective possible. Any explanation appears, then, a posteriori, once the painting already exists as a phenomenon. My whole ambition in the pictorial domain is to materialize the images of concrete irrationality with the most imperialistic furor of precision. so that the world of imagination and concrete irrationality may be of the same objective clearness, of the same consistency, of the same durability, of the same persuasive, cognoscitive and communicable thickness as that of the external world of phenomenal reality. The important thing is what one wishes to communicate: the concrete irrational subject. The means of pictorial expression are placed at the service of this subject. The illusionism of the most despicably go-getting and irresistible imitative art, the skillful tricks of paralyzing trompe-l'oeil, the most analytically narrative and discredited academicism, all these can become sublime hierarchies of thought at the approach of the new exactitudes of concrete irrationality, as the images of concrete irrationality draw nearer to the phenomenally real, with the corresponding means of expression approaching those of the great realist painting - Velázquez and Vermeer of Delft - in order to paint realistically according to irrational thought, according to the unknown imagination. Instantaneous color photography done by hand of the superfine, extravagant, extrapolastic, extrapolitorial, unexplored, superpictorial, superplastic, deceptive, hypernormal. feeble images of concrete irrationality - images that are provisionally unexplainable and irreducible by systems of logical intuition or by rational mechanisms. The images of concrete irrationality thus are authentically unknown images. Surrealism offers in its first period specific methods for
margin of Surrealism. The new delirious images of concrete irrationality tend toward their physical and real "possibility": they go beyond the realm of psychoanalyzable phantasms and "virtual" representations. They present the evolutive and productive characteristics of the systematic fact. Eluard and Breton's attempts at simulation, Breton's recent object-poems, René Magritte's latest images, the "method" of Picasso's latest sculptures, Salvador Dali's theoretical and pictorial activity, etc. prove the need for concrete materialization in everyday reality, this moral and systematic condition of asserting. objectively and on the level of the real, the delirious world unknown to our rational experiences. Contrary to the remembrance of dreaming and the virtual and impossible images of purely receptive states, "that one could only relate," there are the physical facts of "objective" irrationality with which one already can injure oneself. It was in 1929 that Salvador Dali turned his attention to the internal mechanisms of the paranoiac phenomena, envisaging the possibility of an experimental method based on the unexpected power of the systematic associations that are peculiar to paranoia; this method was to become afterwards the delirious-critical synthesis that bears the name
THE CONQUEST OF THE IRRATIONAL + 267 of "Paranoiac-Critical Activity."

Paranoia: delirium of interpretative association entailing a systematic structure - Paranoiac-Critical Activity. Spontaneous method of irrational knowledge based on the interpretative-critical association of delirious phenomena. The presence of the active and systematic elements peculiar to paranoia guarantees the evolutive and productive character that is peculiar to the Paranoiac-Critical Activity. The presence of active and systematic elements does not imply the notion of voluntarily directed thought, nor any intellectual compromise, for, as we know, the active and systematic structure in paranoia is consubstantial with the delirious phenomenon itself - any delirious phenomenon having a paranoid character, even one that is instantaneous and sudden, already entails the systematic structure "in its entirety" and only becomes objectified a posteriori by the critical intervention. The critical activity intervenes uniquely as a liquid developer of images, associations, coherences, and finesse, which are systematic, weighty and already in existence at the moment in which the delirious instantaneity occurs, and which, for the time being at that degree of tangible reality, only Paranoiac-Critical Activity allows to return to objective light. Paranoiac-Critical Activity is an organizing and productive force of objective chance." Paranoiac-Critical Activity no longer considers the Surrealist phenomena and images in isolation, but, on the contrary, in a coherent whole of systematic and significant relations. Contrary to the passive, disinterested, contemplative, and aesthetic attitude vis-à-vis irrational phenomena, there is the active, systematic, organizing, cognoscitive attitude, when these same phenomena are considered to be associative, partial, and significant events in the true domain of our immediate and practical life experience. Our concern is with the systematic-interpretative organization of sensational Surrealist experimental material which is scattered and narcissistic. In fact, the Surrealist events during the course of a day: nocturnal pollution, false memory, dreams, daydreaming, the concrete transforimation of the nocturnal phosphene into a hypnagogic image, or of the waking phosphene into an objective image, the nutritive whim, intrauterine claims, anamorphic hysteria, deliberate retention of urine, involuntary retention of insomnia, the fortuitous image of exclusivist exhibitionism, parapraxis, the delirious address, the regional sneeze, the anal wheelbarrow, the minor error, the Lilliputian malaise, the supernormal physiological state, the picture one stops painting, that which one does paint, the territorial ringing of the telephone, the "upsetting image," etc., etc., all these things, I say, and a thousand other instantaneous or successive solicitations, revealing a minimum of irrational intentionality, or, on the contrary, a minimum of suspect phenomenal nullity, are associated, by the mechanisms of the precise apparatus of Paranoiac-Critical Activity,
SURREALIST DOCTRINE AND ITS SUBVERSION in an indestructible
delirious-interpretative system of political problems, paralytic images,
questions that are more or less mammalian. playing the role of the
obsessive idea. Paranoiac-Critical Activity organizes and objectifies in
an exclusivist manner the unlimited and unknown possibilities of
systematic associations of subjective and objective phenomena appearing
to us as irrational solicitations, solely by means of the obsessive
idea. Paranoiac-Critical Activity reveals by this method new and
objective "meanings" of the irrational, and it makes the very world of
delirium pass tangibly to the level of reality. Paranoiac phenomena: the
well-known images of double figuration-theoretically and practically the
figuration may be multiplied - everything depends on the paranoiac
capacity of the author. The basis of associative mechanisms and the
renewal of obsessive ideas make possible. as is the case in a recent
picture by Salvador Dah, the presentation. in the course of its
elaboration. of six. simultaneous images, none of which being subjected
to the least figurative deformation - torso of an athlete, lion's head.
genera I's head, horse, bust of a shepherdess. skull.' Different viewers
see in this picture different images. it goes without saying that the
realization is scrupulously realistic. An example of paranoiac-critical
activity: Salvador Dalfys next book, The Tragic Ahvth of A7illet's L
Angéhis. "R in which the so-called method of Paranoiac-Critical Activity
is applied to the delirious fact that constitutes the obsessional
character of Millet's L Angélas. The history of art is thus particularly
to be redone according to the method of "Paranoiac-Critical Activity".
following this method, paintings apparently as different as La Giocowla.
Niillet's L An,Plus. and Watteau's Embarkation for (,1°theia would
represent exactly the same subject" that is to say, would mean exactly
the same thing. THE ABJECTNESS AND MISERY OF ABSTRACTIONCREATION'"" The
flagrant lack of philosophical and general culture in the happy
propellers of the model of mental debility called abstract art, abstracioncreation, nonfigurative art, etc... is one of the most truly
sweet things from the point of view of the intellectual and "modern"
desolation of our era. Backward kantians,"" sticky with scatological
golden sections, they persevere in their desire to offer us, on the new
optimism of their art paper, the soup of abstract aesthetics" which
truly in reality is even worse than the kinds of cold, colossally sordid
vermicelli soups of :veo-Thornsrr,') near which not even the most
convulsively famished cats would desire to go. If for them forms and
colors have an aesthetic value of their own that
THE CONQUEST OF THE IRRATIONAL + 269 lies beyond their "representational value and their anecdotal meaning, how will they be able to resolve and explain the classical paranoiac image of double or simultaneous figuration, one that may offer with no difficulty a strictly imitative image, which is ineffective from their point of view, and at the same time, with no change, a viable and plastically rich image? Such is the case of the small ultra-anecdotal figurine of the bubbly little Negro boy, recumbent and in Meissonier's style, that, at the same time, when viewed vertically, turns out to be the very rich and even plastically succulent shadow of a Pompeian nose''= - very respectable because of its degree of abstraction-creation! Picasso's brilliant experiment only goes to prove to these abstraction-creation artists, moreover, the conditional, material, inevitable, and apotheosis character of biological and frenzied systems of the concrete object, in comparison with the physical and geometric precisions of aesthetic systems. For (permit me, since I feel inspired, to speak to you in verse): the biological and dynastic phenomenon which the Cubism of Picasso constitutes was the first great imaginative cannibalism surpassing the experimental ambitions of modern mathematical physics. Picasso's life will form a polemical basis not yet understood according to which physical psychology will open anew a gash of living flesh and obscurity in philosophy. For because of Picasso's anarchic and svsteiuatic
270 + SURREALIST DOCTRINE AND ITS SUBVERSION materialist thought we will be able to know — physically experimentally and with no need for "problematic" psychological innovations having the Kantian flavor of the "Gestaltists" — all the misery of localized and comfortable objects of conscience with their loose atoms and the infinite, and twofold perceptions."' For Picassos hypermaterialist thought proves that the race's cannibalism devours the -intellectual speciesthat the regional wine already moistens the familial fly in the pants of the . phenomenological mathematics of the future that there exist extra-psychological intermediary "strict figures" between the imaginative fat and the monetary idealisms between transfinite mathematics and sanguinary mathematics between the "structural" entity 14 of an "obsessive sole".
THE CONQUEST OF THE IRRATIONAL + 271 and the conduct of living beings in contact with "the obsessive sole" for the sole in question remains totally external to the understanding of the Gestalt theory since this theory of the strict figure and of the structure does not possess the physical means permitting analysis nor even the recording of human behavior vis-A-vis structures and figures appearing objectively as physically delirious for as far as I know there does not exist nowadays a physics of psychopathology a physics of paranoia a thing which could not be considered but as the experimental basis of the coming philosophy of psychopathology of the coming philosophy of the "paranoiac-critical" activity which one day I will attempt to envisage polemically
"SURREALIST DOCTRINE AND ITS SUBVERSION if I am in the mood and have the time. THE TEARS OF HERACLITUS There exists a perpetual and synchronic physical materialization of the great simulacra of thought in the sense in which Heraclitus understood it already when lie wept intelligently and shed hot tears on account of the self-modesty of nature." The Greeks achieved it, in their statuary, when, sculpting their psychological gods, they transformed man's dark and turbulent passions into clear, analytical, and carnal anatomies. Today, physics is the new geometry of thought; and. whereas space, as Heraclitus understood it, was for the Greeks simply a very reiuote abstraction, still inaccessible to the timid "three-dimensional continuum" that Descartes was to announce later on, nowadays space has become. as you well know, this physical thing that is terribly material. terribly personal and meaningful. that squeezes us all like real comedones. " Whereas the Greeks, as I have already argued above, materialized their psychology and their Euclidean feelings in the muscular, nostalgic, and divine clarity of their sculptors, Salvador Dalí. in 1935, no longer contents himself with serving you, out of this agonizing and colossal question of Einsteinian space-time, with anthropomorphism: lie does not content himself with serving you libidinous arithmetic out of it, he no longer contents himself, I repeat, with serving you flesh out of it: he serves you cheese out of it, for you may rest assured that Salvador Dalí's famous soft watches are nothing but the soft. extravagant. and solitary paranoiacritical Camembert of time and space. I should excuse myself, in conclusion, before the real hunger that, I suppose. does credit to my readers, for having begun this theoretical meal, which one might have expected to be savage and cannibalistic, with the civilized imponderable of caviar, finishing it with yet another imponderable, the even more intoxicating and deliquescent one of Camembert. Don't believe it, behind these two superfine simulacra of the imponderable hides, in better and better health from day to day. the well-knOwRn, sanguinary and irrational grilled cutlet that is going to eat us all. La Conquête ale l'irrationnel. Paris: Éditions surréalistes, 1935
Alillet (1963). This interpretation places a definite object at the core of the paranoiac process, a painting by Millet that ostensibly owed its unprecedented popularity, indeed, its universal appeal, to its piety, displayed by the couple of peasants, a man and a woman, who 273
274 + PARANOIAC-CRITICAL WRITINGS pause at sunset from their work in the field in order to pray, with the sound of the Angelus bells, so it would seem, coming from the distant church tower. It is Dalí's most sustained feat of paranoiac-critical elaboration — indeed, a unique example, purporting to be dated from the 1930s. of Dalí's method in its most ambitious, all-encompassing form. A few times in the course of the early 1930s, Dalí announced his intention of writing such an interpretation, but the book itself was published only in 1963. In the "Prologue" to the 1963 edition, Dali maintained that the manuscript was lost when he left Arcachon a few hours before the German occupation, and that he found it again in 1962 and decided to publish it "just as it was without touching a comina." This still does not account for the fact that publication was delayed until the time it got lost. However, we still might accept the manuscript as dating in part from the mid-1930s or toward the end of the decade, while some of its basic insights had been on Dalí's mind, in some form or another, before the middle of the decade. This is quite evident, for instance, in "Millet's Angélique," the "Preface to the exposition of his illustrations for Les Chants de Ril allowed held in Paris in 1934. The text focuses on one of the illustrations (Figure 9) in which the Angélic couple assume the form of Dalí's "specters." Dalí saw the couple as an embodiment of Lautréamont's aphorism concerning the fortuitous encounter on a dissecting table of a sewing machine and an umbrella, and, identifying the woman with the sewing machine, evoking the "cannibalistic virtue of its stitching needle, whose action becomes identified with the superfine perforation made by the praying mantis — emptying' its male." This notion is at the core of the more extended interpretation offered in the book-length study, but it is presented in the earlier essay in a manner that is far closer to that of the short "paranoiac-critical" texts of the mid-1930s (see what follows). The experimental application, scientific rigor, and hard core of theoretical thought that the Angélicus study at least lays claim to, seems, indeed, quite removed from anything else written by Dalí in the 1930s. and this might be yet another indication that the book was heavily rewritten closer to the tune of its publishing; Dalí began his book with a description of the initial delirious phenomenon, consisting of the sudden emergence in his mind of a clear visual image of Millet's Angélique, followed by descriptions of phenomena "generated around the obsessive image," which Dalí entitled "secondary" delirious phenomena.
COMMENTARY ON THE TEXTS p 275 These descriptions are followed in their turn by critical or "paranoiac-critical" considerations or interpretations of these phenomena. What is quite apparent right from the start is Dali's insistence on complete adherence to the theory, an attitude that is fully exemplified by the structuring of his material. Rather than begin by providing full background information - laying the subjective or psychological foundations, so to speak - Dali began with the initial delirious phenomenon, which already subsumes all the secondary delirious phenomena and, in fact, the whole interpretation. The critical activity itself - that is to say, the attempt to explain and "interpret" these phenomena - appears as a gloss or a commentary for a text describing the original phenomena, whether initial or secondary. Hence, the many repetitions that, although tedious enough, drive home the point that we are not dealing here with an interpretative phenomenon slowly evolving in time but, rather, with a slow revelation of a systematization "coexisting with the very core of delirious ideas and forming a consubstantial part of them. The delirious idea would appear to be carrying in itself the seeds and structure of the systematization." These secondary phenomena reveal the associations underlying the burst of the unsuspected drama, "hidden under the most hypocritical appearances in the world of the painting. There are several distinct threads that run through all these phenomena, many of which refer to childhood recollections, especially those associated with what Dali called "twilight atavisms," a concept "dialectically" combining the twilight with the "dawn of the world," as well as with the extinction of the flora and fauna of this epoch, which Dali associated mostly with the tertiary age. Insects, which figure prominently in a few of these deliriums (the meadow, the Museum of Natural History), also offer atavistic analogies. The sense of sexual aggression and violence gets its most potent expression in the daydream related to the Museum of Natural History and associated with the praying mantis, an insect whose "spectral attitude" placed the aggressive act perceived in the Angélaus under the banner of sexual cannibalism. Dali accordingly reconstructed the drama of the Angelus by pointing to three distinct phases, beginning with a moment of anticipation and immobility in which the woman - the mother - adopts the expectant pose of the praying mantis as a prelude to the cruel mating. The second phase is placed under the sign of the "erotic personality" of the wheelbarrow that, in its capacity
PICASSO'S SLIPPERS + 297 meticulous detail to the factors of "extinction," "monumental funerary feeling," the woman's active "immobility," the man's passive and annihilated one, and other circumstances and factors of "argumental ambiance," whose prodigious resolution in the painting, however oneiric, does not contribute with lesser power to the extraction, out of the insipid and stereotyped image of Millet's L'Angélus, of the maternal variant of the immense and horrifying myth of Saturn, of Abraham, of the Eternal Father with Jesus-Christ and of William Tell himself, all devouring their own sons. Le mythe tragique de l'Angélus de Millet: Interprétation 'paranoidaque critique. " Paris: Jean-Jacques Pauvert, 1963, pp. 17-23, 25-9, 37-41, 49-53, 79-89. Picasso's Slippers I shared Picasso a painting the ugliness of which had always seemed to me the most truculent and the most "orthv of being taken as model. Picasso studied the painting with surprise. "If that's the matter with _,_oil?" said he with a wonderful self-assured re. 'Why do _,_oil hide your fare from me, as if it were known to me?" The winter of 1937 will spread its white and powdery carpet of snow over the ramparts of the merry French capital, and, in its vicinity, on the countryside around Fontainebleau and Montmorency. The glittering and aristocratic society will have come back, swarming thickly, and will enjoy itself in the salons, as well as in sites of public festivities, with its fanatical snobbism, which has hardly been possible for some time as a result of political unrest and the fear of revolution and of cannibalism in the near future, totally overcome since then by a sensational democratic renewal launched by the Popular Front and spiritually and materially supported by the U.S.S.R. But the high point of the entertainments and the pleasures, as of the artistic, literary, and even scientific interests, will continue to be Picasso's inventions; Picasso, that institution that is both geographic and monarchical (in the most elevated and most phenomenological sense of the word, and as Eugenio d'Ors2' considers it), and whose most cheerfully demoralizing and cretinizing efforts will be joined, irresponsibly and by sheer masochism, by the democratic elite of the nation; for I can yet tell
COMMENTARY ON THE TEXTS + 277 ble," with its "cold and insubstantial leftovers of art and literature," is unable to satisfy the contemporary "irrational hunger"; this as opposed to the Surrealists, who are described in terms of "good-quality, decadent, stimulating, extravagant, and ambivalent food." The whole argument in the last sections of this text is built around culinary terms expressing the dichotomous opposition, in the fields of art and philosophy, between the material and edible, on the one hand, and the ideal or abstract, on the other. In "Aerodynamic Apparitions of 'Beings-Objects' " (Section Six), Dalí pointed to a correlation between the evolution of the idea of space, from Euclid to the modern epoch, and the evolution of modern thought, by providing a survey of the perception of space throughout the ages in terms used to describe the consistency of food. Similar methods were employed in the essays included in the present section. In "Non-Euclidean Psychology of a Photograph," Dali took as his point of departure a threadless spool - "completely naked, completely pale, completely peeled, immensely unconscious, clean, solitary, tiny, cosmic, nonEuclidean" - seen lying as if by chance at the lower portion of an anonymous photograph in which are posed two women and a man. Its "imperceptible existence" and invisible nature in the photograph provoke a sudden eruption of a "paranoiac apparition," which launched Dali on an "interpretative" feat. In it, lie attacked Kant's philosophy, showing its inadequacy for the modern epoch, by transplanting the story of its changing circumstances onto what might be referred to as a "family romance" involving illegitimacy and prostitution. By evoking thus the peripeties of a "naked spool" in the light of various philosophical notions, Dalí situated Surrealism at the antipode of metaphysical abstractions, and close to modern physics and modern psychology. In "Picasso's Slippers," the mental construction involved takes a more personal turn. As Dali related in Conversations with Dalí, asked by Christian Zervos to do an article on Picasso, lie came by chance across a book by Sacher-Masoch, La palatoufle de Sapho (Sappho's Slipper, 1859). "All I did was skim through the first chapter and replace Sappho's name with Picasso's" (p. 65).' Of course, he did not do just that, and some of his modifications are quite radical and, also, quite telling. The implication, however, is that, in this chance encounter, brought about in the course of "interpretative" paranoiac activity, the Sacher-Masoch text revealed its potential as a
of antagonistic tendencies and movements."' The Surrealist Object, then, is brought in quite arbitrarily, and it is a mark of Dalí's dwindling enthusiasm for his evolving conception of the Surrealist Object that he had little to say about it other than that it "exists only for the honor of thought.'"'}
274 + PARANOIAC-CRITICAL WRITINGS pause at sunset from their work in the field in order to pray, with the sound of the Angelus bells, so it would seem, coming from the distant church tower. It is Dali's most sustained feat of paranoiac-critical elaboration - indeed, a unique example, purporting to be dated from the 1930s. of Dali's method in its most ambitious, all-encompassing form. A few times in the course of the early 1930s, Dali announced his intention of writing such an interpretation, but the book itself was published only in 1963. In the "Prologue" to the 1963 edition, Dali maintained that the manuscript was lost when he left Arcachon a few hours before the German occupation, and that he found it again in 1962 and decided to publish it "just as it was without touching a comina." This still does not account for the fact that publication was delayed until the time it got lost. However, we still might accept the manuscript as dating in part from the mid-1930s or toward the end of the decade, while some of its basic insights had been on Dali's mind, in some form or another, before the middle of the decade. This is quite evident, for instance, in "Millet's L'Angélus," the "Preface to the exposition of his illustrations for Les Chants de Rilke" held in Paris in 1934. The text focuses on one of the illustrations (Figure 9) in which the Angélis Millet's L'Angélus, beautiful like the fortuitous encounter on a dissecting table of a sewing machine and an umbrella! It is quite evident that the "illustrative fact" could not in any way restrain the course of my delirious ideas, but that, on the contrary, it makes them flourish. Therefore, it could not concern me, of course, other than as paranoiac illustration, and I must excuse myself here for the crude pleonasm that this implies. Indeed, as I have often had the pleasure and patience to repeat to my readers, the paranoiac phenomenon is not only one in which are preeminently summed up all the "systematic associative" factors but also the one embodying a "psychic interpretative" illustration that is more "identical." Paranoia does not limit itself to being always "illustration"; it also constitutes the true and unique "literal illustration" that we know, that is to say, the "interpretative-delirious illustration" - the "identity" manifesting itself always a posteriori as a factor following the "interpretative association."
No image appears to me capable of illustrating more "literally," in a more delirious way, Lautréanuont and, in particular, Les Chants de Haldoror, than the one done about 70 years ago by the painter of tragic cannibalistic atavisms, of ancestral and horrifying encounters with tender and soft good-quality meats: I am referring to this incommensurably misunderstood painter Jean-François Millet. It is precisely Millet's L'Angélus. a painting famous all over, which in my opinion would be tantamount in painting to the well-known and sublime "fortuitous encounter on a dissecting table of a sewing machine and an umbrella." Nothing seems to me, indeed, to be able to illustrate this encounter as literally, in as horrifying and ultraobvious a way, as the obsessive image of L'Angélus. It is, to my knowledge, the only painting in the world that comprises the unmoving presence. the expectant encounter, of two beings in a desolate, crepuscular. and deadly environment. This desolate. crepuscular, and deadly environment plays, in this painting, the role of the dissecting table in the poetic text, for not only does life fade away on the horizon, but there is also a pitchfork plunged into the real and substantial meat that the plowed land had been for man through all time; it sinks into it, I say, with the intentionality avid for fecundity that is peculiar to the delicious incisions of a surgical knife. that, in the dissection of any corpse. as everyone knows, only seeks secretly, under various analytical pretexts, the synthetic, fecund. and nourishing potato of death; hence the constant dualism felt throughout the ages of plowed land and food. the plowed land as dining table - the plowed land feeding on manure sweet as honey that is none other than that of the true and ammonical necrophiliac desires - dualism that leads us to finally consider the plowed land, especially if it worsens by the twilight, as the best-served dissecting table, which. like none other. offers us the most guaranteed and appetizing corpse. seasoned Nvith that fine and imponderable truffle found only in the nutritive dreams constituted by the flesh of the softened shoulders of Hitlerian and atavistic nurses, and will) the incorruptible and stimulating salt made of the frenzied and voracious swarming of ants, that must be included in all authentic, "unburied putrefaction" that is self-respecting and can be thought of as worthy of this name. If, as we claim, the "plowed land" is the most literal and the most advantageous of all known dissecting tables, the umbrella and the sewing machine would be transposed in L'Angélis into a masculine figure and a feminine figure,' and all the malaise. all of the enigma of the encounter would always come. in my very modest opinion - independently of the malaise and enigma that we know now to be determined by the "place'" (plowed land, dissecting table) - from the identical peculiarities contained in the two characters, in the two objects, from which is derived the whole argumentative development, the whole latent tragedy of the expectant and preliminary
The umbrella — a kind of "Surrealist Object functioning symbolically" — due to its flagrant and well-known symbol of erection, would he no other than the masculine figure of L'Ang(Val. that as you will please me by kindly remembering, tries in the painting to conceal its state of erection — without gaining arwthing thereby other than making it more obvious — by the shamed and compromising position of its own hat. Facing it, the sewing machine, an extremely characteristic feminine symbol that everyone knows, goes as far as to avail itself of the deadly- and cannibalistic virtue of its stitching needle. whose action becomes identified with the superfine perforation made by the praying mantis "emptying" its male; that is to say, emptying its umbrella, transforming it into
PARANOIAC-CRITICAL WRITINGS that martyred, flaccid and depressive victim that every closed umbrella becomes following the grandeur of its tense and paroxysmal amorous functioning of a little while back. It is certain that behind the two figures of L'Arigéélus, that is to say, behind the sea-in,, machine and the umbrella, the gleaners can only continue, conventionally, gathering up with indifference the fried eggs (without the pan), the ink pots, the spoons. and all the silverware that the dying twilight glow restores to this blazing, exhibitionistic hour, and hardly has a raw cutlet, taken for an average sample of edible marks, been placed on the males head, when already the silhouette of the "famished" Napoleon forms and takes shape all of a sudden in the clouds on the horizon, and already one sees him impatiently drawing nearer at the head of his cavalcade coming to look for the cutlet in question," which., really and truly, is intended, strictly speaking, only for the all too thin, all too and hale sewing machine. MILLET'S L AXGÉLLTS, BEAUTIFTL LIKE THE FORTUITOUS ENCOUNTER ON A DISSECTING TABLE OF A SERVING MACHINE AND AN UMBRELLA! "L'Angélus de Millet. Invitation to the Exhibition "Salvador Dali: Les chants de Nlaldoror. Paris: Galerie des Quatre Chemins, 193-1; appeared also initier the title "Explication dune illustration des ('liants de Haldoror" as an appendix for Le nYtIie tragique de l'-1 ngélus de ,1111le (Parls: Jean-Jacques Pauvert, 1963), pp. 93--7 The Tragic Myth of Millet's ..ERR, COD:1..
THE TRAGIC MYTH OF MILLET'S L'ANGÉLUS + 283 very clear visual representation in color. It is almost instantaneous and is not followed by other images. It makes a very strong impression on me, provoking a feeling of distress, for, although everything in my vision of the aforesaid image "corresponds" exactly to reproductions of this painting known to me before, it nevertheless "appears to me" completely modified and charged with such latent intentionality that Millet's L'Angélus becomes for me "all of a sudden" the pictorial work that is the most disturbing, the most enigmatic, the most dense, and the richest in unconscious thoughts ever to have existed. The admiration and sudden attraction I felt for this painting contrasted with the paucity, if not almost complete lack of direct means (explanatory or even lyrical) that would have allowed me to objectify, however poorly, the very serious and very violent agitation on this occasion. The obviousness of this agitation, consequently, enabled me to distance myself from any proselytizing undertaking which I anticipated to be ineffective; this feeling was to be subsequently corroborated by the "fervent skepticism with which my friends met my sudden admiration for L Angélus. Far from willing to share it, they insistently (and justifiably) objected to the vagueness and obvious inconsistency of the failing justifications I ventured timidly and without much conviction. However, I can say that I already knew "almost everything" about the transformation of this painting; I understood, I saw very clearly "what it was all about." The interpretation of L Angélus that was to take shape afterwards, or rather my future attempt at interpretation, was already entirely "present" and "clear" in my mind during the initial delirious phenomenon: it was Incidly "contained" in it. But, whereas in order to objectively reveal the "paranoiac face" it was enough to indicate with the pencil's point the various associative organizations provided by the "plastic-figurative" pretexts, it was necessary, in order to reveal objectively the new "delirious drama" brought to light in L Angélus, to bring out the same associative systems, no longer in the "formal domain," but in the much more elusive and complex domain of psychic representations and phenomena. 2. Description of the Phenomena Generated Around the Obsessive Image Beginning with the initial delirious phenomenon that we have just reported and commented on, Millet's L Angélus takes on a clearly obsessional form. This form intervenes with a remarkable "exclusivist insistence" in my thoughts, mingling under the guise of several aspects and
PARANOIAC-CRITICAL WRITINGS variants with the unrolling of my fantasies and reveries. On the other hand, I never dream of L’Angélus. First secondary delirious phenomenon: I spend several hours in the sun, occupied in making a mass of small "monumental" objects; that is to say, I like to imagine them to myself enlarged to enormous proportions. For this game I make use of various sites, couplings and "situations" of pebbles and stones from the beach. These stones are extremely variegated and complex; they by themselves are rich in an endless number of striking small plastic and "evocative" conflicts. Most of them have extraordinarily smooth and rounded forms, polished over the centuries by the mechanical action of the waves; these stones, although far more irregular than pebbles, manage to give the illusion of having almost flesh-like consistency; others, on the contrary, worn down by erosion, show fleshless forms riddled with holes: they present tortured and dynamic surfaces and are reminiscent of strange animal skeletons in savage attitudes. The fine mica dust that makes their sharp edges sparkle endows their contours with the dazzling and hard keenness of metallic precision. I very much appreciate the effect created by simply placing the pebbles with the rounded and flesh-like contours one on top of the other, while attempting to match their concavities and convexities in poses evoking the couplings of love. But suddenly I am all aquiver: guided by the automatism of the game, I have just placed two stones upright one facing the other: the one on the right, a kind of elongated pebble with its upper end slightly leaning toward the other stone; the one on the left, full of holes and half the size of the other, is vaguely reminiscent of a human silhouette. This absolutely involuntary arrangement of the two stones has just evoked for me, instantaneously and with the most lively emotion, the couple of Millet's L'Angélus." The two characters appear to be interpreted with a striking manner of "justness," although I cannot explain at all the strange look of the character entirely pierced with holes, and so much smaller in relation to the other, than the way it appears in the painting. On the other hand, the pebble associated with the feminine figure appears to me to correspond to the latter, to justify itself in a reasonable and even "naturalistic" manner, not only by its rounded morphology, but also by its inclination forward which reproduces, although in a very exaggerated manner, the posture of the head of the feminine figure of L'Angélus. This feeling of exaggeration contributes nevertheless to my being conscious of the clearly delirious character of the association of ideas that has to do with it. Second secondary delirious phenomenon: after the dip that follows this game, during which the visual memory of L'Angélus persists, all through the swimming, to return to Port-Lligat I have to cross quite a large meadow covered with lush and thick grass. This ineadow - a splash
"PARANOIAC-CRITICAL WRITINGS" museum. At the very center of the hall of insects, one could not help looking without fright at the disturbing L’Angélus couple, sculpturally reproduced in colossal dimensions. As we were leaving, I sodomized Gala right in front of the museum’s entrance which was deserted at this hour. I carried out this act rapidly, madly, and with extreme savagery: II e both bathed in our
perspiration, at the asphyxiating end
of this twilight of a burning summer with its deafening frenzied song of
insects. 4. During an experimental fantasy consisting of imagining
wellknown paintings as being plunged into a variety of liquids for the
purpose of assessing the resulting "effect" (representation), I found
particularly disturbing the idea of plunging L'Angélus up to its
midpoint in a bucket filled with lukewarm milk. Now I no longer know
in what position the painting was to be set for that purpose, it was
necessary, of course., to slip it down lengthwise, but I have forgotten
completely whether the person engulfed ought to be the man or the woman.
If I question myself today regarding this subject. I see very clearly
that it is the man. This certainty might of course be a function of the
already very appreciable discoveries that my work of interpretation and
association had gained for me, and this in spite of the wholly abstract
character with which I endowed everything I already knew. But it would
also be warranted by the functioning itself of the paranoid mechanism,
this showing itself capable of objectifying even the associations of
objective chance. which is determined, as we shall see. by previous
associations. Be that as it may, the unanimity of friends consulted
regarding this point was striking: Gala. Breton. Lacan. Buñuel,
Giacomerti. Colle could not conceive of the partial immersion of the
painting other than with the man being the character soaked in the milk.
3. Critical Considerations Regarding the Initial Delirious Phenomenon In
1937 appears in int-núnd all of a sudden, without anti- recent
recollection nor any conscious association that lends itself to an
irnmediate explanation, the image of Millet's L'.-1ngMls. This image
constitutes a very clear visual representation in color. It is almost
instantaneous, etc. The appearance of this image offers characteristics
that are similar to those of a whole series of visions that I very often
seek experimentally to provoke in myself, and that also occur in broad
daylight, at moments
THE TRAGIC MYTH OF MILLET'S L'ANGÉLUS " 287 that seem the most ordinary, the most unexpected, but, in fact, very specifically under circumstances in which I need to occupy myself with mechanical activities. These are always images of very precise memories of real things, without apparent modifications, and yet charged with lyrical or affective emotion that is very lively and wholly incomprehensible. Visions of this kind, moreover, are far from being accompanied by the absolutely exceptional emotion aroused by the vision of L'Angélus. This last vision was incomparably keener and more intense than those that, I repeat, frequently favor my daily life. But I won't wish to anticipate the overwhelming circumstances of genuine "force with which L'Angélus all of a sudden came to intervene in my imagination. To these images of memories that arise instantaneously in my thoughts, I should add the description of other images arising under rather analogous circumstances, but which stand apart, to begin with, by their extreme rarity, the absolutely new character assumed by their representation, and, above all, by the degree of intensity of visual illusion they attain. This intensity is comparable, in fact, to that which I granted from the outset to the delirious L'Angélus image. This is why it seems useful to me to provide more precise details concerning the nature of these images that could well be related to these that occupy us. For me, this relation would reside in some presence of the systematic coexistence, in the painting and in these images, of a delirious fact that is easy to detect upon first examination, and that would suffice to demonstrate the suspected and probable machinations of the paranoiac mechanism. The images under consideration's owe their striking character above all to the fact that, contrary to the previous ones, they are absolutely unknown images. The feasibility of their concrete manifestation as neologism is established by the extreme comprehensive and analytical originality and the extreme strangeness of their delirious aspect. The feeling of "jamais vu" characterizing first and foremost such images had persuaded me to transcribe them immediately in order to make use of them in my paintings. '4 As they appear very rarely, I was free to retain and keep them all with the exception of a few that were infinitely complicated and so specific in the crazy labyrinthine meticulousness of their parts that describing them would lead me to write hundreds of pages, and materially making them would drive me to superhuman effort, so rich and infinite are they in their microscopic details, all this without at all yielding in clarity to the image of the real object that I would have had before my eyes for just a few seconds. A simple observation of the displacements, analogies and relations enables us to draw a conclusion regarding the coherence that is sustained in the sequence of those images to which I have just referred and that were retained and made use of in my paintings (their description and
We are struck right away — without a more profound analytical study being necessary — by the obvious systematication of their delirious contents. The nature of these images would therefore concretely corroborate the notion we might have of the paranoiac image in general: present in it would be an evolving systematization, coexisting with the very core of delirious ideas and forming a consubstantial part of them. The delirious idea would appear to be carrying in itself the seeds and structure of the systematization: and from this derives the productive value of this form of mental activity that would be found not only at the very base of the phenomenon of personality, but would also constitute the personality’s most evolved form of dialectical development.

The emergence of the image of Millet’s L’Angélus thus appeared to me to be that of a paranoiac image, that is to say, one comprising an associative system that would coexist with the delirious ideas themselves. Due to the shock of the image and the reaction caused by it, the object would be fraught for me with a delirious content, for, although the sight of this image corresponded in everything to the reality of the reproductions of the painting that were known to me, it nevertheless appeared to me charged with such latent intentionality that Millet’s L’Angélus suddenly became the pictorial work that was the most disturbing, the most enigmatic, the most dense and the richest in unconscious thoughts. ever to have existed. The image appeared to me, all in all, to be “different,” with this difference sufficing to supply the delirious content indicated above. Of course, the difference in question could not be confused with a simple change in appreciation of an intellectual order, argued with regard to this painting. On the contrary, it arose in a sudden and unthinking manner, and the emotion and confusion felt were excessive and unjustifiable for the moment by any logical explanation. This had to do exactly with the contrast between the delirious image and the unchanged aspect of the known image, the latter contained in a latent form associations that permitted and justified the sudden eruption of the first, just the way certain associations in the African landscape on the facing page contain in a latent form the image that the paranoiac mechanism was to systematically bring together and instantaneously cause to arise. that is to say, the paranoiac image painted by Picasso. In the case of L’Angélus, the delirious productivity is not of a visual order but simply a psychic one. It is not a change of the image from the morphological point of view, but rather it is from the point of view of the subject, of the drama, that it is possible (as in the case of the “paranoiac face”) to objectify a complete transformation and make it communicable. It is this that I am going to try and make more perceptible, not by tracing with a pencil the contours of forms and raising in them the associations
THE TRAGIC MYTH OF MILLET'S L'ANGÉLUS 289 that make up the face
derived from the African landscape, but by pointing out and describing,
with the aid of the secondary delirious phenomena, the associations that
are enough to make the unsuspected drama burst forth - the drama hidden
under the most hypocritical appearances in the world, in the obsessive,
enigmatic and menacing simulacrum of the so-called crepuscular prayer in
a deserted site that is still officially referred to by this imprecise
name teeming with hidden interpretations: Millet's L'Angélus. Part Two
(excerpt) Phenomenology of L'Angelus Paranoiac-Critical Activity Applied
to the Secondary Phenomena TWILIGHT ATAVISMS I remember very well that L
Angélus had in my childhood strangely moved me. Due to my intellectual
and artistic training, the painting later on merged into the most
discredited and ineffective hierarchies of spiritual activity, and.
consequently, sank into oblivion, as this was the case of the marvelous
Art Nouveau architecture, for whose long and disgraceful repression I
similarly try to take revenge. It is with Millet's L Angélus that I
associate all my pre-crepuscular and crepuscular childhood memories,
holding them to be the most delirious, or, in other words (in common
parlance), poetic. At the moment of this luminous transition, the song
of the insects took on a very great sentimental importance in my mind;
very often, by the end of a summer's day, I would leave the city streets
and go to hear the sounds of the insects in the fields, falling into
infinite reveries in which themes concerning hypotheses and fancies
related to the Tertiary period insistently returned. Thus the twilight
and the song of insects constitute the obsessive leitmotif both in the
poetic prose pieces and the few rare metrical poems that I wrote until
the age of fourteen. Sometimes in the course of my crepuscular walks,
these poems even took on an oral form, improvised as they were in a
declamatory fashion and almost always in an elegiac tone. I recall one
of these declamations which, among all others, had dazzled me by its
brilliance, in which I expressed an irreparable nostalgia for the end of
the Carboniferous age with the disappearance of its fauna and flora (the
hypothetical and grandiose aspect strongly attracted me) and the gradual
emergence of human civilization progressively spoiling the virgin state
of the world,
PARANOIAC-CRITICAL WRITINGS and thus ruining the ideal that led me toward a pure and integral pantheism going back to the origins of the universe. This universe, benefiting from a millenary removal in time and the romanticism of its fantastic geological cataclysms, its inordinate physiological violence, particularly suited my refuge in the imagination. I have been able to establish that similar atavisms, provoked by crepuscular feeling, can be found even among the most discredited authors. This is how, in Spain, a pitiful writer of children's books called Folc i Torrès, had succeeded, by surrendering himself to this feeling, to envision the finding of the remains of a huge bird of the Tertiary period on a desert island. The survivors of an airplane crash make use of it in order to get away, by adapting the remains of the engine and other accessories of the destroyed airplane to the fossil carcass. At the time when this tale had been read aloud to me by my mother during a convalescence, I recall having been particularly struck by the varied descriptions of the twilight, by the extremely moving discovery of the fossil and by its rebirth into new life. I was specifically moved to tears by the episode of the escape from this island with its huge rocks, the "fossil island," a site that I have always precisely located in, and associated with, the landscape of Cape Creus that (to remind you) serves as a framework for one of the fantasies revolving around L Angélus. But nothing yet would be more revealing of possible "twilight atavisms" than an examination, even a cursory one, of the writings of Fabre, this "Postman Clieval" of entomology." In fact, the descriptions of the twilight attain in his writings a major poetic and affective importance. I had often been intrigued - well before entering the level of actual observations and from the very first reading of Fabre's works (six or seven years ago) - by his complacent repetition of the twilight theme, the pantheistic tone leading to cosmic reveries, the nostalgia, and the feeling of elegiac regret. Clearly the description of an insect always evokes in him atavistic analogies: "What a singular world is that of the locustarians, one of the oldest animal life on earth, and, like the scolopendra and cephalopods, a 'late' representative of ancient mores!" The existence of "twilight atavisms" independently of the supplementary data to follow would seem to us to be in keeping with the notion of the "relative process" of becoming according to which "the dawn of the world cannot appear to us 'dialectically' in any form other than as crepuscular." This notion is also corroborated by the real "extinction," the genuine twilight, of the fauna and flora of this dawn, so that the feeling of extinction dominates everything. THE EXPECTANT POSTURE OF THE WOMAN In addition to the well-known symbolic eroticism of mystical ecstasies to which the posture of the woman in L Angélus corresponds, you will
THE TRAGIC MYTH OF MILLET'S L'ANGÉLUS

I agree with me that the position of the hands brought up together under the chin and leaving exposed especially the legs and the belly, is a common posture, stereotyped even in the hysterical poses of sculptures and, in particular, "art objects" sold in bazaars. The nostalgia they express is in keeping with the crepuscular feelings abundantly illustrated by postcards in which nudes in the same posture stand out against the sunset. This posture entails in my opinion very distinct exhibitionistic, expectant, and aggressive factors. In fact, we are dealing with a typical posture of expectation. It is an immobility that is a prelude to imminent violence. It is also the classical springing posture of animals, and it is one that is common to kangaroos and boxers, and above all, it is the one dramatically illustrated by the praying mantis (spectral posture).'' Now, here again the atavistic feeling that is common to such insects and to man is found to be expressed in a passage by Fabre: "The sea, the first nurse of life, still preserves in its abysses many of these singular and discordant forms that were the first trials at animal life, dry land, less fertile but more suitable for progress, has almost totally lost its outlandishness of bygone times. The little that remains belongs especially to a series of primitive insects, insects of very limited industry and of perfunctory, practically nonexistent, metamorphoses. In our region, found at the first rank of these entomological anomalies that make one think of the populations of Carboniferous forests, are the Mantises, to which belongs the praying mantis, so strange of mores and structure. There also belong the empusa (Empusa Pauperata), the subject of this chapter . . ." etc. 'What has preceded seems to me enough to allow us to examine, through the various described phenomena - phenomena revolving around the obsessive image - the generative element that it has suited us to name "twilight atavism" and the succession of cruel phantasms grafted to the generic simulacruin of this native feeling.

The tragic myth of Millet's L'Angélus

[Here Dalí repeats and elaborates on the description of the secondary delirious phenomena found in Part One. The omitted numbers 1. and 2. correspond to the similarly numbered items in the early description.] 3. In the course of a long dream (which repeats itself quite often), during which I keep on reliving certain exceptionally Irrical moments of my adolescence in Madrid, but this time with Gala as protagonist, I visited with her the Museum of Natural History- at twilight time. Evening fell prematurely in the always rather dark, vast halls of the museum. At the vet),- center of the hall of insects, one could not help looking without fright at the disturbing L'Angélus couple, sculpturally- reproduced in colossal dimensions. As we were leaning, I sodomized Gala right in front of the museum's entrance which was deserted at this hour. I carried out this act rapidly, madly, and with extreme savagery: II e both bathed in our
perspiration, at the asphyxiating end of this twilight of a burning summer with its deafening frenzied song of insects. This daydream appears to bring together in a peremptory manner the intentions of all the previous representations in a far more complex argumental synthesis that derives its value, as we will see later on, from the fact that, however provisional and approximate it remains, because of the troubling confusion caused by substitution, it is nevertheless extremely lucid and already complete. Gala's appearance under the special circumstances of the daydream cannot but be charged with a very clear emotional significance; in fact, it has to do with "reliving" in her company certain exceptionally lyrical moments of my adolescence in Madrid. It has to do with a time in which I lived in terror of the act of love, to which I ascribed characteristics of extreme animality, violence, and ferocity, to the point of holding myself absolutely incapable of surrendering to it, not only because of my alleged physiological inadequacy, but also for fear of its annihilating power that made me think of almost immediate fatal consequences. I had been violently seized with this terror again at the beginning of my relations with Gala. This beginning marked a decisive crisis in my erotic life, since Gala's love was to bring about a veritable psychic recovery, the resources of this love having surpassed in their vital intuition the most subtle insights of psychoanalytic treatment. In the present daydream, one will observe the manner in which I relive the scene of violence, animality, and savagery in the act of sodomizing Gala at the Museum's door. The circumstances surrounding this act are clearly linked to my childhood erotic theories; consequently, they are indisputably related to the Tertiary physiological savageries that, as we know, occupy a privileged place in these theories. The feeling of annihilation is still heightened by the aspects of the bathing in sweat, the "asphyxiating" licat, the coinciding with the twilight, with this daydream referring in addition to scenes actually experienced at the beginnings of my relations with Gala. The "twilight atavisms" preside also over the unfolding of the daydream. Thus the visit to the Museum of Natural History with Gala takes place at twilight, and it is even specified that it is "premature" twilight inside the Museum. It is in the hall of insects (which we have found to be associated with twilight through the intermediary- of atavistic representations) that we gaze at the couple of L'Angélus reproduced in colossal dimensions. This couple is strictly substituted, in fact, for the diplodocus that precisely in this place, at this very museum, has always been of extraordinary interest to me. The idea of the sculpture is linked, as I have pointed out before, to the notion of "fossil which, as I have pointed out too, continuously intervenes in the make-up of each new delirious
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The dread provoked in us by observing the couple resembles the "terrible and special anxiety" that, in the analysis of the preceding phenomenon, we have observed arising on the occasion of the vestiges of the sense of death, which, in the present daydream, would be fully legitimized by my childhood theories ascribing to the act of love almost immediate fatal consequences. But it is at the moment of discovery of the glaring identification of Gala and myself with the two characters of L'Angélus that the consistent subject of the daydream appears. Indeed, this identification presents itself to us with the semblance of unquestionable truth, and this will fully corroborate that which follows my present investigations. In the daydream, Gala and myself, under the tyranny of the "twilight atavisms," revive in a way the ancestral act in all of its primordial animality, thus illustrating - thanks to our identification with the couple of L'Angélus - the true intentionality of the latter. The feeling of dread brought on by its appearance in the framework of the Museum corresponds, as we have emphasized, to the terror of death, the death that, I assume, cannot be anything other than the consequence of this savage, eminently tragic act, that is out of proportion to my physiological and vital capacities. The fate of the male mantis always seemed to me to illustrate my own case when confronted with love. The appearance of L'Angélus in the hall of insects can also be connected to the memory of the mantises I have observed when visiting this hall; on the other hand, one will recall that, if we have insisted on the characteristic posture of the woman in L'Angélus, it is precisely because this posture seemed to us to correspond to the expectant and spectral posture of the female praying mantis. It is indeed this insect that we are going to see illustrating in a dazzling way the tragic myth inherent in Millet's L'Angélus.
connections. I will limit myself to the one I believe to be the most typically determinant: the fact that the two tackle the fundamental question of instantaneous images and representations that are "arrested" according to the "temporal-argumentative becoming." In L Angéhes, the confusions and memory clashes in the face of "argumentative time" are resolved oneirically; that is to say, in terms of "psychic time," while, in The Einbarkation for (y-thera, the solution is of a more "relativistic" order. It is based on a "system of instantaneous references" meant to establish comparative irrational notions of time; that is to say, concrete notions of time. The solutions called for in both cases are equally dialectical - the "malaise" and the incomprehensible "violent obviousness" characterizing the two paintings are essentially of the same nature - and what distinguishes one from the other is the distinct manner in which each one carries out the "mechanical," and in a way "spatial," verification of the argumentative question. We have just said that the argumentative question of L'.4ngPlus is oneirically resolved. This is recognizable in the elements of "condensation," "substitution" and "displacement," which allow and make possible the implicit existence for this canvas of a vast subject having very distinct consecutive phases that are "held" within an instantaneous image, an image that could be visually recognized at a glance, since it is exceptionally simple and seemingly devoid of the least action. What remains for us is to describe the successive phases of the argumentative development that constitute the myth. First phase: Standing out against the light of the crepuscular atmosphere determining the atavistic feelings, the two disturbing obsessive simulacra embodied by the couple of L Angéhes face one another. We are dealing with a moment of waiting and immobility that heralds the imminent sexual aggression. The feminine figure - the mother - assumes the expectant pose which we have identified with the spectral pose of the praying mantis, a classical posture used as a preliminary to the cruel mating. The male - the son - is captivated and as if deprived of life by the irresistible erotic influence; he remains "nailed" to the ground, hypnotized by the "spectral exhibitionism" of his mother that annihilates him. The position of the hat, whose symbolism is one of the best known and least refutable ones in the language of dreams, betrays the state of sexual excitation of the son and illustrates the very act of coitus, it also serves to define a posture of shame vis-à-vis virility. I don't think it necessary to further insist on the symbolic obviousness of all these factors; here again the exceptional document provided by postcards for the purpose of studying unconscious popular thought comes to our aid, clarifying well enough our assertion."--" In this first phase of the drama, the man and the woman are united by the atavistic link we have studied in one of the delirious phenomena consisting of the kind of stereotyped attraction that
THE TRAGIC MYTH OF MILLET'S L'ANGÉLUS " 295 pushes two individuals walking in the opposite direction to collide against their will. One cannot imagine one of the silhouettes of L'Angélus changing its place or being subjected to the least movement without this movement being repeated exactly and synchronically by the other silhouette, as if one were nothing more than the reflected image of the other. Following the moment of motionless waiting, only the imminent movement is conceivable, this one consisting of nothing else than the encounter and the brutal collision that we are going to study. Second phase: the son carries out with his mother a coitus from the rear, holding the woman's legs in his hands at the height of his loins. We are dealing with a pose that reveals the highest degree of animality and atavism. This representation is provided for us in the painting by one of the accessory objects, the wheelbarrow, whose erotic personality is among the most unquestionable ones. Besides the extremely complex and extremely rich anthropomorphic metaphors it governs, the wheelbarrow is yet charged with a very concrete and special intentionality. Indeed, in the series of phantasms that are typical of erection, such as flight, skating, speeding locomotives, etc., we know animal traction - the painful traction so common in the obsessions of painters and designers (a horse pulling a heavy cart with paroxystic effort to the top of a hill) - to symbolize complexes of impotence and sexual deficiency, this by dint of the excessive effort attributed to the realization of the sexual act. The wheelbarrow takes its place among the latter representations; it is more direct than these, including as they do substitutive elements provided by the element of animal traction. This circumstance, we say, confers on the act of coitus a character of extreme and insurmountable physical effort, wholly savage and excessive, which is illustrated again by the element of the "pitchfork planted in the plowed land." I do not think that I am in error, either, in the recognition and identification of the unmistakably characteristic nature of the "gesture of the loins" that obsesses and controls all the important masculine gestures in Millet's work. This gesture, revealed in an embryonic and demure fashion in the little child who is taken out to the doorstep to urinate, culminates elsewhere in the despairing and brutal "kick of the loins," the special furor of which cannot, in my opinion, be entirely justified by the execution of any rustic labor, however rough it might appear to us; nor, a fortiori, by the action of gathering up straw, despite the utmost willingness to grant to this substance the highest credit for its potential of resistance, obstruction, arousal and struggle. To return to the wheelbarrow of L'Angélus, I will insist again on the meaning taken on by the position of the two sacks, a position that parallels exactly that of the two seated characters in the illustration "A Kiss in the Wheelbarrow," which admirably accounts for all the circumstances and special features of the
PARANOIAC-CRITICAL WRITINGS phenomena of condensation and symbolic displacement that determine the intentional presence of this object in the painting. One should not neglect to note, in this regard, the full analogy that might be drawn with the very-marked and obvious fetishistic fixation of the Postman Cheval on his wheelbarrow. He composes this verse on the subject (it is the wheelbarrow that speaks):

"Now that his work is done Peacefully enjoys he the fruits of his labor
At his abode where I his humble friend
Occupy a place of honor. Indeed,
this wheelbarrow once again occupies a select place in the "Ideal Palace," a delirious creation whose eminently regressive and libidinal character cannot go unnoticed, and that, as much as it evokes periods of Hindu stereotypy, never ceases, for all that, to appear to me as the true and unique "fossil palace" in existence. The second phase that we have just described (from which we have just been slightly diverted by indispensable details touching on the extremely-decisive element of the wheelbarrow) is clearly illustrated, in my opinion, by the image that aids us, in a scrupulous and nuanced way, in the development of our thesis. Third phase: As in the love of the mantis, the female devours the male after the mating.... This last phase, as it will be remembered, is the one that had been studied with the most meticulous care in the course of the analysis of the delirious phenomena of the "cups" and the "cherries."

"Limiting myself to the painting, I still cannot, after all that has preceded, but appeal to the poetic intuition of the reader. There are certain determinations—like that of the maternal element provided by the association with the sacks, the cultivated land, the basket—that I don't judge to be sufficient, concerning which I am unwilling to insist, and which, when all is said and done, I don't even wish to be taken into consideration. I forgo specifying, on this occasion, notions such as that of the feeling of death, which, although I hold them to be certain, are too generalized to be of use in the present work. I prefer, as I have said, to limit myself, with regard to phenomena, to impressions that are, if you wish, strictly lyrical, formed in my mind by L Arigélus. I therefore acknowledge, with extreme clearness of fact, that the masculine character appeared to me, from the beginning of the first scene of expectancy, in the light of disruption and anxiety—. I saw him "as if being latently dead." "as if dying in advance." This impression can only be linked to my identification with the said character, which has already been sufficiently clarified. I would, in conclusion, be loath to appear to underestimate. much the lyrical, or purely sensitive, intuition of the reader by returning with
298 + PARANOIAC-CRITICAL WRITINGS you that a highly sagacious pornography will, during this period, gnaw at the fiery-, ardent wings of the Parisian Pegasus, which, in the political life, will secretly shake up the mixtures of contradictory emblems which are the joy and frenzy of German companions."

In this coming democratic apotheosis, a genuine imaginative intimacy, an actual promiscuity, will reign between the artists and the public, for the Parisians of this period will no longer content themselves with admiring the artist through his ideas and his inventions; they will follow him, by means of demanding and detailed daydreams, in his daily life and even in the most intrauterine of his residences, not in order to watch for the moment in which his imperialist pupil dilates and becomes bloodshot as a new imaginative prey approaches, a new and glorious conquest of the irrational, tout quite simply in order to satisfy the innocent desire, for example, to see Picasso turn pale while, seated at the dining room table, he grabs an envelope from his sole meccnière (envelope holder) with soft drawers, invented by Salvador Dalf who gave it to him as a gift, or to observe him knitting stockings, his face turned crimson, in the middle of his kitchen. I can truly say that in this period the Parisian public will know all about whatever they imagine to be passing behind the walls of the house at 23, rue La Boétie; they will know the name and the age of each new admirer; they will always know, beyond all question, on what day Picasso quenched his thirst more deliciously than usual and where he was served the precious "demi-Vichy," and, when Picasso finally will rise like a solitary sun in the firmament of irresponsible art, causing all the intellectual stars of the super-conscious premeditation to turn pale, not a single hairpin will drop in his blood of a tragedian without the Paris smart set being informed of the piquant and silver-plated progress of the pin in his truly bull-like circulation, and also, above all, of the intimate site in which are located the subcutaneous ulterior motives by means of which the needle will be expelled with the slow nostalgia of a metallic and supersmooth "comedo" which has always characterized it. The nosy interest in Picasso's personality that will be shown by the whole city- will be of a fetishistic and increasingly exclusive nature; although, starting from almost superhuman feeling, Picasso will fiercely redouble his anti-exhibitionism. But when Picasso, by chance and very late at night, will be discovered for a moment on his balcony, draped Grecian style, when light waves thrown from his superb work helmet will fall on La Boétie street, announcing to the passers-by that his genius has just invoked painfully ugly figures of superhuman indignity, Picasso at this moment will draw with him the hearts and floating kidneys of the nighttime revellers as no artist
PICASSO'S SLIPPERS: "299 has done before. At this moment Picasso will attain an ignominious beauty and will be thought to have come out of a far-off Aztec relief representing a bloodstained sacrificial, terribly civilized, degenerate, and supremely senile. Picasso will not be any greater, but he will have this imposing fly, possessed before him by the author of Faust, which will make him look more Aztec than he does in reality. There will not be any particular science nor any systematic method that will not hanker after him, and the influence he will exercise over mortals and things will be so categorical that it will increasingly seem that he was born to have figures and objects at his feet, so rapacious and dominating will become his expression. His material situation will continue to be bright, for it isn't with him a matter of a growing refusal of the practical imagination - this delicacy often exhibited by artists to their princely entourage of admirers in order to play the comedy of having little susceptibility to gold. Picasso had too elevated a notion of ugliness to be able to treat his good taste to the diamonds of reality. If he smiled at a wardrobe, this smile would come from his overcoat, and if he consented to let himself get intoxicated by the wardrobe, he would also wish that his own overcoat were happy with all its soul, with all its fabric. The poetic fawning that engenders disgust and of which modern painting, at this time, suffers and dies, will henceforth be completely unknown to him. It will be therefore natural that, with his haughty eyebrows shooting once more the poisoned arrows of the objective world of his St. Sebastian exterior, he himself will be the last one to learn about the physical pain of the latter. The news will be whispered in the studios, and no one will talk about anything other than the knives and forks that, mathematically and with involuntary good faith, would come to be nailed in turn to the armchairs. During intermissions in the cinema, people will laughingly nudge one another with their elbows while Picasso himself will know nothing of this piece of furniture, this authentic St. Sebastian, for he will always believe it to be merely a simple reflection of his overcoat in his wardrobe mirror, with the thousand realist diets of fork and knife that this luminous conflict assumes, and in this lie will be perfectly right, for, this time again, the public is the inventor of literature. In 1929 the Parisian public noticed a young man named Salvador Dah; this young man right away took a seat in the first row to the extreme left of Surrealism. As soon as he sat down, all eyes fastened on him with a frantic emotion, following his movements in all their details - movements that, as it became known later on, were already paranoiac-critical movements, and that, mixed with skepticism, with mistrust, and with the curiosity they provoked, became so stirring that, many a time (and
PARANOIAC-CRITICAL WRITINGS out believing in them in the least),
the public forgot its intellectual convictions to applaud in the middle
of one of his most extravagant thoughts. All Paris soon knew that
Salvador Dalí was a prince of the Catalan intelligentsia, colossally
rich and gripped by a delirious passion for craziness, and for strident
and catastrophic eccentricity. Only Eluard, Breton, and Picasso knew
that it all had to do rather with a tragedy of good quality, acted out
in the realistic fashion that has always characterized the Catalan way.
One day when I was waiting for Picasso in his dining room, Salvador Dali
noticed, through the curtain separating this room from the drawing room
where Picasso keeps several of his old paintings, some patches of colors
disposed on new canvases. He heard the following conversation: Picasso:
"There he is again!" - "Who's that?" (The voice appeared to be that of
Paul Rosenberg.) - "The silent suitor of Hitler," answered Picasso. Salvador Dalí growled and came closer to hear better. - "Shoo- him to
me. Where is he?" - "There in the corner on the left in the foreground.
And Picasso's finger pointed to one of the formless patches that
Salvador Dalí had already interpreted as being quite a close
self-portrait of Velázquez similar to the one in Las Meninas, and
clearly of an essentially paranoiac character and nature. This time
Salvador Dalí knew enough, and, when Picasso came out from behind the
curtain, he took advantage of the first silence to seek with his eyes
the recent associations in Picasso's eyes. Fifteen days passed before
Salvador Dalí learned the name under which came these very rich
associations that he had grasped on that occasion, for, since that day,
he noticed ever- time he thought of it, that everything, in a regular
manner, got organized around him spontaneously, in a way that was, in
every respect, analogous and lacking in deliberate direction, although
rigorously systematic. These associations are called "paranoiac-critical
activity," a method that in time was going to do no less than make his
own fame. A while later a tacit and invisible understanding was
established between Picasso and Salvador Dalí. On his return to Paris,
his first deferential look was for Picasso, and so was the last glance
before parting. If a painting particularly delighted him, Picasso nodded
his head imperceptibly and this slight movement would not escape
Salvador Dalí. When at the end of a visit to Picasso, he struggled up
the stairs leading to his apartment, Gala - that is to say, his adored
wife - could not help smiling
PICASSO'S SLIPPERS f 301 ironically, so tumultuous was his ascending the stairs getting to be, and the clanking of Dalí's enthusiasm reverberated like an antique heroic wagon, muffled by the furs of the amorous suaveness without veils awaiting him. Very late one evening, when Salvador Dali had just filled in one of the best parts of one of his pictures with his passionate and patient painting, and when Gala, already in bed, was getting ready to turn off the light in her room, a heavy laurel wreath came crashing down at her feet. Picasso had just thrown it and fled immediately. This mysterious and inventive homage on this solitary site and under the cover of night touched Salvador's sensitive and poetic heart more than the resounding and impassioned ovations he got in the packed halls during his lectures in America. Salvador began more and more to take an interest in Picasso and wondered whether he could not love him. Once the thawing took place, cascades streamed down the gutters and torrents roared along the sidewalks. Picasso went out in haste to buy cigarettes near the Salle Gaveau. Being in a hurry and under the liberating tyranny of a train of probably sensational ideas, he had gone out in his house slippers, and, at some moment, he hesitated to step over the puddles that separated him from the facing sidewalk. Salvador Dali straightaway spread his heavy and hairy piled alpaca coat that he had bought on Fifth Avenue in New York, and Picasso was able to reach the sidewalk on the opposite side with his feet dry. This chivalrous feat filled the artist with joy, but when he bent down to thank his devoted admirer, the latter picked up his coat, mudspattered and dripping with dirty water, and slipped away, and it should be admitted and acknowledged quite frankly that this thick and heavily soaked coat was only comparable, in the light of its pitiful, depressing and demoralizing effect, to the genuine, profound and irreparable malaise that can be produced by the copious and unpleasantly drenched skirts of the well-known Dalinian nursemaid, which are tenderly nutritive and atavistic, and her edible and heavy sweetness resting with all its force of gravity, as she sits absent-mindedly in a large puddle of water, her head obstinately bent over an indeterminate labor, the back plump, militaristic and Hitlerian, stooped with the persevering and magnificent obstinacy of "soft structures" of good quality. "Les pantoufles de Picasso," Cahiers d'art (Paris) 10(7-10) (1935): 208-12
302 "PARANOIAC-CRITICAL WRITINGS Non-Euclidean Psychology of a Photograph Paranoiac-Critical Activity: A spontaneous method of irrational knowledge based on the interpretative-critical association of delirious phenomena. Do not believe, dear reader, that I draw your attention to this striking photograph because of its obvious pathetic and disconcerting quality, which arises quite naturally from the climate of criminality surrounding the three psychological beings, fixed in a personal, persevering, and Euclidean pose. It is true, I'll grant you, that the geometry of the "figure" composed by these three humans, these three authentic "strange bodies," largely justifies the publication of the photo in question; but, as I hasten to say, this would not have sufficed for me to decide on publishing it, for, although I am well aware of the rarity of success (in its genre) of such a document, the latter did not pose for me the desirable and specifically new physical problems with which I have constantly concerned myself for some time now, and this following my original researches, carried out owing to the method of "paranoiac-critical activity," a method unfortunately still little known, which I have the satisfaction of having myself been its inventor. Desist then, dear reader, from observing, with that interest not devoid of malice (which I can read in your eyes), the three rapacious and determined faces, and especially that of the dark man plunged in darkness who is the one, I can tell, who most vertiginously attracts your inquisitive attention. Divert your eyes, I beg you (even if this is against your own will), away from the hypnotizing center of this photograph, and direct them with prudent caution toward its lower left corner; for there, just above the sidewalk, you might observe with amazement - completely naked, completely pale, completely peeled, immensely unconscious, clean, solitary, tiny, cosmic, non-Euclidean - a threadless spool. Fasten your eyes on this threadless spool, so that its insignificance will not make you doubt its small but real presence, its hard and pure objectivity; fasten your eyes on this threadless spool, for it is about it that Salvador Dalí is going to talk to you; for it is on it that I have just exercised my method known by the name of "paranoiac-critical activity." The whole of the enigma posed by the small threadless spool I have just revealed to you lies for the moment, according to my researches, in the difficulty of modern man, who claims more or less to feed on the light and warmth of the particular sciences; to understand the situation of
VON-EUCLIDEAN PSYCHOLOGY OF A PHOTOGRAPH + 303 Figure 10. Photograph irrMinotaure (Paris) liure 7; 1935. such an object. to be able to localize it (following our old habits) in the spatial and temporal future. and this without resorting (as this today will be out of question) to metaphysical solutions as Chirico did in the past, with profundity and grandeur which still remain exclusively his. This threadless spool indeed cries out: loudly for an interpretation, for this most exhibitionistic object, because of its "imperceptible existence." and through its character and its invisible nature, which lend themselves to the sudden irruption peculiar to "paranoiac apparitions" (it is by this mechanism that its presence has assailed and struck me), this object, I say, appeals. once it is visible, once it is discovered, for a logical solution drat would allow a reduction. even a partial one, of the flagrant and incomprehensible delirious phenomenon it embodies.
cause all of you, dear readers (I think so and am sure of it), will be fully in agreement with me in affirming that the least we could say of this silhouette of a ghastly and precise scrap of refuse that is the spool under consideration — and because of the concrete circumstances determining its presence — is that we are talking about a "crazy thing." If it is true that Chirico, as I have suggested already, would have shown the spool in question metaphysically, this more than ever must appear to us from the historical point of view as one of the last, and perhaps one of the most glorious, consequences of the philosophy of Kant, a magnificent and megalomaniac philosopher, who, through his ambition, as all my readers know, brought on his own more thick obscurity and unwieldy disorders into the history of thought than all the others put together, for no one lends himself as lie does with so much luxury to the sterile and fatal paradoxes whose detritus still, to our day, partially clutter tip the limpid march of the particular sciences. Today, when Kant's philosophy is already moving away toward the horizon like a disastrous cloud of hail, harmless because it has already done all the harm it could, it is convenient for us to observe at what point this philosopher, who had started out as being synonymous with atheism, has become in our day the firmest support of the Neo-Thomists and even of the "Gestaltists" (repressed Kantians, all things considered),'' who, it might be mentioned in passing without any resentment, are people who have hardly understood anything yet of physics. But let us not stray from our good topic. I have always considered the miscellaneous objects used by Clirico as Kantian categories, as metaphysical materializations of "pure intuition," which, as we shall see later on, cannot be conceived of unless metaphorically. It is for this reason that the "threadless" spool, begging provisionally for the same filiation, can have no other maternity than that of pure intuition, who is, all things considered, Kant's legitimate daughter, for he who is, of all philosophers. the one to have granted the highest importance to intuition in matters of knowledge, comes to the point of making "pure intuition" the very basis for the appreciation of mathematics, and this, for him, implicitly legalizes the civilian status of his child: pure intuition. For Kant, this spool could not be considered other than as definitively situated in space in an absolute way, and this is precisely the case with the ecstatic and absolute situations of the objects represented by Chirico. But nowadays this pure intuition. which could have been able to situate our spool as an immensely solitary and exact thing "outside of us," is going through an increasingly acute crisis, and all that the particular sciences teach us is that every day it is going from bad to worse. Actually, this pure intuition, this legitimate daughter of Kant, after having had the misfortune of becoming pregnant and carrying Newton's illegitimate son, continued going down the sensual slope that
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305 led her to a truly promiscuous life with the particular sciences, who gradually got rid of her and ended up by driving her to the sad and deplorable state of seeing herself in her age even turned out of the house of geometry. For the encounters and the clandestine amorous adventures of Kant's daughter, "pure intuition," with physics, took place in what Kant believed to be the temples of time and space; these temples, in reality and in truth, were nothing other than brothels, houses in which "pure intuition" held her trysts with this Newton, whose "physics" and "sexappeal" were in Kant's time, as will be remembered, that which indisputably and exclusively dominated the situation, and which continues, moreover, to dominate it up to Chirico, for the latter, after all, has no more than translated into painting the grandiosely nostalgic, Euclidean and metaphysical epilogue of this impossible and unfortunate duo of "pure intuition" and Newton's physics, a duo that could in any case generally be illustrated by the well-known and traumatizing couple of the "Mannequins of the Pink Tower." According to Kant, the temples of time and space, used by his legitimate daughter, "pure intuition," as we have seen, as "maisons closes," or houses of ill-fame, these so-called temples, I say, were also considered by Kant himself as closed off and different one from the other, and this removed any suspicion in his mind that his daughter, "pure intuition," could similarly make use of them as "maisons closes" while looking in one and in the other for the same wrong physics '42 for Kant considered time and space not only as two different things, but also as two things of totally different origins. Space is the intuitive shape of the external world and time is the intuitive shape of the internal world, and we have always had, according to him, space in absolute repose, and, independently, time equally absolute and flowing. This state of affairs has been completely stamped out by the theory of relativity, which teaches us that there is neither absolute time nor absolute space, and that only the union of time and space has physical significance. The "threadless spool," the obsessive theme of our researches, which, for Kant, would have been merely an object outside 'ourselves – in other words, one having a definite place that is exactly localized in space – can no longer be understood in such a way, as we all know, the moment this spatial localization becomes wholly metaphysical. But already well before the merciless expulsion nowadays of all metaphysical residues out of physics, Kant's theory, his legitimate daughter "pure intuition," had been repudiated by mathematics. "Pure intuition" appears to me now as having become a sort of beauty symbolic of authentic "pure prostitution," since, progressively chased away by her lovers – the particular sciences, from whom she demanded an empirical remuneration they
306 + PARANOIAC-CRITICAL WRITINGS could not afford to pay — and becoming too heavy a burden. especially after the first instances of blindness that such liaisons entail, she has ended up by remaining without a thread, pure, naked, and peeled, just like the spool that we have been considering. This spool, I repeat, smooth and new, abandoned at the corner of the street of psychology, is not only the symbol of the last thread of pure intuition, Kant's legitimate daughter. Is it more than that, it is in itself the absence of this thread, this absence of the thread that is the peeled spool. But negligible and feeble though it may be, it no longer accepts the antipersonal and antianthropomorphic immobility of the metaphysical absolute; it is there, and of such insignificance as the ones whose solicitations we Surrealists have, first and foremost, learned to listen to. solicitations revealed to us by dreams as characterizing our age, our life, with the utmost violence. These are precisely the threadless spools, these deplorably insignificant objects, that at this moment make us, the Surrealists, waste the most and best of our time, and the most and best of our space. Because our works and our houses constitute a material and tangible proof of the pervasive cluttering of such objects and of the increasing number of strident solicitations they exert upon us, because, from their unnoticed state, they loudly trumpet their obvious physical reality. Psychology is nothing other than human behavior vis-à-vis this physics. "Psychologie non-euclidienne d'une photographie," Alinotaure (Paris) 7 (June 1935): 56–7 Honor to the Object! When Plato writes: "No entry to he who is not a geometrician." we all know very well that this is said in the teasing and high-spirited manner generally characterizing the mischievous and garrulous temperament of this philosopher; for, to tell the truth, no one was less concerned with geometry than he. In fact, far from any perimetric rigor, Plato A-as, in his time, something very like the Lady of the Camellias." He actually was even the authentic Lady of the Camellias of Mediterranean thought, since. like her. he lived silently, on the fringes of any geometry, having the materialist sex-appeal already possessed at that time by the statues of "sculptural thought" of the antigeometrical morphological type par excellence; thus, without suspecting as much, brilliantly inaugurating the first great official brothel of aesthetics. If, in this respect, we have the legitimate right to think that Plato,
HONOR TO THE OBJECT? " 307 with the impure contacts of this live flesh of his aesthetics, which was no other than that of the imminent "atomism," as Epicurus would understand it later on," made a large intellectual profit from his bawdy trade; we also see, on the other hand, that he wanted to redeem himself, to be forgiven for his aphrodisiacal speculations by letting us have an example of great love, so great that it becomes diluted, intangible, evanescent. So this philosopher, after having trampled on the antigeometric bodies of sculpture, after having written on the door of the brothel of art the wellknown "No entry to he who is not a geometrician" (so that he himself would be better able to profit from the antigeometry of soft structures that gave him pleasure), wished, by reaction, to plunge his head into the clouds of an abstract, spiritual and languid love, so as to undo with his head what he had really done with his hands, with his sex, filtering everything through this vague and intellectual feeling of elevation, going as far as to confuse the path of meteors with the features of his own spirit. So that these meteors and the most blazing stars were for him precisely what the camellias were for the said lady. As Plato did his stars, so this lady adored her flowers, seeing in them the embodiment, or, if you wish, the flowering, of her own mind. The spirit, in the two cases, is contaminated by the same deliquescent and languishing germs, for I am certain that all my readers will be forced to agree with me this time when I state that Plato's "Dialogues" resonate with this symptomatic cough, which is characteristic of the voluptuous and always elegant sickness 4 and are adorned with this vast ennui, which is slow, ceremonious, and mortal, which must have been peculiar, no question about it, to all of the intellectual tuberculosis that the Mediterranean and that age could, at that time, get away with. This is to be said without forgetting the difference that exists between these two characters that we use for a parallel, for, to be fair and impartial, it will be needed for us to assume what difference there might be between the two, even though so far we do not see it very clearly. If Plato, Anaxagoras, Socrates, the Pythagoreans, and some others, with their spiritual ideas about meteors, marked on the clock of culture the precise hour of the "sculptural thought," which we will see flowering again later with all the aquatic and labiate camellias, with all the waterlilies of the ideal cosmogony of Art Nouveau, which, as Salvador Dalí repeats on every occasion, is none other than the apotheosis blooming of the Greco-Roman culture which attains its succulence thanks this time to the miraculous pepper of Nordic materialism; and, as I have just said, and as I keep saying so that my readers would not lose, in this long a sentence, the thread of my thought, if Plato struck the precise hour of
308 "PARANOIAC-CRITICAL WRITINGS" sculptural thought," Epicurus himself, this first great rationalist, as Marx calls him - and Lucretius, too, sang with a nightingale's voice his materialist virtues - Epicurus, I say, while running counter to the concepts of the Greek people, had done away with the "aesthetic sculptural thought," achieving a new degree of moral consciousness and laying the foundations that were going to make possible the Nordic appreciation of the "object," as Feuerbach was later to understand it; although, I should add, historically and for the object to build itself as such, it will be necessary to await the new moral and intellectual barbarism of Christianity. If for Plato the "beloved woman" is still nothing but a sculpture, in Christianity this same "beloved woman," this libido, becomes through sublimation a love object, the "beloved object," and the beloved object ends up by being the concise, categorical, and fetishistic object of the cross itself, in view of which the "sculptural period" definitely comes to a close. Jesus Christ, as far as I know, did not say: "No entry to he who does not know arithmetic," but he could have said it, and, had he said it, it would have been right to take this interdiction seriously, for it is with Christianity that truly arrives the moment of doing the political accounts. It is the arithmetical cross of Christianity that calls to account the state of aphrodisiac promiscuity in which (under the emblem of Leda and the Swan) the Rights and Lefts lived intermingled one in the other, and it is the arithmetical indeed which, for the first time, inserts the cross into the Right and Left, putting them on its sides. While severing the head of the masculinity of the Roman eagle topping the imperial standard, removing all its feathers and converting it into the clean and bare cross that it already bore in its own bones. This imperial eagle already was none other than the powerful triumph and definitive erection of this winged phallus. Leda's swan, because, in the case of Leda (personification of the Rights) and its swan (personification of the Lefts), the latter still stayed quite far from realizing its rapacious and dominating possibilities as an eagle, because it remained aphrodisiacally stunned by the sex-appeal of the Rights - that is, Leda - without knowing very well what it was doing, which, given the circumstances, seems natural to us. But this cross, this object, a political and arithmetical emblem that does not leave us in peace (for if it starts by being the sign of addition, it becomes later that of multiplication, that of the five-year plans, the moment it turns into a "hammer and sickle"), is destined more or less to become a swastika; in other words, to become again what it had been at the time of the anti-Platonic conceptions of meteors and, above all, of the sun.
And it is precisely the philosophy of the small and sprightly Chinese that, while I am writing this article in front of my window, which lets in the spring, sings with the most piping, the most patched-up voice of a canary placed on my table in the form of a volume: Marcel Granet's *The Chinese Thought*. This book nowadays claims all my attention. I find in it the arithmetical swastika, and this gives me great satisfaction by proving to me that the Mediterranean and Plato, in particular, never knew such combinations. Had Plato known them, he would have immediately conceived the "dialectical materialism," for the sole purpose of annoying the Germans. The swastika would be the antisculptural emblem of action, the one bearing in its very morphology the unequivocal intentions of really breaking everything for the sake of the object, which, in the case of the swastika, would be the sun; that is to say, an object that is quite important but that does not interest us, one that leaves us Surrealists perfectly cold. In a great paranoiac-critical study about right and left in political emblems, I sort out, in a sort of general morphology of the swastika that takes up many pages, the catastrophic and territorial conflicts of this sign that constantly argues and with the height of violence in favor of the Surrealist Objects. This eminently irrational sign, coming out of the climates of octagonal civilization, appears to us, first and foremost, as the amalgam (this word is perhaps ambitious) of antagonistic tendencies and movements. In fact, with its movement simultaneously tending to the right and to the left, we are then dealing precisely with the very emblem of the "squaring of the circle," rising from the octagon. No one knows whether this wheel moves, but, in all events, it is destined to make people march. For example, present-day Germany. Another example, those of my readers who feel compelled, by the obvious interest provoked by my article, to roll forward and backward, like real swastikas, which, luckily enough, they are not. This paradoxical coming and going, this reaction and revolution, is explained again by the fact that, if, on the one hand, the intention is to square the circle, an eminently static notion, on the other hand, no less is intended than perpetual motion, which, since it is desired that the extremes touch each other, would be embodied by the paradox of static dynamism, so that we see the rights of the swastika desperately turn in order to catch the lefts by the tail, and vice versa, and this delights us, since it constitutes a magnificent biological impulse of narcissistic cannibalism that is violently delirious and fresh like a rose. To conclude these few, timidly outlined ideas. I declare that the real and phenomenological swastika (one that is not that of the Hitlerites and
the swastika that is as old as a Chinese sun, claims the honor of the object. The Surrealist Object is unshakably resolute not to be pushed around anymore. The Surrealist Objects claims, and will know how to impose, its paranoiac-critical hegemony-. The Surrealist Object is impracticable, and is of no use other than to make man march, to exhaust him, to cretinize him. The Surrealist Object is made solely for honor. it exists only for the honor of thought. In place of flags and trophies, the tousled-haired and furious processions of the octagonal type, Surrealist and paranoiac-critical, will pass under the hysterical triumphal arch of soft structure,-" topped by aphrodisiac and arithmetical jackets ," sparkling with urine and emeralds. "Honneur à l'objet," (ahier d'Art (Paris) 11(1-') (1936): 7-8 The Spectral Surrealism of the PreRaphaelite Eternal Feminine The characteristic slowness of the modern mind is one of the causes for the happy lack of understanding of Surrealism on the part of all those who, at the cost of a genuine intellectual effort, plugging their nostrils and closing their eyes, have tried to bite into Cézanne's apple, which is inedible par excellence, being content afterwards to look at it as pure "spectators" and to love it platonically, since the structure and sexappeal of the fruit in question allowed going no further. These people of no appetite believed that it was precisely in the simplicity of this antiEpicurean attitude that lay all the merit and all the aesthetic health of the mind. They also believed that Cézanne's apple had the same weight as Newton's apple, and once again they were highly mistaken, for, in reality, the gravity of Newton's apple pre-eminently lay in the weight of the Adam's apples in the curved, physical. and moral necks of PreRaphaelitism. This is why, if one wrongly believed that the cubic aspect of Cézanne represented a materialistic tendency consisting. as it were. of having a firm foothold in inspiration and lyricism, we see now that he managed to do exactly the opposite: accentuating the impetus toward the absolute idealism of formal lyricism which. far from firmly standing on the ground, took off to the clouds, and this brought Cézanne. as you can well understand, far closer to El Greco than to his alleged and fanciful "doing Poussin from life." On the other hand, those who started having a really firm foothold in inspiration were precisely-the languid and
SPECTRAL SURREALISM + 311 be immaterial Pre-Raphaelites, who, as I will show later on, erected the true materialistic structure of lyricism by making use of the "catenary" and the "geodesic lines" of Europe's structural legend. It is therefore quite natural that, when Salvador Dali speaks of his paranoiac-critical discoveries regarding the pictorial phenomenon, the Platonic contemplators of Cézanne's eternal apple would not take seriously enough this type of frenzy that consists in desiring to touch everything with one's hands (even the immaculate conception of their apple), and worse still, in really desiring to eat and chew everything in some form or another. But Salvador Dali has not finished insisting on this hypermaterialist aspect, which is fundamental to any process of knowledge, of biology linked to the flesh and bones of aesthetics - he has not finished insisting on this immensely solitary aspect, this aspect of "hegemonic letdown," of sentimental sublimity; this parching aspect of the Ludwig II of Bavaria type; on this aspect of delirium of "instantaneous reconstruction of the past," of "historical-anal perversion," of "photographic meticulousness by superautomatic hand"; this "prosaic fabulous" aspect, this appetizing aspect in the manner of Meissonier; on this aspect of "golden diurnal reverie," of "scatological sublimation" (with all the cascades of gems this entails); this "hallucinatory digestive" aspect in the manner of Gustave Moreau; on this "prime quality necrophilism" aspect; this aspect of "clear, cadaverous waters so haughty in their depths"; this aspect of "threatening wall" owing to its static solidity, owing to the sepulchral storm it entails; this aspect of "colossal and German cypress," this "gluttonous" aspect "in the style of Böcklin"; on this "rural hypocrisy of great atavistic sexual frenzies" aspect; this "praying mantis devouring the male during copulation" aspect; this "luxurious dog days of the bloodied and quartered flesh wheelbarrow" aspect; this "grandiose and cannibalistic" aspect in the style of Millet; on this "sliding backward" aspect; this "perpetual metamorphosis" aspect; this "staircase of smoke built in cement, soiled with discarded cigarette butts and medium-sized spittle blobs" aspect; this "triumpant meat of salivary expectations in the Art Nouveau style of Barcelona" aspect; on this "déjà vu, already experienced" aspect; this "immemorial immobility" aspect; this "uninterrupted light, uninterrupted matter" aspect; this "unique" aspect in Vermeer's style; etc. And how could Salvador Dalí not have been dazzled by the flagrant Surrealism of English Pre-Raphaelitism? The Pre-Raphaelite painters give us and make radiant for us women who are all at once the most desirable and the most frightening in existence; for this has to do with beings one would feel the greatest terror and anxiety at the idea of having to eat them: these are carnal phantasms of childhood's "false memories," it is the gelatinous meat of the most shameful sentimental dreams. The Pre-Raphaelites place on the table the sensational dish of the eternal
PARANOIAC-CRITICAL WRITINGS feminine, livened up arith a moral and thrilling touch of highly respectable "repugnance. These carnal concretions of excessively ideal women, these feverish and panting materializations, these floral and soft Ophelias and Beatrices' produce in us, as they appear to us through the luminescence of their hair, the same effect of terror and unequivocal alluring repugnance as that of the soft belly of a butterfly seen between the luminescences of its wings. There is a painful and faltering effort of the neck to support these women's heads with their heavy eyes sprinkled with tears, with their thick heads of hair bowed down with luminous fatigue and with halos. There is an incurable lassitude of the shoulders slumped under the weight of the blooming of this legendary necrophiliac springs of which Botticelli vaguely spoke. But Botticelli was still too close to the live flesh of the myth to achieve this exhausted, magnificent, and prodigiously material glory of the whole psychological and lunar "legend" of the Occident. If we succinctly consider Pre-Raphaelitism from the viewpoint of "general morphology," taking into account Edouard Monod-Herzen's amazing study,''' we will see that its aspirations are diametrically opposed to those of Cézanne, and I will not fail to say that this is the reason why we find it so interesting. From the morphological viewpoint, Cézanne appears to us as a kind of Platonic bricklayer who is satisfied with a program consisting of the straight line, circle, and regular forms in general, and who disregards the geodesic curve, which, as we know, constitutes in some respects the shortest distance from one point to another. Cézanne's apple tends to have the same fundamental structure as that of the skeleton of siliceous sponges, which on the whole is none other than the rectilinear and orthogonal scaffolding of our masons, in which one discovers with amazement numerous spicules that materially realize the "trirectangular dihedron" that is so familiar to geometers. I am saying that Cézanne's apple tends to the orthogonal structure. because in reality-, in the case of the apple, this structure is dented, deformed and denatured by the kind of "impatience" that led Cézanne to so many unhappy results. If Cézanne's apple is a sort of "phantom sponge," that claims, in other words, to have volume without weight. a "virtual volume," the Adam's apples of Rossetti's luminous beauties are, on the contrary, apples that are of necessity moral" subcutaneous, and spectral, covered with the "geodesic" web of muscles and by the "catenaries" of translucent and lunar costumes. The Pre-Raphaelite morphology is summed up in the lukewarm and weak gravity of the "depressive catenaries" of underwear adapting themselves to the most terrifying of strained and stricl costumes, with the geodesic curves of sculptural bodies, of turgescent, disturbing, and imperialist flesh. The faded "catenaries" of Pre-Raphaelitism keep on making more
SPECTRAL SURREALISM " desirable the geodesics, which, as we know, penetrate the flesh through the costume, crossing the muscles and reaching as far as the true marrow of the bones, under the simulacrum of the enveloping lines of pressure and tension. For these morphological reasons, among a thousand of a different kind, if Cézanne's apple tends to drive us outside any structure and imposes on us a Platonic contemplation of elementary geometrical surfaces, the "catenaries" of a garment and the geodesics of the Adam's apple of the Pre-Raphaelite beauties invite us to go back with all of our being into the visceral depths of the aesthetic soul and of sanguinary geometries. EXPLANATORY APPENDIX Catenaries. - A chain or a heavy and perfectly flexible thread, hanging from two supports and left on its own, will take on a form which, it too, is well defined: this is the catenary. This curve is found in a great number of chandeliers; we come across it again, more or less distinctly, in the folds of curtains or draperies. T Geodesic Lines. - These have the following physical property: Let us imagine a perfectly polished surface, of the kind that anything placed on it would freely slide to a balanced and stable position determined by the opposing forces. Let us assume that a thread is stretched from one point to another on the surface convexity (convex, it is understood, relative to the experiment that is being carried out), and that this tension would be the only force exerted on it; the form it will take on will be a geodesic arc of that surface. Example: The farthest back into the past, the Egyptian mummies teach us a great many lessons, in this respect, with their skillful swaddling, of which the modern dressings are the dwindled descendents. In the art of clothing, especially women's clothing, geodesics play a more important, not to say imperious, role, conditioned by what is known
PARANOIAC-CRITICAL WRITINGS as the warp and woof of a fabric. The art of fabric itself is related to an elevated branch of mathematics. Moving on from clothing to the muscle, we find new examples of geodesics. Moving on from the muscles to the bones, from surface to volume, we encounter the "enveloping lines of pressure and tension." (Esso) - on General Jlorphologop). "Le Surréalisme spectral de l'éternel féminin préraphaélite,' Minotaure (Paris) 8 (June 15, 1936): f6-9 First Morphological Law Concerning the Hairs in Soft Structures The paranoiac "critical" activity, by contributing so much to the clarification of philosophical problems posed by the "tender morphologies" of soft structures, has already been often talked about (and because of that) with that saucy tone that makes it appear like some sort of gluttonous and Epicurean method, roaming at all times, more or less distractedly, behind the voracious appetites of the appetizing and sticky flesh, which, as it will be recalled, is none other than the classical and aesthetic one covering the great death's-head of Dalinian thought. If the subject of soft structures aroused, as I have just said, waves of cutting and sparkling philosophical malice, we can maintain now, when the so-called paranoiac-critical method gets ready to consider the study of hairs, that we are going to stir up real uproar around us; for, if the soft structures have already had, for some, a manifestly equivocal look, with the emergence of hairs on the said structures, we are tackling without reservation a domain concerning which the least one can say is that it is genuinely risqué. But it was needed, indispensable, necessary. to come any day now to this question of hairs, and it is precisely today that we have the honor of beginning to talk about it. It is hardly possible to speak of this subject other than in a language devoid of euphemism, a natural, clear and bare language, which just about means that in order to speak this language it is far preferable not to have too many hairs on the tongue, and this is precisely what happens to the glorious paranoiac-critical method, which, not having a single hair in its soft structure (in this case, the tongue), will be able in this way to seek them elsewhere. We will discuss frankly the various kinds of hairs that this method will find more or less all over, and then, this method will also be able to explain to us, as well as celebrate and delight us with the kinds of
FIRST MORPHOLOGICAL LAW + 315 kling and terrifying pricking that all these hairs, brought together in the form of a subcutaneous and truculently colorful beard, provoke without fail by stimulating the finest and grayest matter of the paranoiac brain and the irrational knowledge in general. First morphological law: the antigeodesic hair. The moral agglutination of the hair increases or decreases depending on the degree of consistency of the soft structures serving as its medium of out-of-placeness." When the degree of consistency is that of the eternal feminine, the out-of-placeness of the hair gains its maximum capacity and all of the antigeodesic meaning characterizing it. The hair has already been taken by popular intuition for an archetype of out-of-placeness, since, when something appears to us as unduly out-of-place, there is the common expression that this thing is there like a hair in the soup. Very hard environments such as minerals, bronze, iron, rubies, cherries resist hairs as much as the soup in question; the hairs, indigestible, to the rage and furor of the bureaucrat, who" with a dismayed and irreparable gesture, "moralizes" and turns down the plate. The hair, appearing all of a sudden in a crust of bread, is removed in an abrupt, quick, profoundly hypocritical movement. On the contrary, when one catches sight of hair in the already ductile soft part of the bread, the eyes are forced to close convulsively before the hyperevident whiteness of this "antigeodesic " affront. There is no longer any mistake, nor can one dissemble: hair, you are there! You are there, belying the profound meaning of the soft structure of the crumb, you are there with all of your morphological personality that is inadaptable to the physical gravity of the case. Had the hair adapted exactly, like a thread, to the soft surfaces, one still could have hoped to straighten things out. But the hair, in spite of its thinness, and even when soaked, continues always to maintain its shape. It is partially adaptable, but this is worse still, for it rises up in a horrible curve precisely in the most irreparable and criminal spot. The horror of hairs dipped in mayonnaise (as a rule, it is already a very bad idea to fill a washbowl or a bathtub completely with mayonnaise). A thousand times more horrible still are the hysterical hairs seen in the gelatinous trembling of pig's trotters cooked au gratin! In the spectacularly dismaying sight of the bearded woman is reproduced the equally grandiose and nostalgic mechanism of "aesthetic deception," which, in our occidental philosophy is known as the "principle of causality." This principle of causality is none other than the sublime out-of-placeness of the biological hair, the terrible hair, the hallucinating
"PARANOIAC-CRITICAL WRITINGS hair. Because it all takes place as if on the golden plate - on which you would be served with the highest supergelatinous hierarchies, the soft and divine structures of the "eternal feminine" - you would find not only one hair but a real truculent beard, antigeodesically pressed against all that nutritive delirium that comes from I know not whence. "Première loi morphologique sur les poils dans les structures molles," Minotaure (Paris) 9 (October 15, 1936): 60-1
SECTION NINE "Classical" Ambition Reformulated Theory for a New Readership Metamorphosis of Narcissus (New York: Julien Levy Gallery, 1937) "I Defy Aragon" (Art Front, 1937) Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness (New York, 1939) "Dali, Dali!" (New York: Julien Levy Gallery, 1939) "The Last Scandal of Salvador Dali" (New York: Julien Levy Gallery, 1941) "Total Camouflage for Total War" (Esquire, 1942) T W O CENTRAL TRENDS MIGHT BE DISCERNED in Dali's art and writing of the late 1930s. One enunciates a slackening of the former tensions characterizing his functioning within the Surrealist framework, and a dramatic waning of his earlier aesthetics and formal concerns. The second involves various developments culminating in his decision early in the next decade to "become classic." These are, in fact, two sides of the same coin, since what had probably started as a gradual estrangement from the Surrealists and a discovery by Dali of the greater commercial opportunities associated with his new public, later got its affirmation in the "classic" stance. More than anything else, Dali's "classical" ambition implied doing away with the formal and thematic concerns associated with the aesthetics of regression (Section Six), as well as freeing himself from the tensions created by his attempt to balance the demands of his vision with the need to function within a prescribed theoretical context. The poem entitled "Metamorphosis of Narcissus," together with the painting bearing the same title, is a seminal work of 317
318 "CLASSICAL" AMBITION the latter half of the 1930s, and chrysalis of hidden biological designs...... The hand holding the head at the tips of its fingers - "the water's fingers" - is described as insensate, terrible, coprophagous, and mortal, with
COMMENTARY ON THE TEXTS " 319 the implication that it is still earthy, base, material. The hand holds the oval perfection of the head, thus combining the scatological horror and attraction of sexuality with the androgynous self-containment of the egg form. The metamorphosis reaches its apogee when this head splits and bursts open to reveal the "flower, the new Narcissus, Gala - my Narcissus." The poem hints at a few levels of meaning that deepen the implications of the metamorphosis of Dalí into a "new Narcissus," embodied in his beloved Gala, to encompass a larger overview of Dah's life and art, all this within a mythologizing framework wherein Dalí attempted to endow his own "myth" - with Gala brought in as a protagonist - with a superhuman and universal dimension.' Dalí's endeavor to mythologize his situation is apparent in his synthesizing of various psychoanalytical notions. There is no question as to the primacy of Freud in his thought, at least as a theoretical point of departure, however removed from Freud some of the implications might be. We find echoes of Freud's theories concerning Narcissism and the instincts, as well as hints concerning the concept of regression, which had been uppermost in Dah's mind since the early 1930s (Section Six). In fact, the "metamorphosis" of Narcissus, as described in the poem, might, in its first part, convey a sense of regression for the purpose of attaining the infant instinctual satisfaction associated with primary narcissism, along the lines proposed by Freud in Beyond the Pleasure Principle (1920), whereas the rebirth of Dalí-Narcissus as Gala, the "new Narcissus," might have to do particularly with Freud's views as promulgated earlier in "On Narcissism" (1914). In the terms proposed by Freud in his theory of the instincts, Narcissus exhibits a fundamental narcissistic self-love (without yet knowing it, perhaps), recapturing the experience of oneness with the world, but losing his selfhood thereby. The imagery associated with this process ("savagely mineral torrent," etc.) implies a sense of loss of form, loss of boundaries or fragmentation. This regressive inertia is broken off in the course of the metamorphosis, to be replaced by a miraculous reversal of this process. The life instincts - the unifying force of Eros - take over, counteracting the effect of the death instinct, with Narcissus reversing the stages of his regression - first as a "chrysalis of hidden biological designs," then, through a "terrible" awakening to an "insensate" and "coprophagous" phase of ego-feeling, to a rebirth as a new being. This process, if taken in the light of
"CLASSICAL" AMBITION the coming developments in Dali's art and writing, is tantamount to a reversal of Dali's conscious assumption of regression as a theoretical and philosophical stance. Instrumental in respect to this change was Gala, whose role assigned to her by Dali in "Love and Memory." as the ultimate "representation" of polymorphously perverse sexuality (Section Five) also denotes her power, as far as he himself was concerned to control these libidinal tendencies. Dali seems to have envisioned an ongoing situation in which Gala constantly guarded him from excessively giving in to these regressive tendencies or helped him to harness them. The last phrase of the poem, "Gala - my narcissus," implies an identification or union of Dali-Narcissus and Gala-Narcissus, in which Narcissus-Dali regains his experience of wholeness and ego-identity through his narcissistic identification with Gala in a process that reverses the Freudian regression. This implies a movement from fragmentation to unity or wholeness: from the fragmentation and lack of restriction of the unconscious and the primary process to the integration or, perhaps, reintegration. in Dali's newly developed conception associated with consciousness. The mythical framework of the poem superimposed on the earlier Narcissus motif is based on the atenrporal time frame of an ever-recurring event. Although she makes her appearance only in the last lines of the poem, Gala constitutes the thematic and affective core of the poem, and, as such, she is also an undivided part of the myth. As noted before Dali's mythology was grafted on Freudian concepts while displaying some idiosyncratic twists that make it uniquely suited to his often subversive intent regarding Freud's principles. One may view the "Metamorphosis of Narcissus" as Dali's attempt to come to terms with the psychic and creative situation in relation to Gala's continuous presence as a central influence in his adult life and as an evocation of his own perception of a profound change of direction that can be situated in the mid-1930s. one that had far-reaching implications with regard to his life, thought, and art. Dalí appears to indicate a reversal of his conscious assumption of regression with its accompanying loss of form, and a return to some form of instinctual repression that constitutes a return to a more restrictive formal and aesthetic orientation. This change can also be seen in its political, or even economic, dimension. In his early Surrealist period, Dali strove to maintain his position as a full-fledged member of the Surrealist Group because he felt he would gain from his association with
COMMENTARY ON THE TEXTS " 321 such an avant-garde, scandalizing, and intellectually daring and stimulating artistic group. Toward the mid-1930s, the more Dalí became known internationally, and the more he felt himself commercially independent, the less concerned he was to gain the stamp of approval of his Surrealist friends. The two essays published in Minotaure in 1936 (Section Eight) constituted his last attempt to directly address himself to the Surrealists or to other French intellectuals affiliated with the movement. Except for "Metamorphosis of Narcissus," which was published both in New York, in English, and in Paris, all of Dalí's writings of the prewar years were published in English and in New York, and it is their original English-language versions that are presented here. The shifting of Dalí's sights to the American public is clearly apparent in the tenor and rhetorical quality of his few American essays. Dalí now altogether abandoned the intricate system of ambiguities introduced by him into his theory for the purpose of tentatively resolving its conflicting implications vis-à-vis Surrealist theory and his own artistic practice. The new writings were thus 334 + "CLASSICAL" AMBITION enemy of the "pleasure-principle" of all men. It is man's right to love women with ecstatic heads of fish. It is man's right to decide that lukewarm telephones are disgusting, and to demand telephones that are cold, green, and aphrodisiac as the augur-troubled sleep of the cantharides. Telephones as barbarous as bottles will free themselves of the lukewarm ornamentation of Louis XV spoons and will slowly cover with glacial shame the hybrid decors of our suavely degraded decadence.' Man has the right to demand the trappings of a queen for the "objects of his desire": costumes for his furniture! for his teeth! and even for gardenias! Hand embroidered slipcovers will protect the extreme sensibility of "calf's lung railway tracks," colored glass with Persian patterns will be introduced into automobile design to keep out the ugly raw light of diurnal landscapes. The color of old absinthe grill dominate the year 1941. Everything will be greenish. "Green I want you green° - green water. green wind., green ermine, green lizards swollen with sleep and gliding along the green skin and the dazzling décolletés of insomnia, green silver plate, green chocolate, green the agonizing electricity that sears the live flesh of civil wars, green the light of my own Gala! In the nightmare of the American Venus, out of the darkness (bristling with dry umbrellas) the celebrated taxi of Christopher Columbus. Within, Christopher Columbus in person is proudly sitting. He is soaked in a persistent and dripping rain. Three hundred live Burgundy snails crawl up and down his motionless body and in the hollows of his livid face." On the breast of Christopher Columbus one may read this enigmatic sign: "Am I back already?" Why, with his index finger, does he point towards Europe? Why is he accompanied by the invisible ghosts of the Duke and Duchess of Windsor? Why is a somnambulistic Spanish girl attached to the steering wheel of his de luxe Cadillac with golden chains? HERE ARE STILL MORE IMPENETRABLE DALIAN MYSTERIES, HEAVY WITH OBSCURE AND FAR REACHING SIGNIFICANCE. BUT ONE THING IS CERTAIN: A CATALAN, CHRISTOPHER COLLJNIBL'S, DISCOVERED
AMERICA, AND ANOTHER CATALAN, SALVADOR DALI, HAS JUST REDISCOVERED
CHRISTOPHER COLUMBUS. NEW YORK! YOU WHO ARE LIKE THE VERY STALK OF THE
AIR, THE HALF CUT FLOWER OF HEAVEN! YOU, MAD AS THE SIOON. NEW YORK! I
SEE YOU WON BY THE SURREALIST "PARANOIA -KINESIS," YOU MAY WELL BE
PROUD. I GO AND I ARRIVE, I LOVE YOU WITH ALL MY HEART. Dali Tract.
Published originally in English. New York. 1939='
"CLASSICAL" AMBITION ision of Surrealism. Dalí's later slogan, "I am Surrealism!" was already apparent in his continuing attempts, as expressed, for example, in "I Defy Aragon," to identify Surrealism with his own Paranoiac-Critical Activity. In "Dali, Dali!" he brought in a long list of progenitors of paranoiac painting - Leonardo, Arcimboldo and others - none of whom is quite in line with his own methods. His definition of a "paranoiac picture" is quite entertaining and facile, but the concept of a "paranoiac picture" in itself is quite a travesty of his earlier views. In the first place, the about to strike. Finished - the epoch of improvised dramatic-lyrical blotches, of irresponsible spontaneous drawing, of two-cent philosophy disguising the technical and spiritual nothingness of the gratuitous, the shapeless and malformed. The young inquisitorial severity of the morphological era, dressed from head to foot in naked architecture, already stands like a resplendent goddess at the temple gates of art, once more forbidding the unworthy to enter. FORM, FORM, FORM - which is to say: SHAPE FIGURE CONFIGURATION CONFORMATION FIGURATION ARRANGEMENT DISPOSITION PROPORTION STRUCTURE DESIGN OUTLINE ASPECT APPEARANCE OUTSIDE EXTERIOR CONTOUR CIRCUMFERENCE MODEL FASHION SIZE TURN JIB LINE PROFILE MOLD PATTERN RELIEF INTAGLIO CAMEO LOW RELIEF BAS-RELIEF HIGH RELIEF METAMORPHOSIS ANAMORPHOSIS TRANSFIGURATION TRANSFORMATION ALTERATION MODELING CONCAVE MODELING BENDING CARVING CHISELING CURVING HEAVING TO HAVE FORM TO PRESENT FORM TO HALVE TO MATCH TO SHAPE TO FORM TO DESIGN TO DRAW TO MODEL TO REPRESENT TO CONFORM TO DISPOSE TO HARMONIZE TO ARRANGE TO BUILD TO CONSTRUCT TO FASHION TO TRANSFORM TO METAMORPHOSE TO DEFORM TO DISFIGURE TO BE DELINEATED TO BE OUTLINED TO STAND OUT TO CHISEL TO CARVE TO TWIST TO ROUND TO SWELL TO DEFLATE TO EMBOSSTO GOUGE TO CHASE TO DEPRESS TO CARIINICULATE TO TUMEFY SOFT MALLEABLE PLASTIC: FORMLESS UNIFORM AMORPHOUS ISOMORPHOUS POLYMORPHOUS MULTIFORM DEFORMED MISSHAPEN IRREGULAR MALFORMED CRUDE UNFASHIONED INHewn UNSHAPELY SWOLLEN ROUNDED HOLLOW BOSED CONCAVE CONVEX GLOBULAR ROUND SPHERICAL HEMISPHERICAL SPHEROIDAL LIRCEOroATE OVOID AMYGDALOID ANNULAR CONCHOID ORBICULATE RHOMBOID CUBIC PRISMATIC PYRAMIDAL POLYHEDRAL CONIC CYLINDRICAL TUBULAR COLUMNAR VERMIFORM CONGRUOUS HARMONIOUS INCONGRUENT DISSIDENT ELEGANT CONFORMABLE SYMMETRICAL PROPORIONATE FELICITOUS CIRCULAR CURVED CURVATE LOBIFORM OVAL ELLIPTICAL ELLIPSIDE CONCAVE CONVEY BICONCave BICONVEX ARCHED ARCIORM OBLONG ROSTBATE NAVICULAR PISCIFORM BENIFORM ADL-NCATE CROSSED PARABOLIC HYPERBOLIC ANGULAR SIGMOIDAL TRIANGULAR SQUARE QUADRANGULAR QUADRILATERAL RECTANGULAR PENTAGONAL HEXAGONAL OCTAGONAL TRAPEZOIDAL POLYGONAL STRAIGHT ABORESCENT POLYMORPHOUS CUNEIFORM SOFTNESS MALLEABILITY PLASTICITY DEFORMITY
COMMENTARY ON THE TEXTS "323 of style at the time derived from Dah's intuition that his earlier aesthetics were no longer valid for him because their underlying motivation was no longer in effect. The new style he was desperately searching for implied a creative attitude that reversed in many respects his earlier and, by now, quite failing, aesthetics which fit in well (even better, as far as Dalí was concerned) with various attitudes exemplified by other Surrealists. Typically, Dali tended to dissociate himself from these failings and ascribe them to others, protesting that he was "removing himself from that crowd of followers and imitators which he sees multiplying too rapidly about him." The new key concept was "form," and Dali in this text cited himself declaring: "Form is always the product of a pitiless and inquisitorial process to which matter is submitted - be it the Escurial, Bramante, or Raphael." This form had also to obey the rules of mathematics that Dali began associating with the Renaissance monk Luca Pacioli and his work De Divina proportione. One year after Dali wrote "The Last Scandal of Salvador Dalí," these ideas received a fuller exposition in his autobiography, The Secret Life of Salvador Dalí (1942),' where Dali described how he realized that his "surrealist glory was worthless. I must incorporate surrealism in tradition. My imagination must become classic again.... Instead of stagnating in the anecdotic mirage of my success, I had now to begin to fight for a thing that was `important. This important thing was to render the experience of my life `classic," to endow it with a form, a cosmogony, a synthesis, an architecture of eternity."' His pronouncements upholding formal perfection seem quite contrary to his earlier efforts to ward off repression through willed regressive attitudes. Prophesying in "The Last Scandal of Salvador Dalí" that the "psychological epoch will end with the war," Dali, whose efforts before were directed at attaining a measure of desublimation in his work, began upholding the notion of sublimation; so much so that, in Secret Life, lie could declare: "Enough of trying to cure; one must sublimate!" It should be added that very little of what Dalí labeled as "classic" in the texts written around 1941 was actually in evidence in his work of the late 1930s or the early 1940s. In some paintings, the classical motifs appear as background elements, often as obvious pastiches of Renaissance schemes and motifs, and these are combined with all kinds of manneristic distortions. In order to develop a consistent "classical" conception in his work, Dali
324 + "CLASSICAL" AMBITION needed a new overall vision, and he found it in what he called "nuclear mysticism" and the conceptualization of quantum mechanics (Section Ten). Metamorphosis of Narcissus WAY OF VISUALLY OBSERVING THE COURSE OF THE METAMORPHOSIS OF NARCISSUS REPRESENTED IN THE PRINT ON THE OPPOSITE PAGE:' If one looks for some time, from a slight distance and with a certain "distant fixedness," at the hypnotically immobile figure of Narcissus, it gradually disappears until at last it is completely invisible. The metamorphosis of the myth takes place at that precise moment, for the image of Narcissus is suddenly transformed into the image of a hand which rises out of his own reflection. At the tip of its fingers, the hand is holding an egg, a seed, the bulb from which will be born the new narcissus – the flower. Beside it can be seen the limestone sculpture of the hand – the fossil hand of the water holding the blown flower. Dali has endowed surrealism with a first-rate instrument, to wit the paranoiac-critical method, which he immediately proved himself capable of applying equally well to painting, to poetry, to the film, to the construction of typical surrealist objects, to fashion, to the history of art and even, if needs be, to all kinds of exegesis. (André Breton: lí hat Is Surrealism? ) THE FIRST POEM AND THE FIRST PAINTING OBTAINED ENTIRELY THROUGH THE INTEGRAL APPLICATION OF THE PARANOIAC-CRITICAL METHOD: For the first time, a surrealist painting and poem objectively allow the coherent interpretation of a developed irrational subject. The paranoiac-critical method is beginning to establish the indestructible pudding of the "exact details that Stendhal demanded for the description of Saint Peter's Church in Rome, and it is doing this in the domain of the most paralyzing surrealist poetry. The lyricism of poetic images is philosophically important only when it has attained, in its operation, the same exactness as mathematics do in their operation. The poet must, before anyone, prove what he says.
First Port-Lligat Fisherman. – What’s wrong with that chap, glaring; at himself all day in his looking-glass? Second Fisherman. – if you really want to know (lowering his voice) he has a bulb in his head. you really "A bulb in the head," in Catalan, corresponds exactly with the. psycho-analytic notion of "complex." If a man has a bulb in his head, it might break into flower at any moment, Narcissus! Under the split in the retreating black cloud the invisible scale of Spring is oscillating in the fresh April sky. On the highest mountain, the god of the snow, his dazzling head bent over the dizzy space of reflections, starts melting with desire in the vertical cataracts of the thaw.
CLASSICAL AMBITION annihilating himself loudly among the excremental cries of minerals, or between the silences of mosses towards the distant mirror of the lake in which, the veils of winter having disappeared, lie had newly discovered the lightning flash of his faithful image. It seems that with the loss of his divinity the whole high plateau pours itself out, crashes and crumbles among the solitude and the incurable silence of iron oxides while its dead weight raises the entire swarming and apotheosis plateau from the plain from which already thrust towards the sky the artesian fountains of grass. and from which rise, erect, tender, and hard, the innumerable floral spears of the deafening armies of the germination of the narcissi. Already the heterosexual group, in the renowned poses of preliminary expectation, conscientiously ponders over the threatening libidinous cataclysm, the carnivorous blooming of its latent morphological atavisms. In the heterosexual group, in that kind date of the year (but not excessively beloved or mild), there are the Hindou tart, oily, sugared like an August date,' the Catalan with his grave back well planted
METAMORPHOSIS OF NARCISSUS " 327 in a sun-tide, a Whitsuntide of flesh inside his brain, the blond flesh-eating German, the brown mists of mathematics in the dimples of his cloudy knees, there is the English woman, the Russian, the Swedish woman, the American and the tall darkling Andalusian, hardy with glands and olive with anguish. Far from the heterosexual group, the shadows of the advanced afternoon draw out across the countryside, and cold lays hold of the adolescent's nakedness as he lingers at the water's edge. When the clear and divine body of Narcissus leans down to the obscure mirror of the lake, when his white torso folded forward fixes itself, frozen, in the silvered and hypnotic curve of his desire, when the time passes on the clock of the flowers of the sand of his own flesh Narcissus loses his being in the cosmic vertigo in the deepest depths of which is singing the cold and Dionysiac siren of his own image. The body of Narcissus flows out and loses itself in the abyss of his reflection, like the sand glass that will not be turned again. Narcissus, you are losing your body, carried awav and confounded by the millenary reflection of your disappearance your body stricken dead falls to the topaz precipice with yellow wreckage of love, your white body, swallowed up,
down to the unglazed mouths of the night on the edge of which there sparkles already all the red silverware of dawns with veins broken in "the wharves of blood." Narcissus, do you understand? Symmetry, divine hypnosis of the mind's geometry, already fills up your head, with that incurable sleep, vegetable. atavistic, slow which withers up the brain in the parchment substance of the kernel of your nearing metamorphosis. The seed of your head has just fallen into the water. Man returns to the vegetable state by fatigue-laden sleep and the gods by the transparent hypnosis of their passions. Narcissus, your are so immobile one would think you were asleep. If it were a question of Hercules rough and broad, one would say: he sleeps like a bole in the posture of an Herculean oak. But you, Narcissus, made of perfumed bloomings of transparent adolescence, you sleep like a water flower. Now the great mystery draws near, the great metamorphosis is about to occur. Narcissus, in his immobility, absorbed by his reflection with the digestive slowness of carnivorous plants, becomes invisible.
There remains of him only the hallucinatingly white oval of his head, his head again more tender, his head, chrysalis of hidden biological designs, his head held up by the tips of the water's fingers, at the tips of the fingers of the insensate hand, of the terrible hand, of the excrement-eating hand, of the mortal hand of his reflection. When that head slits when that head splits when that head bursts, it will be the flower, the new narcissus, Gala - my narcissus. 


I Defy Aragon In 1932, during a seance of surrealist experiment, I described a complicated project for a surrealist object to be called "thinking machine," for which several hundred small goblets would be required, filled with warm milk and hung so as to conform with the structure of a large rocking chair. Louis Aragon, who was present at the seance and who still belonged to our group, took it upon himself to declare, with the greatest seriousness and to the stupefaction of all, "I protest against Dali's object - glasses of milk are not for the making of surrealist objects, but are for the children of the unemployed." That declaration, in my opinion, was the unequivocal announcement of our imminent rupture, sounding the note of intellectual and moral abjection to which Aragon was to descend, finally plunging ignominiously into that most servile of all conformity, Stalinist bureaucracy. At the time when Louis Aragon believed in the possibilities for himself of a brilliant (and capitalistic) literary career, he did his best to please the bourgeoisie with a pose vaguely anarchical. His attitude at that time
330 "CLASSICAL" AMBITION towards the U.S.S.R. in sum was expressed by his cynical qualification of Moscow as "the Idiot who has lost control over the excretory organs," an attitude typical of the fickle Aragon vis-à-vis the Russian revolution during the period when the brilliant genius of Lenin still ruled the destinies of that country and justified the more than fantastic adherence of all true revolutionaries. Upon his return from a visit to Russia, Aragon again saw possibilities for himself of another brilliant career (this time socialistic). Because the promise of his Parisian beginnings seemed to droop, Aragon noisily broke relations with the surrealist group and unconditionally (of course) adopted the platform of "proletarian art," probably inculcated by the Congress of Kharkov from which he had just returned. '= At that time, as everyone will recall, proletarian art consisted of a sort of pitiable and elementary idealization of the terms and myths furnished by the degradation of socialist work, big hands, and the illustration of political slogans. It was the time when Aragon agitated for the assassination of Leon Blum in his poems ("Feu à Blum! Feu aux ours blancs de la social democratie"). Obviously, this was more than was required, but it was the last anarchist and individualist residuum that the party might utilize in its own fashion - direct action and terrorism. Moreover, at that time nobody had as yet dreamed of that apotheosis of the "front populaire" which, according to Aragon, was to mark the ineluctable end of those photographs of the beautiful, exciting, and exhibitionist women of Man Ray, photographs which up until 1934 could still be exciting, but after the 6th of February'; lost all their effect and all their sex appeal. As soon as Russia decided to abandon the platform of "proletarian art" because of an unprecedented defeat suffered by that definitely lukewarm formula, Aragon straightway adopted the new slogan of "Socialist Realism," since that had just been decided upon. In one day proletarian idealization was replaced by socialist realism, but the new formula possessed all the stupidity of the old, as if one were to say "proletarian chemistry, socialist physics, socialist automobile." Why a socialist automobile? When a laboratory is installed in Russia for the study of cancer, or a factory for the production of automobiles, it is attempted, I think, to approximate all the most advanced accomplishments of capitalist countries, to surpass them if possible. Most advanced in the aesthetic domain is the surrealist phenomenon, which attempts to resolve the most astonishing and recent discoveries of the imagination. The true laboratory wherein one pursues the systematic exploration of uncharted regions of the human mind is "Surrealism." Why not use this laboratory then, representing as it does all experience of the history
427ná5; "Daydream" ("Rêverie"), 146-7, 150, 15062, 409n5ó, 41ón57, 418n70, 43002, see also "Réverie" affair; "De Kooning"s 300,000,000th Birthday," 348, 370-73; Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness, 321, 331-4; Diary of a Genius (Journal dun génie), 6, 3840, 398n2ó, 4330; "DocumentaryParis-1929" ("DocumentalParis-1929), 2, 75-6, 105-17, 121,378n-13,379nó, 383n60, 389nó6, á89n4, 393n61, 394025, á98n13, 414ná3, 422n1, 4á2n34; "A FEATHER" ("UNA PLUMA"), 18, 35-6, 383n60, 406n28; "Federico Garcia Lorca: Exhibition of Color Drawings" ("Federico Garcia Lorca: Exposició de dibuixos colorits"), 39, 47-9, á80n21; La Femme visible, 5, 173, 194, 214, 239, 256, á77n3, á78n14; 50 Secrets of Magic Craftsmanship, 5, 345, 349-63, á78n6, á79n14, 4á202; "First Morphological Law Concerning the Hairs in Soft Structures" ("Première loi morphologique sur les poils dans les structures molles"), 3, 279, 314-6; "Fish Pursued by a Bunch of Grapes" ("Peix perseguit per un rain"), 17, 28-30, 121, á83n51; "For the Sitges 'Meeting' " ("Per al 'meeting' de Sitges"), 38, 41-2, 44, 64-6; "The Great Masturbator" ("Le Grand masturbateur"), 146,173-5,179-90,383n58, á83n59, 405n1ó, 405n18, 428n55; "... Have I Disowned, Perhaps? ..." ("... ¿Que he renegat, potser? ..."), 17-18, 3032, á95n83; Hidden Faces, 5, 378n6; "Hommage à Meissonier," 4á7n52; "Honor to the Object!" ("Honneur à l'objet"), 278, 306-10.,; "1 Defy Aragon," 322, 329-31., 409nó1; "Joan Miró," 74, 76, 93-4, 39104, 394nó4; "The King and Queen Traversed by Swift Nudes," 347, 367-9, 4á7n47; "The Last Scandal of Salvador Dali," 321-3, 336-9, 4á4n11, 4á4n19; "The Latest Modes of Intellectual Stimulation for the Summer of 1934" ("Derniers modes d'excitation intellectuelle pour l'été 1934"), 216, 219, 253-5, á78n8, 399n3ó, 40709., 408n41, 418nó9, 423n2, 439nó2; "... The Liberation of the Fingers ..." ("... L'alliberaments dels dits. ..."), 7, 76, 99-101, 112, 121, 3890, á98n21, 405n1á, 415ná8, 419n7ó; "Love" ("L'amour"), 173, 175, 190-92, 3770, 41án27., 41ón57, 428n5á; Lore and Memory (L'amour et la mémoire), 146, 148-9, 162-72, 320, á77n3, á78n10, á99n3ó, 408n4á, 410nó, 429nó; "Luis Buñuel," 119, 125-7, á81n28, á89n1; "Metamorphosis of Narcissus," 210, 317-22, 324-9, 40702. 410nó2, 410nó7, 429, 429nó; "Millet's L Angélus" ("L'Angélus de Millet"), 274, 279-82, 408n4á, 409n57, 410nó6, 418nó8; "The Moral Position of Surrealism" ("Posició moral del surrealisme"), 213, 219-22, 407ná3, 408n47; nfy- Cultural Revolution
"CLASSICAL" AMBITION FOR THEMSELVES AN ORIGINAL MYTHOLOGY WHICH, CORRESPONDING TO THE VERY ESSENCE AND TOTAL EXPRESSION OF THEIR BIOLOGICAL REALITY, WILL BE RECOGNIZED BY THE CHOICE SPIRITS OF OTHER PEOPLE - THEN THE RESPECT THAT IS DUE PUBLIC OPINION MAKES IT NECESSARY TO LAY BARE THE CAUSES THAT HAVE FORCED THE BREAK WITH THE OUTWORN AND CONVENTIONAL FORMULAS OF A PRAGMATIC SOCIETY. At the beginning of the Surrealist Revolution, it was declared: "We live in the era of wireless telegraphy; we announce also the era of the wireless imagination." But it is not wires that confine us now - it is chains of oppression that we must break! In confirmation of the above, we announce these truths: that all men are equal in their madness, and that madness (visceral cosmos of the subconscious) constitutes the common base of the human spirit. This oneness of the spirit was proclaimed by Count Lautréamont when he wrote: "Poetry must be made by all and not by one. Among the essential rights of man's madness is that which defines the surrealist movement itself, in these words: "Surrealism -Pure psychic automatism bi-means of which it is proposed to transcribe, either in trritirig, or in speech, or in ant- other manner, the true working of thought, dictated by thought without anj- rational, aesthetic or moral control" (AIVDRE BRETO,V First Surrealist Manifesto. Man is entitled to the enigma and the simulacrums that are found on these great vital constants: the sexual instinct, the consciousness of death. the physical melancholy caused by "time-space." The rights of man to his own madness are constantly threatened, and treated in a manner that one may without exaggeration call "provincial" by false "practical-rational" hierarchies. The history of the true creative artist is filled with the abuses and encroachments by means of which an absolute tyranny is imposed by the industrial mind over the new creative ideas of the poetic mind. HERE ARE A FEW RECENT FACTS DRAWN FROM MY OWN EXPERIENCE THAT I FEEL IT MY DUTY TO EXPOSE TO PUBLIC OPINION. Probably most of you recall the incident provoked by the heads of a certain New York department store, when they dared alter a number of my concepts without having the consideration to inform me in advance of their decision." At that time I received hundreds of letters from American artists assuring me that in acting as I did, I had helped to defend the independence of their own art. Now an even more astounding battle has taken place. The committee responsible for the Amusement Area of the World's Fair has forbidden me to erect on the exterior of "The Dream of
DECLARATION OF THE INDEPENDENCE OF THE IMAGINATION "333 Venus" the image of a woman with the head of a fish. These are their exact words: "A Woman with the tail of a fish is possible; a woman with a head of a fish is impossible." This decision on the part of the committee seems to me an extremely grave one, deserving all the light possible cast upon it. Because we are concerned here with the negation of a right that is of a purely poetic and imaginative order, attacking no moral or political consideration. I have always believed that the first man who had the idea of terminating a woman's body with a tail of a fish must have been a pretty fair poet; but I am equally certain that the second man who repeated the idea was nothing but a bureaucrat. In any case, the inventor of the first siren's tail would have had my difficulties with the committee of the Amusement Area. Had there been similar committees in Immortal Greece, fantasy would have been banned and, what is worse, the Greeks would never have created and therefore never would have handed do) to us their sensational and truculently surrealist mythology, in which, if it is true that there exists no woman with the head of a fish (as far as I know), there figures indisputably a Minotaur bearing the terribly realistic head of a bull. Any authentically original idea, presenting itself without "known antecedents," is systematically rejected, toned down, mauled, chewed, rechewed, spewed forth, destroyed, yes, and even worse - reduced to the most monstrous of mediocrities. The excuse offered is always the vulgarity of the vast majority of the public. I insist that this is absolutely false. The public is infinitely superior to the rubbish that is fed to it daily. The masses have always known where to find true poetry. The misunderstanding has come about entirely through those "middle-men of culture" who, with their lofty airs and superior quackings, come between the creator and the public. ARTISTS AND POETS OF AMERICA! IF YOU WISH TO RECOVER THE SACRED SOURCE OF YOUR OWN MYTHOLOGY AND YOUR OWN INSPIRATION, THE TIME HAS COME TO REUNITE YOURSELVES WITHIN THE HISTORIC BOWELS OF YOUR PHILADELPHIA, TO RING ONCE MORE THE SYMBOLIC BELL OF YOUR IMAGINATIVE INDEPENDENCE, AND, HOLDING ALOFT IN ONE HAND FRANKLIN'S LIGHTNING ROD, AND IN THE OTHER LAUTREAMONT'S UMBRELLA, TO DEFY THE STORM OF OBSCURANTISM THAT IS THREATENING YOUR COUNTRY! LOOSE THE BLINDING LIGHTNING OF YOUR ANGER AND THE AVENGING THUNDER OF YOUR PARANOIAC INSPIRATION! Only the violence and duration of your hardened dream can resist the hideous mechanical civilization that is your enemy, as it is also the
DAL1, DALE " 335 Dali, Dalil The "paranoiac phenomenon" (delirium of systematic interpretation) is consubstantial with the human phenomenon of sight. The hypnagogic image, is it not actually a paranoiac interpretation of the phosphene of the retina? The cave-man "saw," in the rugosities of the cavern walls, the irregular walls of his dwelling, the precise silhouette, the truculent profile, of his nutritive and magical obsessions, the hallucinating contours of the veritable prey of his imagination, these animals which he engraved merely by accentuating or retracing certain of the "stimulating" irregularities. That "sublime madman" of antiquity, Aristophanes, in The Clouds brought to our notice for the first time that, while contemplating the sky, the cloud shapes are transformed - from the nude body of a woman into a leopard or an enormous nose. Leonardo da Vinci proved an authentic innovator of paranoiac painting by recommending to his pupils that, for inspiration, in a certain frame of mind they regard the indefinite shapes of the spots of dampness and the cracks on the wall, that they might see immediately rise into view, out of the confused and the amorphous, the precise contours of the visceral tumult of an imaginary equestrian battle .z- Sigmund Freud, in analyzing the famous invisible vulture (which appears in that strangest of all pictures, Leonardo's Virgin of the Rocks), involuntarily laid the epistemological and philosophical cornerstone of the majestic edifice of imminient "paranoiac painting. 23 Piero di Cosimo, too, drawn by the vertigo of repugnance, analytically and with horrified complaisance observed the viscous and mucous and bloody contours of tubercular spit, that there might rise into view enigmatic and atavistic compositions, fire, and the horrible dragon of the oyster. It was in 1929 that I first drew the attention of my surrealist friends to the importance of the paranoiac phenomenon and especially to those images of Arcimboldo and Bracelli composed of heteroclite objects, and to the romantic detritus that expands and flowers into these compositions of double configuration almost entirely filled with the death's head theme.'" Since my first paranoiac pictures, "double images" have been distinctly manifest in the bosom of the surrealist movement, and also (although more timidly) in that of the neo-romantic group.'--' But the first "systematic research" of the problem, I may state, begins with the picture
see?" "What does that represent?" "What does that mean?" It means one thing certainly, - the end of so-called modern painting based on laziness, simplicity, and gay decorativism. In the enflamed proscenium of torrential beauty that are the constructions of Palladio," the world's greatest architect, Psychoanalysis, still very young in spite of a forehead wrinkled with soft furrows of sadness, meets Morphology for the first time, Goethe's child, a veritable angel? Dali was the only living painter to witness this meeting. Behind a balustrade two figures are also watching attentively, - one immobile, is Bücklin;" the other, slowly approaching, corresponds exactly with Nietzsche's description when he wrote: "Poetry advances with face veiled like the Egyptians."

SALVADOR DALI Published originally in English. New York: Julien Levy Gallery (Exhibition Catalogue, March 1939) The Last Scandal of Salvador Dali The two luckiest things that can happen to a contemporary painter are: first to be Spanish, =° and second to be named Dali. Both have happened to me. S. D. I ß-ill never forget my meeting with Salvador Dali, just one week before the outbreak of war. I found him in a restaurant on the Champs Elysees. Restaurant Barclay, finishing his meal over a very important Armagnac. He wore extremely long moustaches, neat and twirled upwards into needle points. Gala, his wife, in a Chanel tailleur was covered with flys [sic] cut from all sorts of precious stones. She listened fanatically to the discourse of Dali who was having one of his brilliant evenings as one idea followed another, exploding like veritable sheafs of fireworks. I am able to publish here the essentials of what he told me, because I took pains to snake immediate notations when our conversation was
THE LAST SCANDAL OF SALVADOR DALI " 337 ished. He said: "The psychological epoch will end with the war to be declared within ten days, and we shall witness the birth of a new morphological era. Tomorrow I leave for Arcachon where I shall shut myself in to hard labor for one year. I bear with me works uniquely consecrated to the architecture of the Renaissance and to the Special Sciences. Behold my strategic position: the left flank of my imagination has just contacted the right flank of my realism, while the reserve of my technique is on the march and has promised to arrive on time." He also said, with terrible vivacity (while gently choking over his Armagnac), "I bear with me a precious apparatus which I invented two months ago and by means of which I will realize the greater part of my new pictures. Rather than a horrible, hard, and mechanical photographic apparatus, it resembles a minuscule and tender apparatus of television in color. But the most wonderful thing! It is entirely soft!" As I looked at him with stupefaction he added: "Yes! An eve!" After a pause he repeated several times, with an enigmatic air, accompanying his phrase with a slight smile: "Honey is sweeter than blood." After which, squeezing his bread slowly, he said: "Form is always the product of a pitiless and inquisitorial process to which matter is submitted - be it the Escurial, Bramante, or Raphael." And, after a short pause, he added with sudden and moving rage: "The rose too! Every flower grows in a prison!" Since his departure we know only that Dali works twelve hours a day and will see nobody. What can he still prepare to astonish us? It would seem more difficult for someone like Dali, who for five years has held the monopoly of being incontestably the most sensational painter of our epoch. But Dali has found once more the means of remaining alone and totally removing himself from that crowd of followers and imitators which he sees multiplying too rapidly about him, and he does this with a gesture of absolute originality, indeed: during these chaotic times of confusion, of rout and of growing demoralization, when the warmed over vermicelli of romanticism serves as daily food for the sordid dreams of all the gutter rats of art and literature, Dali himself, I repeat, finds the unique attitude towards his destiny: TO BECOME CLASSIC! As if he has said to himself: "Now or never." All that which will not be terribly important shall be pitilessly swept away, all that which will not have form shall perish! And while the convulsions of childbirth of the biological belly of history squeeze out from the bottom of its entrails a bloody torrent of mechanical catastrophes Dali isolates himself, in order to conceive his latest pictures, which seem painted under the complaisant gaze of Raphael, with a severity, a sureness, and a serenity almost inhuman. Behold the luck, the grace, and the
TOTAL CAMOUFLAGE FOR TOTAL WAR " 339 LARITY TURGIDNESS SWELLING CARVING EMOSSING TUMEFACTION TURGESCENCE ROUNDNESS ROTUNDITY SPHERICITY HEAVINESS CONFORMITY REGULARITY HARMONY ELEGANCE SYMMETRY PROPORTION CIRCLE CURVE DISC ORBIT ORB AMPHITHEATRE OVAL ELLIPSE CONCAVITY CONVEXITY ARCH QUINCUNX PARABOLA HYPERBOLA ANGLE TRIANGLE QUADRANGLE PARALLELOGRAM SQUARE RECTANGLE LOZENGE TRAPEZIUM POLYGON PENTAGON HEXAGON OCTAGON DECAGON HENDECAGON PENTADECAGON ICOSAHEDRON POLYHEDRON TRIHEDRON TETRAHEDRON HEXAHEDRON HEPTAHEDRON OCTAHEDRON DECAHEDRON DODECAHEDRON ICOSAIIDRON RHOMBOHEDRON CUBE PYRAMID CONE CYLINDER PRISM SPHERE BALL HEMISPHERE DOME CALOTTE CROWN ROSACEOUS ARC HALF-CIRCLE DEMI-CIRCLE HEMICYCLE SPIRAL SERPENTINE FELIPE JACINTO Felipe Jacinto (Salvador Dalí). Published originally in English. New York: Julien Levy Gallery (Exhibition Catalogue, April 1941) Total Camouflage for Total War To be or not to be (Shakespeare). To see or not to see (Dali). That is the question, or more precisely, the problem. At the beginning of the last war it was Picasso, inventor of Cubism, who found the solution. This is the authentic story." Seated in the spring sunshine on the terrace of the famous Rotonde in Montparnasse, Picasso and a group of his ardent admirers were sipping their absinthe, with the familiar ritual of the sugar spoon. The talk was naturally of war. But with this group of youthful innovators in the arts, the conversation was given to imaginative flights, rather than weighty considerations. Somebody threw out the strategic suggestion of making an army invisible. "That's perfectly possible!" cried Picasso. Everybody kept still, waiting for the great painter to launch one of those ideas with which he always managed to eclipse other contributions to the conversation, no matter how original. And Picasso went on: "If you want to make an army invisible, all you have to do is dress the soldiers like harlequins. At a distance the diamond patterns will merge into the landscape, and nobody will be able to see them." Thus out of the casual and offhand talk bandied about among a
"CLASSICAL" AMBITION handful of still little-known artists, was born the principle of camouflage so effectively used in the last war. It was not long indeed till one saw heavy guns, cuirassiers, cruisers, tanks, all covered with the same fancifully colored arabesques that figured simultaneously in the perturbing canvases of the new painters. At first people did not realize that this very same Cubism which created such a scandal in the art galleries, as being too trivial for days occupied with matters of such grave moment, was already operating with high efficiency on the fields of battle. The profound lessons of history repeat themselves, but never in quite the same way. Outwardly they change, often beyond recognition. And just as the camouflage of 1914 was Cubist and Picassan, so the camouflage of 19-t2 should be Surrealist and Dalistic. For this time, the discovery is mine – namely the secret of total invisibility and the psychological camouflage. More of this later. The discovery of "invisible images" was certainly part of my destiny. When I was six years old, I had astounded my parents and their friends by my almost mediumistic faculty of "seeing things differently." Always I saw what others did not see; and what they saw, I did not. Among countless examples, there is a striking one which dates from that period of my life. Every Saturday I received a juvenile publication to which my father had subscribed for me. Its final page was always devoted to a puzzle picture. This would present, for instance, a forest and a hunter. In the tangled underbrush of the forest the artist had cleverly concealed a rabbit; the problem was to find it. Or, again, a doll must be discovered, lost by a child in an apparently empty room. My father would bring me the puzzle, and what was his astonishment to see me find, not one but two, three or four rabbits; not a single doll but several – and never the one which the artist had meant to conceal. Still more astonishing was the fact that my rabbits and my dolls were much clearer and better drawn than the ones which had been intentionally hidden. As soon as I outlined them with my pencil, everybody could see them as clearly as I could, and exclaimed over them in surprise. But my seeing several rabbits where others could find only one after long study and turning the page this way and that – was not all. The really phenomenal part of it was that in the same image I could see a mosquito, an elephant, a bathtub, or anything else, as well as a rabbit. It was in psycho-pathology that I later found the explanation of this mysterious ability to see whatever I chose, wherever I chose. I had the paranoiac mind. Paranoia is defined as systematic delusion of interpretation. It is this systematic delusion which, in a more or less morbid state, constitutes the basis of the artistic phenomenon in general, and of my magic gift for transforming reality, in particular. Watching fanciful images taking on more and more definite form,
was camouflage, the invisible! The leaf-type insects represent one of the most subtle forms of mimetic camouflage in nature. Some of them not only take on the exact form and color of leaves, but even imitate their slightest surface conformations - tiny holes corresponding to drops of water pierced by a ray of sunlight, gossamer traces of mildew, the notched edges made by the gnawing of certain insects. Others imitate rotting twigs or thorny stems so closely as to be indistinguishable from the original. Thus we might say that reality playing at illusion becomes illusion; and being illusion - and therefore invisible - can serve equally well as a mechanism of defense or offense. The leopard's spots and the tiger's stripes, imitating the effects of light and shade in the jungle, the markings of all animals in fact, obey this same obscure principle, whose least developed and most elementary manifestation is among the mammals. On the other hand, there is a variety of African sole which can identify itself so completely with its environment as to permit the amazing experiment which follows. A checkerboard pattern of black and white squares is designed on the bottom of the aquarium. Here the fish is allowed to live, and by the end of a month, the checkerboard design appears identically reproduced on its back. The sole becomes invisible to the most knowing eye. But the great problem of camouflage lies in the fact that cannons and
"CLASSICAL" AMBITION tanks are not stationary. It is not enough therefore to devise a camouflage which makes them invisible by merging them with their surroundings. Some general type of camouflage must be found to serve more or less for all occasions. It is a question of looking for "constants of invisibility"; the results of which never have been and never will be satisfactory. The Germans have invented "parasitic" images - imitation flying fields, fake motorized columns. But these devices too are elementary in the extreme. For ten years I have made a systematic study of the problems of vision, and I have come to the conclusion that we have had but the merest glimpse of the psychological significance of such phenomena. We see what we have some reason for seeing, above all what we believe we are going to see. If the reason or the belief is upset - we see something else. In this connection, visual reactions can be controlled. To borrow- the radio terms, they can be beamed, or even jammed, by purely psychological effects. My long investigation leads me to believe therefore that psychological camouflage is no idle dream. It is a question of research and of laboratory experiment. The latter I shall not elaborate here, for reasons that will be readily understood, in view of my conviction that these are matters of utilitarian importance in the field of warfare. The examples which illustrate this article do not represent my individual research in psychological camouflage, being more in the nature of diversions. They may serve, however, to orient the reader with reference to the fact that an image can be rendered invisible - without transformation - simply by surrounding it with other images which make the spectator assume lie is looking at something else. The double images of the Romantic period were not as highly developed as these. In the former, both images were visible at the same time; whereas in mine. one of the images inay remain long unnoticed. In my double images, at first. I made a diplomatic compromise between the two, transforming them and making one coincide with the other. This is true of the Invisible Bust of Voltaire.;") On the other hand, in the two Crusaders, the photo of a woman's face is intact, not retouched in any way. It is only the magic exercised by the surrounding images which makes you think you are seeing, not a woman's face, but a warrior on horseback. The same method of isolation and analogy makes the head of the open mouthed dog disappear. I have carried out similar experiments with real objects. My latest success in this line has been with the statuette of a horse placed inside a miniature theatre. The lighting, and the objects I have placed around the statuette. render the horse completely invisible. Instead of a horse, the spectator thinks he is looking at the sky in a landscape. I am a believer in magic, which in the last analysis is simply the power of materializing imagination into reality. Our over-mechanized age
TOTAL CAMOUFLAGE FOR TOTAL WAR + 343 underestimates the properties of the irrational imagination, which seems impractical, and is in reality at the basis of all discoveries. When Laporte, in the XVth century, announced that he had found a way to cut glass so that everything seen through it was outlined by a rainbow – he himself thought it was magic. Leonardo was often suspected by the Inquisition of being a magician. He was just that in reality – for in the long run the Inquisition made few mistakes. He was the advance inventor of all the machines in modern warfare. "War of Production" sounds the note of reality for today, and tomorrow. But in our world, there is still a role to be played by magic. Published originally in English. Translated by Florence Gilliam. Esquire 18 (2) (August 1942): 64-6, 129-30
COMMENTARY ON THE TEXTS " 345 and the synthesis of science and mysticism in what Dalf entitled "Nuclear Mysticism." Dali's earlier decision "to become classic" became associated in the course of the 1940s with his growing reliance on technical virtuosity and painstaking craftsmanship, in a process culminating, in terms of his current concerns, in paintings such as Leda Atomica (1949) and The Madonna of Port Lligat (1950). These concerns are given full voice in 50 Secrets of Magic Craftsmanship (1948), where Dali espoused the old masters, with their superior technique and "pictorial matter" or medium, as opposed to Cézanne's "Clumsy hands" and inability to build depth or retain the surface of the canvas. Cézanne, indeed, epitomized for Dalf everything that had gone wrong with modern painting. The technical advice he offered to his readers is interspersed with diatribes against various pet hatreds of his at the time, such as the modern love of the defective, modern art critics, or abstract painting, to which he applied derogatory observations of the popular and primitive kind (any house painter can copy an abstract painting well enough), while flattering the "perspicacious reader" for his "wise prudence in considering such an art somewhat suspect. Modern painting, argued Dalf, ages and dies, becoming outmoded, turning yellow, and darkening, while a Raphael gains in beauty each passing year. Oil painting, evoked in terms of lubrication and fluidity, is perceived as a corollary to the beauty of the architecture of antiquity and the Renaissance which is based on biology of numbers - "numbers are flesh" - and whose "mathematical scaffoldings" (perspective; the golden section or divina proportione) are to be used in a painting, and Dalf goes into the details of the very involved processes intended to easily procure golden sections in a painting. These were just a few of the "secrets" divulged by Dalí, which constitute a compendium of academic painting techniques. That the book is not just a technical manual is largely due to its light and quite amused tone, which is not lacking in self-irony, and some of the conceits with which the writing, at its best, is peppered; for example, when a perception of the "morphological virtues of an olive," as applied to Gala, is used to illustrate the superiority of oil painting to the earlier "egg painting" with its rough and brittle surface. Dalf needed every ounce of his rhetorical ability in order to bring his "classical ambition," with its perfect "mathematical scaffoldings," in line with modern science, especially in relation to quantum
LATER WRITINGS ON ART ics, within the framework of mysticism, or what he called in Mystical Manifesto "Paranoiac-Critical mysticism."

Dalf was quite right to insist on the central role played by his Paranoiac-Critical method in this integration, although not so much in its original sense of a method of Surrealist "connaissance," but rather as a free exercise of the imagination based on intricate verbal, conceptual, and formal associations. Typical of Dali's new associative framework, as promulgated in Mystical Manifesto, were verbal constructions such as "the metaphysical spirituality of the substantiality of quantum physics." With quantum physics forming the meeting ground of science and mysticism, Dalf could evoke the "spirituality of all substance," since everything is both "wave and corpuscle," and in this he included also the "physical light" of his Paranoiac-Critical Activity. As in all mystical writings, here, too, the sense is often opaque and open to interpretation. Dalf also attempted to literalize his ecstasy, evoking it by long uninterrupted sentences, containing many subsidiary clauses, which turn into a kind of Latinate "plainsong" ("Malaquita Rinocerontica Explosiva, La Madona Port-Lligatada Desintegrada Lapislazulina," etc.). This verbal synthesis of science and mysticism finds its pictorial counterpart in the symbolical evocation of scientific concepts concerning the structure of matter, nuclear physics and quantum mechanics. That Dali's knowledge of these branches of science was no higher than what popular magazine articles can offer was, after all, no hindrance to this imaginative endeavor. Thus he could glibly explain the suspension in space of objects and architecture in Leda or The Madonna of Port Lligat as symbolizing "dematerialization which is the equivalent in physics, in this atomic age, of divine gravitation." But this scientific patter, and the free roaming over modern science, enabled him to conceptualize and systematize what lie believed to be new perceptions regarding his life and art. Thus it was only fitting that Gala, in her new role as a chaste Leda and a Holy Virgin, would be the focus of such a vision of total suspension in which there is no contact at all between the various chunks of matter, in which, indeed, the forces of repulsion and attraction are completely balanced. One should add that much of what Dali said in Mystical Manifesto seems to offer an introduction to his painting Christ of St. John of the Cross, unveiled the same year as the Manifesto, a painting, according to him, that contains joy and beauty in the "incorruptible mold of ecstasy."
COMMENTARY ON THE TEXTS + 347 What is also interesting in his new vision, as evinced by Mj stical Manifesto, was the return of the element of softness - but this time in terms of the "supergelatinous" and "monarchic viscosity." And it appears that this viscosity was now a function of the undulatory and corpuscular nature of the particles comprising the substance (and perhaps essence) of the objects and beings depicted in the painting. Indeed, what we may refer to as style in Dalí's work of the 1950s and, to a lesser extent, the 1960s, is largely a function of a relatively consistent vision, in which the older vision of softness and the new one conceptualizing quantum mechanics cohabit in the same pictorial space. The breaking down of forms into smaller segments in Leda or Madonna of Port Lligat becomes a vision of total disintegration in paintings such as Raphaelesque Head Exploding (1951) or Saint Surrounded by Three Pi-Mesons (1956). The first, with its head of a Madonna broken into smaller particles, whose form foreshadows his obsession in the mid-1950s with the formal qualities of the rhinoceros horn, conformed to Dalí's predilection for spiraling curves. The second, with its more chaotic texture, as well as robust and energetic calligraphy, might be seen as reflecting his interest in American Abstract Expressionism, and the work of de Kooning, or in action painting in its French version as practiced by Georges Mathieu.' This was, indeed, the latest addition, in the late 1950s, to the list of modern artists that Dalí considered as being almost on a par with pantheon figures such as Raphael, Vermeer, or Velázquez, or later "Pompiers" such as Meissonier and Bouguereau. It is the "microphysical structures" of painters such as Klein, Mathieu, Tapié, and de Kooning, argued Dalí in his "Anti-Matter Manifesto, that must be put to use in order to accomplish his ambition to "paint the beauty of the angels and of reality" with "pi-mesons and the most gelatinous and indeterminate neutrinos." In "The King and the Queen Traversed by Swift Nudes," lie applied similar notions to the painting by Duchamp that bears this title, arguing that the "king and the queen can be traversed by swift nudes because matter is discontinuous," and that the swift nudes are thus the "corpuscles, the charged elementary particles of quantum physics." Dalí thus enlisted Duchanrp to the battle he waged against modern art: Duchamp's "princely ideas" and aristocratic-anarchic stance are a far cry from the dog of folklore barking at the moon, created by Mir6, that represents the "contemporary artistic brawl" and all those who continue "barking at the moon."
Dalí thus situated himself, as well as these art autre artists, Mathieu, de Kooning, and the others—artists rushing "at top speed toward absolute nothingness, this standing for a premystical state of mind"—in the Duchampian universe. Gestural painting with a touch of mysticism, under the aegis of Duchamp's aristocratic stance—all this seems to fit perfectly Dalí's concerns in the late 1950s, far more so than his playful, and somewhat regressive, way of explaining acts of aggression against the Mona Lisa, for which he enlisted the help of Freud ("Why They Attack the Mona Lisa"). These attitudes seem to color his aesthetics well into the 1960s, as evinced by "De Kooning's 300,000,000th Birthday," a dazzling piece of writing, written toward the end of the decade, in which Dalí's uninhibited manner of applying his later form of Paranoiac-Critical reasoning is at its entertaining best. It is a poetic evocation that combines cosmic dimensions or macrostructures with the microstructures of painting. Starting off from considerations of geological eras and the movement of continents to speculations as to why the microscope was invented in Holland and not elsewhere, Dalí then again brought together macro- and microstructures by noting the scientific verification of the standard meter based on the wavelength of subatomic particles. All this serves as a thematic substratum for de Kooning's moving himself from Amsterdam to New Amsterdam, with Dalí then again bringing the whole thing full circle back to geology by maintaining that de Kooning's cataclysmic action painting registered the geological "happenings" that serve as a starting point for the article. Another example for this dual vision of the large and small of micro- and macrostructures, is offered in "The Cylindrical Monarchy of Guimard" (1970), where Dalí's earlier enthusiasm for Art Nouveau ornamentation gained a scientific dimension associated with his present concerns. This was accomplished by drawing a visual analogy between the textures formed by the cast iron meshes of the structures of Guimard, the French Art Nouveau architect, Buckminster Fuller's space-frames, and the linear texture of printed circuits in electronics. Another early enthusiasm of Dalí's, the cylindrical anamorphosis, was brought up in order to show a basic analogy between Guimard's ornamentation and Crick and Watson's Double Helix. These "living monarchic aesthetics of tomorrow" perceived by Dalí in all these artistic phenomena were often accompanied, in his writings of the time, by an aristocratic disdain for the
50 SECRETS OF MAGIC CRAFTSMANSHIP + 349 tional and functional bourgeois May 1968 riots in Paris. His tract entitled "My Cultural Revolution" is a diatribe against bourgeois culture, in which he offered some fantastic suggestions for bringing about a new cultural revolution, and for reviving the fantastic or metaphysical thought of philosophers and writers who had fallen victim to materialism. That Dali, a self-proclaimed "apostolic Roman Catholic, apolitical to the highest degree and spiritually monarchist," adopted the role of a rebellious anarchist is no more preposterous than any other stunt of aesthetic and cultural juggling performed by Dali in these years; feats informed - in words that he applied to Duchamp, but which seem to suit Dali himself well enough - by the "ultra-individualistic will of a typically royal personality." 50 .ERR, COD:1.
350 + LATER WRITINGS ON ART painters of former times painted their immortal works do not exist. All the hypotheses of the greatest experts in this regard lead only to violent polemics and to flagrant contradictions which become aggravated day by day. This might seem merely another typical Dalinian exaggeration, yet it is a rigorously objective fact: in 1948 a few persons in the world know how to manufacture an atomic bomb, but there does not exist a single person on the globe who knows today what was the composition of the mysterious juice, the "medium" in which the brothers Van Eyck or Vermeer of Delft dipped their brushes to paint. No one knows – not even I! The fact that there exists no precise recipe of that period which might guide us, and that no chemical or physical analysis can explain to us today the "majestic imponderables" of the "pictorial matter" of the old masters, has often caused our contemporaries to assume and to believe that the ancients possessed secrets which they jealously and fanatically guarded. I am inclined to believe rather the contrary, namely that such recipes must in their time have been precisely so little secret, so incorporated in the everydayness of the routine life of all painters, so much a part of an uninterrupted tradition of every minute experience, that such secrets must have been transmitted almost wholly orally. Without anyone's even taking the trouble to note them down or, if so, only by means of that elegiac charcoal pencil with which the masters traced so many unknown, effaced and often angelic ephemerides. Thus there is not the faintest shadow of madness in claiming, as I do, that if one places on one of the scales of a balance of pictorial justice a single drop of the medium with which Vermeer of Delft painted, one should not hesitate one second in throwing on the other scale of this same balance the left ear of Van Gogh, the left hand of Salvador Dali and an impressive quantity besides of viscera of all sorts, even the most intimate, snatched somewhat at random from the most disorganized anatomies of our modern painters. And if all this freshly cut raw flesh does not – as I strongly suspect -- suffice to "make up the weight," one should not then hesitate to add for good measure the two ponderous hands of the touching Paul Cézanne. For the poor man, in spite of his wonderful and ultrarerespectable ambition to "paint like Poussin from nature" and thereby to become the master and the greatest architect of nature, succeeded merely in becoming a kind of new-Platonic master mason, so that instead of edifying eternal palaces for the princes of intelligence he was able only to build modest shacks capable, at best, of sheltering the indigent Bohemians of modern art who are used to sleeping under bridges or exposed to the elements of impressionism for a couple of aesthetic summers. Since this book is to be the book of the justice of painting, it will inevitably be cruel to modern painting, and if we owe an infinite respect to the
50 SECRETS OF MAGIC CRAFTSMANSHIP " 351 matic obstinacy of Cézanne in aspiring to build, to the authenticity of his classicist torments, to the nobility of his ambitions, we do not regret having, at the very beginning of this book, cut off his two clumsy hands as we have just done, for in truth everything that he "realized" he could just as well have achieved with his feet! "Post-Cézannism" has erected into a system every one of the clumsinesses and the deficiencies of Cézanne and painted square mile after square mile of canvases with these defects. The defects of Cézanne, in his fundamentally honest character, were often consequences of his very virtues; but defects are never virtues! I can imagine the profound melancholy of the master of Aix-en-Provence, Paul Cézanne, when, after having struggled so long to build a well-constructed apple on his canvas, possessed like a demon by the problem of relief, he had succeeded on the contrary only in painting it concave! And instead of keeping, as was his ambition, the "intact continuity" of the surface of his canvas, without making any concession to the illusory frivolities of verisimilitude, he finds himself in the end with a canvas frightfully lacking in consistency and filled with holes! With each new apple there is a new hole! Which, as the immortal Michel de Montaigne said in another connection, is "chier dans le panier et se le mettre sur la tête." If I say that this book is actually to be the book of justice, I must add that the eternity of this book will be that of its inexorable truth; for I shall be faithful to truth to the very marrow of the bones of aesthetics, and let the reader not be frightened at hearing them often cracking between the vigorous hands of my brain. Thus, let this be said: Modern painters having almost totally lost the technical tradition of the ancients, we can no longer do what we want to do. We only do "whatever comes out of us." There is a Spanish proverb which defines the common people's reaction to a bad painter: "If it comes out with a beard, it will be Saint Anthony, and if it comes out without a beard it will be the Immaculate Conception." Picasso, whose case is even more dramatic than Cézanne's (more gifted to begin with, destructive and anarchistic rather than constructive and patriarchal), has often quoted this proverb to me, taking it for his own and applying it as a device to his own manner of painting. In other words, he does this on purpose: he knows perfectly well that white "enamel" for painting doors which you buy at the corner store and with which he covers his canvas, will turn yellow within a year, like the newspaper in his collages. Just as the anarchist who sets fire to a church is quite well aware that the effect of his act will be, not to preserve it, but rather to make it go up in flames. The Catalonian sculptor Manolo looking with bitterness at a statuette which he had just completed and which his friends - "modern art critics" - were praising to the skies, exclaimed philosophically. "You like
"LATER WRITINGS ON ART only the things of mine which turn out badly, for what I wanted to do was a Venus, and all that came out was a toad!" Today the love of the defective is such that genius is recognized only in defects, and especially in ugliness. The moment a Venus resembles a toad, the contemporary pseudo-aesthetes exclaim, "It's powerful, it's human!" Certain it is that Raphaelesque perfections would pass totally unperceived before their eyes. Ingres yearned to paint like Raphael and only painted like Ingres; Raphael yearned to paint like the Ancients and exceeded them. There have been times when I silently admitted to myself, "I want to paint like Ingres," and it turned out to be like Bouguereau.' Nevertheless I irresistibly paint like Dali, which is already enormous, for of all contemporary painters I am the one who is most able to do what he wants - and who knows if some day I shall not, without intending it, be considered the Raphael of my period? But what needs to be said, and what I wish to say here, and what people will soon tire of hearing repeated, is that the moment has finally come for calling bread bread and arine wine; the beautiful beautiful, and the ugly ugly; defects defects and virtues virtues; and that the so-called modern painting, if it remains in history, will remain as an iconographic document, or be incorporated in a degenerate branch of decorative art, but never, whatever anyone may wish, as "Pictorial Art.

In 1936, in Paris, I visited an exhibition of so-called abstract painting in the company of the late Maurice Heine, the erudite specialist on the Marquis de Sade, and he noticed that during the whole visit my eyes kept coming back to a corner of the exposition room in which no work was being exhibited. "You seem to be systematically avoiding looking at the paintings," Heine said to me; "It's as though you were obsessed by something invisible! "It's nothing invisible," I replied to reassure him, "I just can't help looking at that door - it is so well painted. It is by far the best painted thing in the whole exposition." This was rigorously true. None of the painters who had hung their canvases in this room would have been capable of painting that door. And on the other hand, the house painter who had painted the latter would have been able very creditably to copy any one of the paintings exhibited! I myself was quite overcome by that door, and I wondered, with genuine curiosity, how many layers of paint there were, what proportion of oil and turpentine, to have produced a surface so homogeneous, smooth and even, so noble in its material solidity, which had demanded a minimum of honest workmanship which none of the exhibiting artists came anywhere near possessing. Let us beware, then, of that kind of would-be painting, whether abstract or non-abstract, surrealist or existentialist, whatever may be the pseudo-philosophic label it bears, but
50 SECRETS OF MAGIC CRAFTSMANSHIP " 353 which a painter of doors would be capable of reproducing and copying satisfactorily in less than a half hour. And the perspicacious reader cannot but be very grateful to me for confirming him in the suspicion which his wise prudence, as I assume, had already aroused in his ever-alert mind, namely, that the value of paintings that can be so easily imitated runs the risk of dipping below that of the very doors in question, even though these were not painted at all. On the other hand, quite the contrary holds true for pictures painted according to the tradition of the ancients. I venture to affirm that such works become each day not only more precious because of the fact that they cannot be imitated, but also more living, more existing — if to exist is to act; for in contrast to the modern works which barely last a season, leaving a more imperceptible spiritual trace even than the collections of dressmakers, the works of the ancient masters are even now giving life to the painting of the near future, for it is they and only they who possess all the arts and all the prescience of magic. And while around us modern painting ages spiritually and materially, becoming so quickly outmoded, turning yellow, darkening, breaking out in cracks and all the stigmata of decrepitude, a painting of Raphael, for example the Saint George slaying the dragon, grows younger day by day, not only spiritually, to the point of appearing today as philosophically the most up-to-date, but also materially: for a well painted picture is the very contrary of the most beautiful ruins — each passing year, instead of impairing a little its beauty, only adds to it; instead of tarnishing it time seems to give it a new and more subtle light. Every true connoisseur possesses the precise, intellectual appreciation of that "visual savor" which is added to every beautiful painting by the phenomenon, imponderable among imponderables, which is called "patina," a phenomenon which I do not hesitate, this time, to call divine, since it is in the power of no man to reproduce it, being as it is the exclusive privilege of the god of time himself.' Where are the famous futurist paintings? It is curious to know that they died of old age twenty years ago. Raphael: there is a futurist painter, if by this one means he will continue more and more to exert an active influence on the future! Yet history is tireless. Empires crumble, and Hitler, the great masochist, lays the foundations of a future Wagnerian opera, dying in the arms of Eva Braun beneath the burning sky of Berlin. Extravagant changes of power and of will shake the world, accompanied by calm atomic explosions resembling idyllic mossy and mushroomy trees of a terrestrial paradise after all the hells of the heaven of the war just ended. All this is nothing compared to the patina of a beautiful painting! That is strength: a painting by Raphael or Vermeer remains immutable in the midst of the most totalitarian Capharnaums. Whatever the state,
whether communist, monarchist or parachutist, all are alike in safeguarding the famous paintings as their most precious and their proudest heritage. What strength! And what is a painting? It is a piece of canvas or of wood on which has been spread with art a little earth mixed with a little oil, by the aid of a few hairs attached to the end of a stick! Consider, by comparison, the means at the disposal of the motion picture industry, and the technical effort involved in the miles of celluloid that have been filmed up to the present day. How many screws, lenses, how much electricity, how much organization.... And yet all these films perish and are condemned beforehand to the most anonymous oblivion after a few years and often after a few weeks. It would therefore be prudent to assume that in order, with such simple means, to spread paint on a piece of wood and to create a work appealing to the senses which will remain immortal, it must be necessary to proceed and to manipulate it with a kind of art close to magic, and that in any case the simple technique of house painters will not suffice. In point of fact, to limit ourselves for the moment to the medium, it must be clearly understood that the paint as it comes from the tube is nothing more than that which is used to paint doors; but that nevertheless, when knowingly used, it becomes, as it became for all the great ancient masters, a matter more precious and inimitable than all the enamels and all the gems of creation. And in order to make the reader sense, if not wholly understand this, I should like to recommend to him - and most particularly to every young apprentice in painting - that he gaze long and philosophically one afternoon in spring at the azure of the sky, on a day wholly without clouds and preferably in a Mediterranean country. Then he will observe that this azure is composed, as it were, of a precious substance which eludes his rational faculties, for at the same time that it will appear to him to be made up of an infinitely smooth and hard substance, like an agate sphere, this homogeneity, so opaque and materially corporeal, will seem luminous and as if composed of transparency and of spirituality itself. And in this the sensations just described will be in accord with physics, since the hardness and the violence, so to speak, of such an azure are constituted of nothing but infinite layers of superposed transparent air. Exactly the same thing is true of a beautiful pictorial matter. A color as it comes from a tube does not exist as a beautiful and transcendent pictorial matter. The latter, on the contrary, is constituted and formed, like the very azure of the sky which serves as our example, by a succession of subtle, quasi-spiritual and infinitely fine successive layers, as transparent as possible, and for the obtaining of which the magic of media intervenes; those mysteriously blended films - which will be one of the primordial secrets of this book - superposed, spread one
50 SECRETS OF MAGIC CRAFTSMANSHIP " 355 over the other according to the harmony of their physical and chemical properties, attaining the maximum of brilliancy, more limpid than that of enamel and less fixed, since it is susceptible to all the future mysteries and aureolations of patina. And we shall have to be particularly attentive to this decisive subject of "matter," since it is by this specifically sensorial means that we shall be made aware of the most finely shaded ideas in the realm of the senses, and since nothing in the realm of visual sensuality is so capable of beauty, of nobility, and of honor or, on the other hand, of ugliness, of ignominy and of degradation, depending on the manner in which this celestial or foul matter is used and manipulated. Observe how, when oil color is improperly handled, it is smeared on the canvas, stigmatized by a crude, repulsive opacity, or by a "dull discontinuity" as of ejected matter, now soft and at the same time brittle, now lumpy, spasmodically leprous or running, dirty, turning green and yellow, with even the azures becoming muddy-colored and excremental. And observe how, on the other hand, when oil color is magically used in the manner of the ancient Flemish painters, this "matter" becomes actually translucid, with the hard consistency of a gem, opalescent, pellucid azure, in which the very browns of the most ammoniac earth seem to take on something of the flow of a silvery inst and the deep and rotting blacks assume a diamond sharpness. There is, in fact, so great a difference between a beautiful and noble "matter," in which the drops of liquid amber, the oils of polarized sunlight, the honey of patience and intelligence of the old masters harden and those other matters of the ignorant modern painters in which the colors pulverize, immediately disintegrated by the solvents of druggists, the poison of laziness, the detritus of impatience and the bile of rancor - so great a difference that it may well be said, without fear of falling into a Dalinian exaggeration, that whereas the matter of the old painters is so refined, so completely and continually modified by intelligence that it becomes spiritualized to the point of giving us the illusion that they painted their pictures with elements of heaven, one has the impression that modern painters paint their pictures with their stools, so directly does their matter flow from the tube of their biology without the slightest intervention of the heart. Matter is essentially so consubstantial with beautiful and true painting that I do not consider that "painting" was authentically and fully invented until the moment when the historic event of oil painting occurred. For in truth it must be obvious that before oil was mixed with the marvelous earth, mineral or vegetable elements, painting creaks, jarring our teeth just as when one finds sand in one's vegetables, which one would like to imagine having come, rather, from the garden of the Hesperides of the spirit, from which every unpleasant material substance would be excluded, so that only the aesthetic enjoyment of the Eclogues
356 t LATER WRITINGS ON ART might subsist.8 Tempera, fresco, egg painting, etc. - how it creaks! Those painful brush-smears of a Giotto or of a Fra Angelico! In spite of the light of the whole Catholic faith, painting seemed on the point of becoming extinct when oil came to its rescue, just in time - to revivify it, lubricate it and preserve it. All painting before oil is dry, harsh and, as it were, against the grain. It was not possible, as it was later, to stumble with a fleeting badger-hair brush the pigments of gold, of air, the infinitesimal and suprasensitive shades with which reality itself appears to us to be "bathed," that is to say phenomenally solarized with the oils and the honeys of light itself. No atmospheric illusionism was possible. Nor could one paint the mystery of the flesh, the glory of painting, with that subsurface iridescence which characterizes it, nor the mystery of the azure of the sky, which is the very mystery of the transparencies of pictorial technique - for, even metaphysically, what painting can render with the greatest luminosity is precisely skies and flesh. Before the memorable invention of oil painting by the glory of the Van Eyck brothers, the images represented on paintings remained illustrations, iconographies, they remained images too physically separated from the phenomenal world of reality to be able to achieve the perceptible clarity of the hierarchies of our sensual knowledge. Between the image represented and this phenomenal world, between reality and the perception, there was still a too violent traumatism, composed of rasping, repelling and unyielding materials, too much hardness of outline, too many contours analytically separating each object. Isolated from the surrounding medium, cut off in a celibacy of conventional lighting which is at the opposite pole from the cognitive marriage of the senses and the synthesis of the perceptible and visual truth which is the most evolved of all philosophical activities - since to look is to think - there were therefore too many obstacles, too much earth, too much sand, too much aridity between the painter's vision and his idea, and the painter's eye often filled with the tears of despair at not being able, with his hand and his materials, to paint what he conceived, what he willed. For to "look" is also the highest and the most imperialist hierarchy of the will. His hand encounters materials that are just waiting to be combined and used together, but he lacks the "medium" capable of uniting them, of making them glide, of lubricating them in a synthesis which, like all syntheses based on the principle of lubrication, will result in a splendor of the intelligence. The painter already saw clearly enough, but he could barely throw light on what he was painting, he could not be equal to this vision, and it was as though, unable to communicate the plain chant of the iridescence of a pearl, he was reduced and condemned to a mere dry inventory, a wholly intellectual catalogue utterly unsatisfying to the senses. The hand could not execute what the brain had authorized, and it was as if the
50 SECRETS OF MAGIC CRAFTSMANSHIP " 357 latter, like a wick twisted back upon itself a hundred times in philosophical circumvolutions, was on the point of drying out through its impotence and its inability to continue to give light. Painting had, indeed, lighted the wick of the human brain, which for a moment burned intensely, but, we might almost say, burned dry. And for lack of an appropriate combustible liquid in which to keep alive, this little flickering and precious flame risked at every moment disappearing in the darkness of blind or abstract iconographies.

It was at this precise moment that the uniquely memorable event occurred - the invention of oil painting. And it was in truth as if, in the painter's head, just as his intelligence was about to go out, oil had just been added to a lamp. (pp. 13-27) CHAPTER THREE (excerpt) The moment has come to reveal to you my Secret Number 12: Every painter must have a wife and a mistress. But all three must live together, and live in the most perfect harmony. You realize immediately that this involves a ménage à trois. With your legitimate wife you must begin to cohabit at the age of twelve, and at this moment she will be exactly 1300 years old. Her name is Painting, her cheeks are fresh as a rose, her breasts are the roundest that it has ever been given you to contemplate, and you would take her, at the most, for thirty-six. And you must know that she will never age. In order that your marriage with Painting shall be a happy marriage your love must not, as you might think, be absolutely reciprocal, though it is quite necessary that it be shared. Remember the unhappy love of Cézanne with his Painting - he worshiping her so completely, and she, ungrateful that she was, remained utterly indifferent. On the other hand, remember the uninterrupted honeymoon of Raphael with his Painting. In my own case I must avow frankly that Painting loves me more than I love her. And she is often put out with me, for each time that I neglect her a little in order to write, I feel her languish - even when, as I am doing now, I write only about her. I know that she will overwhelm me with bitter reproaches. For Painting cannot be satisfied with words, which the wind sweeps away. She wants you, my dear friend, to possess her at least three times a day, and not a single night will she fail to slip into your bed. This is why it will be so difficult for you to find a mistress, and at the same time why she will become for you the rarest and most precious thing in the world, if you succeed in finding her. Rare and difficult, because at all costs she must not be jealous of your Painting, but on the contrary she must love her not only as much as you yourself do, but even more! And
358 + LATER WRITINGS ON ART precious, because in spite of the fact that with Painting you will experience ecstasies, you have already understood that they are of a platonic nature. She cannot therefore gratify your libido, painter though you be. See, then, how lucky you are, since the one you will really marry when you are in your middle twenties and who, in the eyes of all the world will pass as your legitimate wife, or at least as your morganatic wife, will in reality of truth be only your mistress, with all the perpetual romance which this implies, while your marriage, without secrets or veils, your marriage of all the most everyday moments of your life will be that into which you entered through the sacrament which you contracted in your early teens before the muses of Olympus, with your dear and well-beloved Painting. See, therefore, once more how happy you may consider yourself among men! To be able to live with your very wife as though she were a mistress into whose arms you were escaping from the soft, but too habitual conjugal bed! I must tell you now, by way of introduction to Secret Number 13, that every good painter who aspires to create authentic masterpieces must before anything else marry my wife. Thus you are advised: the painter's wife is called Gala. For Gala is she, creature of grandeur, who advances and who operates cures for the perverse aberrations of your spirit, 'Gala is she with whom you may, in marrying her, live continually as with a mistress and who will adore your painting more than you do yourself — warning you a-idiot pride, when the occasion arises, "This may distress your Painting..." "Let's not do that; it would grieve your Painting!" "You're neglecting your Painting..." "Look how beautiful your Painting is — some day you'll be sorry that you did not love her enough!" And Gala is also the one who reads to you, with the sweetness of an Aeolian harp, for hours on end, from her favorite Russian texts — all Pushkin — of which, since neither you nor your Painting knows Russian, you do not understand a single word but whose musical monotony half puts you to sleep while you are in each other's arms. And Gala is also the one who brings you, like a bee, all those honeys with which you and your Painting feed your perverse gluttony and she says, as she comes home and puts before you these flasks of rare media, "I'm bringing this for your Painting, I think she will like it." But the hard kiss of Gala's mouth is for me, for Painting herself can be kissed only with one's eyes. But if I have just given you a sketchy idea of how Gala loves painting, I must now complete for you the description of the setting our ménage à trois by telling you how and to what degree painting loves my Gala. You must know, then, that oil painting fell in love with Gala at first sight, and that she became from that moment her constant and exclusive model and was thenceforth called her olive, because of the color and the volume of the oval of her face, which resembles that of a Mediterranean
50 SECRETS OF MAGIC CRAFTSMANSHIP + 359 olive as two drops of oil resemble each other, and although olive oil is not appropriate for painting, because it would dry too slowly, the olive itself remains nevertheless the symbol of oils — for it will no doubt be admitted that the best symbols are those which never dry. You must now clearly understand this, that the ideal of the perfection of the feminine oval, during the period of "egg painting," and at the very beginning of oil painting, remains that of the volume with a hard, rough, brittle surface, that of an egg, which is exactly that of the "ovoid" heads of the madonnas of Raphael, whereas a little later, when full oil painting develops, the ovals of beautiful women become humanized and lubricated, approaching that of Gala, that is to say, resembling that of an olive, those olive faces which were best painted by Vermeer of Delft and by the divine Giorgione. As in an olive, the imponderable hollows of the dimples and facial irregularities become suffused with those olive tints which — remember this — can be obtained only by the skillful mixture of Italian earth, emerald green and blue black magically applied à la uolée with the finest of all your brushes. Painter, I counsel you therefore to balance an olive on your easel, and let your eye not cease to question it often, for he who has understood the form of an olive will have penetrated the most subtle suprasensible secret of all painting! Thus — and this is Secret Number 1—I — accustomed to recognizing at a glance the morphological virtues of an olive, you will be able to choose amid the abundantly antipictorial multitudes of feminine ovals those of the authentic Galas which painting loves, assuring yourself thus, by this unanticipated procedure, nothing less than the certain choice of your own happy marriage. Let me now tell you other advantages that you will find in being married to a Gala. And since I feel that this is what you have been waiting for, wondering what in the world this Gala does to make her so precious to every painter, what she does to be so useful, my answer shall be simple: she does nothing, she lets potentialities, processes and affinities take their course — that is to say, she poses. And to pose means to architecturalize space. But also, with her pose she "silences," she dematerializes, she quenches your thirst, she banishes anguish. And in the course of your walk, when your spirit roams a thousand miles away, losing itself on the misty confines of obsessive conjectures, she points out to you a flower in the path where you are walking like a somnambulist, bringing your distracted spirit back to the savory reality of your walk. "Look at that flower!" she says. And it is the same flower which, that evening, on rereading Michel de Montaigne, he in turn counsels you to observe, in order to prevent your spirit from becoming the prey of your chimeras. But I say that Gala does nothing. I wish to say now, in order to have the pleasure of contradicting myself immediately, that she does
live the roses of geometry, long live Vitruvius, long live Gala, long live the pomegranate of my life!" (pp. 78-87) CHAPTER FIVE (excerpts) Since morphology, which is the youngest, the most modern science, which has the greatest future, has in this..
50 SECRETS OF MAGIC CRAFTSMANSHIP " 361 here, young painter, YES, YES, YES and YES! you must, especially during your adolescence, make use of the geometric science of guiding lines of symmetry to compose your pictures. I know that painters of more or less romantic tendency claim that these mathematical scaffoldings kill an artist's inspiration, giving him too much to think and reflect upon. Do not hesitate at that moment to answer them promptly that, on the contrary., it is in order not to have to think and reflect upon them that you make use of the properties, unique and of a natural magic, derived from the wise use of the golden section, and called the dirina proporzione by Luca Pacioli" in his memorable book, the most important of all aesthetic treatises, in which the philosophy of Plato is cured and purged of its primitivistic idealism, a really unique book which was dedicated to the Duke of Urbino and with which you, young artist, especially if you are American. must become acquainted at the very beginning of your studies and have constantly beside you as your bedside book. But since it is not my intention here to repeat what you may find elsewhere, however excellent it may be, I prefer to continue by unveiling to you a new secret, which bears the number 46, and which is Dalinian par excellence: You wish, for instance, to place objects situated here and there, scattered over a deserted beach, according to the guiding lines. I tell you that you will commit a grave error of primitivism in executing it in the traditional manner. So this is, according to my view, how you must proceed. Simply establish your golden proportions, subjecting them to the contraction given you by the lines converging in infinity, establish points of perspective, just as if your "guiding lines" were established on the surface of the receding plane of the terrain. Proceed thus and know that, however simple this may appear to you, this application in perspective of the guiding lines is wholly original in painting, especially if, in accordance with the "Gestalt theory" you succeed in communicating to it the sense of true configurations and individualized groups. For the eye seizes the most subtle mathematical calculation in spite of the deformations of perspective. I will even go so far as to say that it seizes them better! And herein, you may be sure, resides one of the secrets of the melancholy beauty of certain paintings thus conceived. As I do not wish you to spend days and killing hours which you might devote to painting at your mathematical calculations, I shall now reveal to you the secret of a compass - and this is Secret Number 47 - by means of which you will be able automatically to find as many golden sections as you wish, without having to have recourse to the painful geometric operation for which you often need an immense compass, requiring that you go beyond the area of your painting, and this is often so inconvenient that your laziness will counsel you at last to get along without such a proportion.
In order to obtain your golden section in the simplest and surest way, begin by drawing a pentagon. From the ends of the base to the top of the pentagon draw the two lines which will form the triangle of the pentagon which, as you must know, is the most perfect triangle which exists. The intersection of the horizontal line drawn between the other two points with either side of this triangle will exactly mark for you the golden section which you wish to obtain. Take now a slender compass of seasoned olive wood, and with its two points take the exact measure of one of the sides of the triangle. You will then only have to fix rigidly two new branches which join and meet at the intersection which marks the golden section. As this intersection is to remain articulated, any measure which you take with such a compass will determine its golden section. And the fact that such compasses are not currently for sale at paint dealers is but the proof of the lack of geometric rigor of schools of art, and of modern painters in particular.

Since Gala - she who sweetens the life of the painter and who is our reality - is always here, and without whom so much natural magic included in this treatise might have made us merit the rigors of the Holy Inquisition, after due prayers, I shall now without further prayer unveil Secret Number 50, which I promised you at the beginning of my clear and brief prologue and which should indeed have been the primordial and the first secret of this book. Secret Number 50 is this: that when you have learned to draw and to paint without mistakes, when you know how to distinguish the sympathies and the antipathies of natural things with your eyes, when you have become a master in the art of washing and when by your own resources you are able to draw an ant with the reflections corresponding to each one of its minute legs, when you know how to practice habitually your slumber with a key and the so hypnotic one of the three sea perch eyes, when you have become a master in the resurrection of the lost images of your adolescence, thanks to the natural magic of the retrospective use of your araneariums,13 when you have possessed the mystery and the most hidden virtues belonging to each of the colors and their relations to one another, when you have become a master in blending, when your science of drawing and of perspective has attained the plenitude of that of the masters of the Renaissance, when your pictures are painted with the golden wasp media which were then as yet unknown, when you know how to handle your golden section and your mathematical aspirations with the very lightness of your thought, and when you possess the most complete collection of the most unique curves, thanks to the Dalinian method of their instantaneous molding in dazzlingly white and perfect pentagons of plaster, etc. etc. etc., nothing of all this will yet be of much avail! For the last secret of this book is that
The two most subversive things that can happen to an ex-Surrealist in 1951 are, first, to become a mystic, and second, to know how to draw. These two forms of vigor have just happened to me together and at the same time. Catalonia can boast of three great geniuses: namely, Raymond de Sebonde,15 author of Natural Theology-, Gaudí," the father of Mediterranean Gothic; and Salvador Dalí, inventor of the new ParanoiacCritical mysticism and savior, as his very name indicates, of modern painting. The paroxysmal crisis of Dalinian mysticism mainly relies on the progress of the particular sciences of our times, especially on the metaphysical spirituality of the substantiality of quantum physics, and, at a level of less substantial simulacra, on the most ignominiously supergelatinous results - and their own coefficients of monarchic viscosity - of the whole general morphology. The Dalinian principles on which rely and rest the Bramantean17 bases of the aesthetic soul of his Paranoiac-Critical Activity are, in brief, the following: form is a reaction of matter under inquisitorial coercion "on all sides" of "hard" and unrelenting space. Beauty is always the ultimate spasm of a long and rigorous inquisitorial process. Liberty is formlessness." Each rose springs up in a prison." The most beautiful architectural works of the human soul are the Tempietto de San Pietro in Montorio by the divine Bramante in Rome, and the monastery of El Escorial in Spain. Both were shaped in the same "incorruptible mold: ecstasy." "Ecstasy is the incorruptible mold" in opposition to academicism which is the corruptible mold. I know something of this, 1, Salvador Dalí, specialist in putrefactions and ammoniacal passions from the early and sacrilegious age of twelve! Fear nothing, do not be afraid lest our modern pseudo-aesthetes should keep themselves busy with Bramante and Raphael's superhuman peaks! No more do they dare face perfection, beauty, they are ashamed of them, preferring to go back to the former periods of art that are more ..ERR, COD:1..
364 + LATER WRITINGS ON ART or less barbarous but are always prior to the deifications of the Renaissance at its peak, because thus only do they feel at ease being able to apply the bureaucratic formulas of their ultraacademic modern art – plagiarism that is more or less decorative, as well as simplistic and caricatural (because it is not justified by any authentic tradition) of the art of prehistoric caves, of the island of Crete, of Romanesque frescoes, et cetera, up to the aberration for the mentally feeble of African art – above all by getting out of all these the dramatically unskillful and failed aspects of their nondescript techniques. It is truly a unique drama in which we, as modern artists, are definitely superior to those of any previous era. Only the abstract experiments, antiacademic by dint of their fierce will to ecstasy, of the kind done by Mathieu,’2° are valid from the point of view of knowledge, although electronic photography provisionally is ready to liberate man from this type of activity in order to restore to the human eye anew its full and imperialist realist category. The purpose of mysticism is mystical ecstasy, ecstasy is achieved by St. Theresa of Avila's path of perfection, and by the successive penetration into the penitential chapels of the spiritual castle. The mystical artist must form for himself, aesthetically, through the fierce daily self-inquisition of a "mystical reverie" that is the most rigorous, architectonic, Pythagorean and exhausting of them all, a dermo-skeletal soul – bones on the outside, superfine flesh within – like that which Unamunó= attributes to Castille, in which the flesh of the soul cannot help but rise up to the sky. The mystical ecstasy is "super-cheerful," explosive, disintegrated, supersonic, undulatory and corpuscular, and ultra-gelatinous, for it is the aesthetic blooming of the maximum of paradisiacal happiness that a human being can have on earth. Down on his knees, the mystical artist will see – as fruit of his inquisitorial virtue, exercised from the moment of sleep as far as the Lilliputian phosphenes brought about by the slightest digestive mishaps – he will see, singing with joy, the euphoric Malagueta Rinocerontica Explosiva, La Madona Port-Lligatada Desintegrada Lapislazulina, La Inmaculada Corpuscularia Aurea.' In a state of ecstasy, a grain of wheat floating in the air at the height of one meter and a half above ground will be so firmly fixed there that a grim elephant pushing with its brow with all its might will not succeed in dislodging it.' Also, in addition, an angelic child on the beach of Rosas will lift with precaution the skin of the sea to observe a libidinous dog sleeping in the shade of the water .24 All these subjects, however incredible they seem to you, once you will have seen them you will be able, to paint them realistically. Painter, some day to come, you will have succeeded, by your own "paranoiac-critical" disciplines of an active and inquisitorial type, in seeing that which is "immaculately corpuscular," which for me is the case at present, but for you might be an all too ineffable thing of its kind. Do
MYSTICAL MANIFESTO. 365 not fear then anything at all and put yourself to painting daily and honestly, "from nature," that which you will have seen, and for this purpose you will use the Renaissance way of painting because it was then that the means of pictorial expression were invented once and for all and with the maximum of perfection and visual effectiveness. The decadence of modern painting comes from skepticism and lack of belief, which are the consequence of rationalism, positivism, progressivism, as well as of mechanistic or dialectical materialism, both being equally anachronistic, and all of this having its origin in the distressing and sentimental simplemindedness, of the "Ridi Pagliaccio" type '25 of very repressed encyclopedists. Here are the good guys for your good government: Pythagoras, the "obscure Heraclitus."26 This is true today, with the unity of the universe having been confirmed, clear as the aesthetic of Luca Paccio or Vitruvius,= the highest form of poetic revelation of militant Spanish mysticism which Dali is updating - it being observed that, every quarter of an hour and of a second, matter is in a constant and accelerated process of dematerialization, of disintegration, slipping out of the hands of scientists and thus proving to us the spirituality of all substance, for the physical light of Dalí's Paranoiac-Critical Activity, this too, is "wave and corpuscle" at one and the same time. Ever since the theory of relativity substituted the substratum of the universe for the ether, thus dethroning and reducing time to its relative role, which Heraclitus already assigned it when he said that "time is a child," and Dali too when he painted his famous "soft watches!", ever since that unknown and delirious substance seemed to fill the whole universe; since the explosive equivalence of mass-energy - all those who think, apart from the Marxist inertia, know that it is up to the metaphysicians to work precisely on the question of matter. And in aesthetics it is up to the mystics and only they to resolve the new "golden sections" of the soul of our time; if a powerful Renaissance of mystical painting has not yet begun, it is due to the fact that the artists, this time very late in relation to today's scientific progress, still vegetate in the abominable pastures of the last consequences of the most sordid materialism, it is because they have nothing to paint, that today's artists paint nothing, in other words, what is non-figurative, non-objective, nonexpressive, non-non-no no no no no no no. NO! Finished are the denials and demotions, finished the Surrealist malaise and existentialist anxiety. Mysticism is the paroxysm of joy in the ultra-individualist affirmation of all man's heterogeneous tendencies within the absolute unity of ecstasy. I want my next Christ to be a painting containing more beauty and joy than anything that will have been
"LATER WRITINGS ON ART painted up to the present. I want to paint a
Christ that will be the absolute contrary in every respect to the
materialist and savagely antimystical Christ of Grünewaldt3o Absolute
monarchy, perfect aesthetic dome of the soul, homogeneity, unity;
biological, hereditary, and supreme continuity – all this above, brought
up near the dome of the sky. Below, swarming and supergelatinous
anarchy, viscous heterogeneity, ornamental diversity of ignominious soft
structures compressed and yielding the last juice of their ultimate
forms of reactions. "Anarchic monarchy," this is the "(almost divine)
harmony of opposites" proclaimed by Heraclitus, which only the
incorruptible mold of ecstasy will knead one day with new stones from
the Escorial. Picasso, thank you! With your Iberian, anarchical and
integral genius you have killed the ugliness of modern painting: without
you, given the prudence and moderation that characterize and are the
honor of French art, we were in danger of having one hundred years of
painting more and more ugly, until we have progressively arrived at your
sublime "esperpentos abatesios" of the Dora Maar series.3 You, with a
single blow of your categorical sword, you have brought down the bull of
ignominy, and also and above all, the even blacker one of materialism in
its entirety. Now the new era of mystic painting begins with me. DALI.
Neuilly, Saturday-Sunday April 15 1951, 3 o'clock in the morning.
If the physicists are producing anti-matter, let it be allowed to the
painters, already specialists in angels, to paint it. S. D. In the
surrealist period I wanted to create the iconography of the interior
world – the world of the marvelous, of my father Freud. I succeeded in
doing it. Today the exterior world – that of physics – has transcended
the one of psychology. My father today is Dr. Heisenberg.3'2 It is with
pi-mesons and the most gelatinous and indeterminate neutrinos that I
want to paint the beauty of the angels and of reality. I will very soon
succeed in doing so.
THE KING AND THE QUEEN TRAVERSED BY SWIFT NUDES " 367 My ambition, still and always, is to integrate the experiments of modern art with the greater classical tradition. The latest microphysical structures of Klein, Mathieu and Tapié must be used anew to paint, because they are only what, in Veldzquez's day, was the "brush stroke," about which the sublime poet Quevedo, already at that time, said that he painted with "stains and distant spots." Published originally in English. New York: Carstairs Gallery, Exhibition Catalogue, December 1958 - January 1959

The King and the Queen Traversed by Swift Nudes," the genius of Marcel Duchamp proclaimed nothing less than the notarial act of the new intra-atomic structure of the universe, that is, the discontinuity of matter. In fact, the king and the queen can be traversed by swift nudes because matter is discontinuous. It is easy to understand that swift nudes are indivisible bodies, the corpuscles, the charged elementary particles of quantum physics, which, with their active energy quantum, cross the finite space that, as each day passes, becomes more and more the "supreme royal space" par excellence and, if objections are raised, I will add "the Divine space" par excellence. The speculative distance between Duchamp's princely ideas and those of my great compatriot from Tarragona, the peasant, Joan Miró, is precisely the distance separating The King and the Queen Traversed by Swift Nudes from Dog Barking at the Moon;"' the distance between cosmic majesty and the dog of folklore. 2. Marcel Duchamp, in painting The King and the Queen Traversed by Surfift Nudes, became an aristocratic anarchist, as opposed to the inventors of anarchism, Prince Kropotkin and Prince Bakunin, who were the prototypes of anarchistic aristocrats. 3. Marcel Duchamp, having become an aristocrat because of his original Dadaist anarchism, categorically refuses to take part in the contemporary artistic brawl. He does not want to be identified
368 + LATER WRITINGS ON ART with those who tirelessly continue "barking at the moon," he abandons painting, not as an act of artistic suicide, but because he continues to have swift nudes cross the king and the queen in his thoughts, while playing chess. 4. Like Louis XIV, Marcel Duchamp can say: "L tchec c "est ntoi."° His moral example is worthy of Socrates, but functions more Jesuitically, without suicide, for by aristocratically proclaiming his failure Duchamp alone is saved from the imminent collective failure of modern painting. 5. Marcel Duchamp paints the king's moustaches on Leonardo's queen Gioconda, the queen being the most maneuverable and premonitory piece on the chessboard. It is well known that Leonardo's life was a continual and dramatic chess game. At the feet of his king, and his queen Gioconda, Marcel Duchamp wrote the famous inscription LHOOQ,` which was the concise way for an anarchist to attest the thermal and biological condition by which he declares his belief in hereditary continuity. %. LHOOQ, a quasi-biochemical formula, is the kind of scatological shortcut which has always delighted kings and courtesans. In The King and the Queen Traversed by Swift Nudes, LHOOQ can be taken quite adequately as the epitaph of modern painting. 9. Thus Duchamp did not believe it necessary to pursue modern painting to its final consequences. Only Dali had a secret imperialist plan, but in any case I cannot be accused of practicing modern painting. 10. The Divisionism of Gaudi and Boccioni, Analytic Cubism. Duchamp's epitaph;' . . . nothing creative has been produced since in the history of art. From Braque to Miró, there is a reversion either to archeology or to folklore. Duchamp has the enormous advantage over all the rest of having only to look at their paintings to know—what they are doing, while the others cannot know what he is doing. because he is doing nothing. 11. Already after modern painting a courageous group rushed at top speed toward absolute nothingness, standing for a pre-mystical state of mind, what Tapié calls "art autre", Kline. Tàpies, Nlilarès, de Kooning, Mathieu. Is the question that we might have access to a new dynasty here a matter of 11 0 0 Q? Being here myself, I answer ties. 12. The twelfth reason why The King and the Queen Traversed bjSmift Nudes is a sublime title is that there is no plastic, sociological, philanthropic or bureaucratic reason for such a title, whose
WHY THEY ATTACK THE MONA LISA + 369 sole and true reason is the ultra-individualistic will of a typically royal personality. That is why Marcel Duchamp has spent the rest of his life filling suitcases with everything - from near or far, or rather from quite close at hand - which could concern him, with full awareness that the excrement accumulated in Louis XVI's navel should have been preserved, though not that of an anonymous elevator operator's. In the middle of the war, during a German bombardment, Duchamp and I went back and forth between Arcachon and Bordeaux filling up his famous suitcase. I remember having mentioned this possibility of bequeathing to posterity the excrement of great personalities, and that Duchamp insisted at great length on the necessity of keeping a record of the temperatures. That was failure on the historical level, the L H o o Q of history. Published originally in English in a translation by Richard Howard. Art News (New York) 58 (April 1959): 22-5 Why They Attack the Mona Lisa" It was inevitable that Salvador Dali should reveal publicly why the Mona Lisa - a "simple portrait" painted by the most complicated and ambiguous of all artists - has had a power, unique in all art history, to provoke the most violent and different kinds of aggressions. The Mona Lisa has undergone two main species of typical attacks upon her archetypal presence: 1. The ultra-intellectual aggressions, perpetrated by the Dada movement. Marcel Duchamp, in 1919, draws a mustache and goatee on a photograph of the Mona Lisa, and at the bottom he letters the famous inscription "L.H.o.o.Q." (Elle a chaud an C111).47 2. The primitive or naïve type of aggression, perpetrated by anonymously more-or-less Bolivians." It consists either of throwing a pebble at the picture or temporarily stealing it. The first is a case of aggression by an artist against a masterpiece that embodies the maximum artistic idealization. It is explained by an insight of Freud whose sublime definition of the Hero is: "The man who revolts against the authority of the father and finally overcomes it." This definition is the antithesis of Dada which represented a culmination of the anti-heroic, anti-Nietzschean attitude to life. Dada seeks the anal, erogenous zone of the Mona Lisa, and while accepting the "thermic
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tation of the Mother as a Work-of-Art, rebels against its idealization by masculinizing it. Dada paints the
mustaches of the father on the Mona Lisa to enlist his aid in the
denigration of the Art. In this gesture, the anti-artistic, anti-heroic,
anti-glorification, and anti-sublime aspects of Dada are epitomized. To
explain the "naïve aggressions" against the Mona Lisa, bearing in mind
Freud's revelation of Leonardo's libido and subconscious erotic
fantasies about his own mother, we need the genius of Michelangelo
Antonioni (unique in the history of the cinema) to film the following
sequence: A simple naïve son, subconsciously in love with his mother,
ravaged by the Oedipus complex, visits a museum. For this naïve,
more-or-less Bolivian son, the museum equals a public house, public
rooms - in other words, a whorehouse, and the resemblance is reinforced
by the profusion he finds there of erotic exhibits: nudes, shameless
statues, Rubens. In the midst of all this carnal and libidinous
promiscuity, the Oedipean son is stupefied to discover a portrait of his
own mother, transfigured by the maximum female idealization. His own
mother, here! And worse, his mother smiles ambiguously at him, which, in
such surroundings, can only seem equivocal and outrageous. Attack is his
one possible response to such a smile - or he can steal the painting to
hide it piously from the scandal and shame of exposure in a public
house. Anyone who can offer different explanations of the attacks
suffered by the Mona Lisa should cast his first stone at me; I will pick
it up and go on with my task of building the Truth. Published originally
in English. Art iVews (New York) 63 (March 1963): 36, 63-4 De Kooning's
300,000,000th Birthday There is not the slightest shadow of a doubt that
the sublimest moment in the history of our planet occurred several
hundreds of millions of years ago when the Bay of Biscay opened up and
the Pyrenees held fast, thus protecting the divine immutability of the
Sals-Narbonne passage, which is really and basically the only thing that
interests us. For if one had had to wait for the Indians (who
incidentally are deserving of my entire respect and merited a better
fate; they were creatures who wore a verticle black or a colored feather
on their heads; some still wear it); if, I repeat, one had to wait for
the indians to discover the microscope, which was one day to be the
privilege of the city of Delft and the glory of Leeuwenhoek, then it is
almost certain that those Indians, despite the fact that they spend most
of their lives observing things, would have been incapable of
DE KOONING'S 300,000,000TH BIRTHDAY + 371 inventing a single pair of spectacles, for the very simple reason that, in order to follow the progress of their own reveries with half-closed eyes, they had absolutely no need of such inventions. If we pass from the Americas to Africa in search of the first microscope, we again find nothing, since even the geography of that continent, which strikes our eyes first because of its mountains and our feet next because of its seas which one cannot cross on foot, was domesticated and hung up like bunches of raisins on the walls of Dutch interiors, while at the same time in African exteriors the only terrestrial globes observable were those which the rhinoceros wears engraved on its backside, which, before maps of the world existed, resembled charts of the sky, especially the rhinoceros of India which Dürer engraved, which brings us from Africa to Asia where once again we shall not discover the first microscope, for the wisest Asiatics are like raving maniacs despite the fact that maniacs of this sort sometimes succeed violently, like those two Chinese scientists, Tsung Dao Lee and Chen Ning Yang, who recently robbed us of the famous law of parity which is a lot to violate and might well be enough to make us lose all sense of direction if the Asians themselves had not created a Corneillian situation by inventing the compass, thus favoring from a distance the one transcendental thing which matters for man, that is, the geodesic triangulation of the Sals-Narbonne air base where, for the first time in the midst of the French Revolution, by dividing the ten millionth part of the terrestrial meridian, physicists established the standard meter which, scientifically and fortunately for all, is since May 3, 1961, the equivalent of 1,650,763.73 wavelengths in a vacuum of the radiation corresponding to the transition between the levels 2p10 and 5d5 of the krypton 86 atom. And now that we have almost totally eliminated America, Africa, Asia, and Oceania (since the latter liquidates itself because of the great quantity of liquid which it contains and which dissolves it) and the few kangaroos who inhabit Australia, aborted parachutists who, instead of falling like semen from the sky, jump on the earth like fleas, without, for all that, being able to help us at all with the monarchic unity of Europe which is presently being formed. And now be assured that we are finally reaching the conclusion, for my readers might begin to grow impatient and rightly wonder what this geological preamble is leading up to, a most justifiable expectation which, far from displeasing me, delights me, since it allows me at once and in the most dazzlingly veracious way to shout from the housetops that Illem de Kooning is the greatest, the most gifted and the most authentic finial point of modern painting, and the initial point of the pompier art of the future. Let us recapitulate without recapitulating and observe that it was ineluctably necessary, several hundred million years ago, for America and Europe to break away from each other, so to speak, parting company, so
372 " LATER WRITINGS ON ART to speak, at the supreme moment of the opening of the Bay of Biscay (we are back at our point of departure) in order that one day Willem de Kooning, born in Amsterdam, might cross the ocean to New Amsterdam, now New York, in which city the phenomenon of Abstract Expressionism and Action Painting was to take place, thus allowing the most gifted modern Dutch painter to become the greatest painter of America. And now let us observe de Kooning with his prematurely white hair making his great sleepwalker's gestures, as though he waited in a dream to open Bays of Biscay, to explode islands like orange sections or Parma violets, to tear up cerulean blue continents split by Naples, yellow oceans, the whole with happenings of virtuosity worthy of Veldzquez," superposing cataclysms like earthquakes of Burnt Sienna, Venetian red and ochre on the geological delirium of the winged and subtle órrarrura di tocco of his violent squalls of brushwork - and if, by chance or misfortune in these gesticulations of a Dionysiac demiurge of reality, amid the collapse of mountains and the formation of volcanic seas, the image of the "eternal feminine" were to appear, above all if it were to be personified in a contemporary woman," the least that could happen to her would be to emerge (from all that chaos) wearing only a little makeup and depersonalized to the point of being transformed into a woman-landscape or a landscape-woman, thus verifying the hypothesis about dreams of Theophrastus Boinbastus von Hohenheim called Paracelsus, who, going far beyond Prof. Freud, said that if one dreams of a fish which swims in a straight line and it suddenly swerves to the right or the left, this deviation may be verified in the past or in the future, and thus one will find it also in a deviation or accident in a mineral or a metal in the process of formation, which, in journalistic language (so that all may understand), means that de Kooning in each of his gestural dreams registers nothing less than the geological "happenings" which took place on our planet earth tens of thousands of millions of years ago, which is already saying a lot since today there are few painters sufficiently great to stand up straight. gesticulating, dreaming, and painting with feet wide apart like a new Colossus of Rhodes that, instead of letting boats pass between its shanks would bestride the entire ocean - one foot in New York and the other in Amsterdam. And now that I think of it, my friend Malcolm Morley painted a great painting called the Rotterdam (a boat) before Rotterdam," which recalls Amsterdam, so I shall seize the occasion to excuse myself for not having attended his opening the other day, but I wish to tell him that I have already written an article about him which, like all that I write, will be magnificent, since I make clear as day that his serious and anguished Neo-Dadaism is not only the culmination of Pop Art, but also of Minimal Art, for no one can deny that, in his work, art is
THE CYLINDRICAL MONARCHY OF GUIMARD "373 minimal, and even the commencement of the imminent pompier art, which is already many things together for the price of one. Published originally in English in a translation by John Ashbery. Art News (New York) 68 (April 1969): 57, 62-3. The Cylindrical Monarchy of Guimard Salvador Dali, in Paris in 1929, was the only one to defend and to go into ecstasies over the prophetic ornamentation of Guimard against the total lack of eroticism of Le Corbusier57 and other mental weaklings of our most-sad modern architecture. The moderns mocked the great and glorious erotic movement known until then as "Modern Style," ironically rebaptizing it "Spaghetti Style," without taking into account that this appellation would precipitate its present apotheosis, for Dali not only wrote that the aesthetic ought to be edible and in his soft style painted the most famous soft watches, but also he used posters of super-slippery spaghetti" as, in the Pop Epoch, Robert Rauschenberg and Clues Oldenburg would do much later. In the ignominious conception of Le Corbusier, "A house is a machine to inhabit." Dalí offers in opposition "Houses for Erotomanes," not to inhabit but to live in and even, with the permission of Monsieur Le Corbusier, to dream in, and even to rave in. From this period dates my tower in the form of a phallus that I exhibited without yet being acquainted with the Bordello project of Ledoux,b° which was never realized because of the triumph of the bourgeoisie, raised to power by the French Revolution. This project for a brothel, in that period called a House of Pleasure, was planned by Claude-Nicolas Ledoux, the architect of Louis XVI and creator of the first entirely spherical house, which was totally monarchic, since Luca Paccioli, with the help of Leonardo and Piero della Francesca, explained very well to the grand aristocrat, the Duke of Urbino, that the sphere was the symbol of the monarchy because it contains and controls in an absolute way the five regular polyhedrons - including the tetrahedron, the cube, the dodecahedron - known as the five Platonic bodies. But if Ledoux was the monarchist who prophesied the domes of the genial Buckminster Fuller in America and Emilio Perez Piñiero in Spain today," Guimard was the one who prophesied and realized the ornamentation which will re-cover the monarchic structures of the Fullers and the Piñeros of tomorrow in the form of imminent "printed circuits," which are already the whole decorative art of the grandiose "Spaghetti Styles"
"LATER WRITINGS ON ART that, for the most part, are hidden from the public and from the modern aestheticisms, who are always late.

Printed circuits exist already - I repeat it - in the obscurity of the electronic brain, a single one of which is worth all the brains of the critics of modern art together, with the glorious exception of my own, which is worth all the rest and still wins. But obviously the reader is not yet convinced that I am as intelligent as I proclaim every time I have a chance, and it is for this reason, and once and for all to finish with this explanation while proving to him at the same time that what I am about to say is more than true, that I will tell him and prove to him that Guimard is the architect of the futurist ornamentation of the days to come because it is the most monarchist and libidinous of all. Proof: his aesthetic is governed by cylindric anamorphoses, and the cylinder is generated by the sphere. Into the universe of a transparent cylinder that I ask you to take in your left hand, drop a toothbrush of the same length that I ask you to drop into the interior with your right hand, you will observe the helical principle that precedes the double helix of deoxyribonucleic acid of Crick and Watson. Now, instead of a toothbrush, drop in boiled spaghetti and you will see born - always under the command of the monarchy of the sphere, which rises and falls in the cylinder - all the sublime "Spaghetti Style" of Guinnard, and now, pay attention - the best of all is about to be announced: the ornamentation of Guinnard is nothing but the cylindrical anantorphosis of hereditary symmetries! Here, to finish, is a skull which becomes one of the divine entrances of the Métro de Paris, by the grace of which one can descend into the region of the subconscious of the living monarchic aesthetics of tomorrow. Published originally in English in a translation by Albert Field. Arts A7agazine (New York) 8-t.5 (March 1970): -t2-3 My Cultural Revolution I, Salvador Dali, an apostolic Roman Catholic. apolitical to the highest degree and spiritually monarchist, I note with modesty and jubilation that all the enthusiasms of today's creative youth are united around a single virtue: opposition to the bourgeois culture. The most beautiful and the most profound cultural revolutions were made without barricades, with the insurrectional violence animating
MY CULTURAL REVOLUTION + 375 solely the spirit, the master of space and time. It was by excavations - real anti-barricades that restored to the past the means of moving about in the future - it was in coming across the debris of ancient sculptures, that the sixteenth-century cultural revolution, rightfully named the Renaissance, took place. Any authentic cultural revolution should result in being connected to some new style. The Louis XIV style, apotheosis of the Renascent, was ruined by the revolution, which was to give the bourgeoisie a debasing power. The spherical architectural projects of Ledoux, destined for the workers in a lyrical, oneiric and recreational vision of the city, were to be abandoned by the skeptical, rational and functional bourgeoisie. I bring to the new revolution what I have at my disposal: that is to say, my Paranoiac-Critical method, which is singularly suitable, it seems to me, to the happily irrational nature of the current events. I permit myself, in the light of this method, to make the following suggestions:

COLOR

The color of the cultural revolutions of the present time is no longer red but that of the amethyst, evoking the air, the sky, fluidity. It is the color that corresponds to the change of the world's era. The age of Aquarius, that will govern the coming millennium, will see the disappearance of bloody violence. For the time being, we have just assassinated Pisces ("God is dead!") and its blood colors the sea blue, giving that amethyst color to the waves.

STRUCTURES

The bourgeois culture can only be replaced vertically. Culture will only be de-bourgeoisized by the deproletarianizing of society and by orienting the functions of the spirit toward the highest regions, this by redirecting them toward their transcendental and legitimate divine origin. An aristocracy of the spirit must appear. The man-king can only endure the princes of the spirit in his court. From the practical point of view, the monuments of bourgeois culture ought to be quantified; their purpose modified, not by their being destroyed, but by being fed with new information. For example: the addition at the foot of the monument to Auguste Comte of a reliquary for his saint Clotilde, patron saint of humanity in accordance with the positivist delirium." This reliquary could be a cradle of amethyst filled with helium in which the most beautiful naked girls would take turns floating in a state
LATER WRITINGS ON ART of hibernation, to the morose delectation of Peeping-Tom students and for the relaxation of these students' severely and scientifically controlled hallucinogenic experiments. For the same price, I propose to deck with flags the public monuments of certain cities in displays realized by artists who, like Paco Rabane, are capable of celebrating the arrival of the millennium of Aquarius.

QUANTIFIED INSTITUTIONS Add a quantum of libido to anti-pleasure organizations such as, for example, UNESCO. Turn UNESCO into a department of Public Cretinization, so as not to deprive oneself of what has already been done. Include in it the commendable folkloric prostitution, but add to the latter a strong libidinous and spiritual energy. Metamorphose thereby this focal point for boundless boredom into a true erogenous zone under the auspices of Saint Louis, the first legislator of venal love. JUSTICE The activation of cybernetic research committees for the purpose of resurrecting and glorifying the great thoughts that fell victim to materialism. For example: the combinatory wheels of Raymond Lulle, the natural theology of Raymond de Sebonde, the treatise of Paracelsus, the inspired architecture of the Gothic Mediterranean Gaudi, the hyperaxiology of Francesco Pujols, the anti-Jules Verne poetics of Raymond Roussel, the theoreticians of traditional mystical thought, all those who are truly inspired. Do not profane their unjust tombs. Exhume them and bury them again, but this time in the most sumptuous futuristic mausoleums ever imagined by Nicolas Ledoux.

NOTE There where the cultural revolution takes place is where the fantastic must spring up. Paris, Saturday: 18 May 1968

beautiful like the fortuitous encounter on a dissecting table of a sewing machine and an umbrella." This comparison served as the basis for a new concept of metaphor 454 + Index Chadwick, Whitney, 433119 Chants de Maldoror, Les (Lautréamont), see Ducasse, Isidore, Les Chants de lllaldoror Chaplin, Charles, 70, 119, 126, 1401,400n43 Citt-Lights, 141, 4001150 Charcot, Jean-Martin, 198, 4081152 Cheval, Ferdinand, Palais idéal, 290, 4251117, 4261127 Chevalier, Haakon, 378-91114 Chien andalou, Un, 111, 117, 119121, 123, 134-.5, 3821141 3931151, 397nQ, 3991130, 4251122 collaboration and respective contribution to, by Buñuel and SD, 19, 120--91,398n22 parodying silent filin, 120 script, see Dah. Salvador, writings, "Un Chien andalou: Original Shooting Script by Luis Buñuel and Salvador Dah" subverting conventions of traditional narrative cinema, 120 Chirico, Giorgio de, 15-16, 22, 38-9, 40,47-8,63,73,84-5,114, 152,192,206,250,252,303-5, 3791110, 3801117, 3841111, 3911122, 3911124, 397119, 401118, 4181171 "eatables" in work of, 242, 4161154 influence on SD, 72 Metaphysical Interiors, 237, 4151141 works, The Duo or The ellannequins of the Pink tower, 305, 4271140; Evangelical Still Life, 22, 3801121; The Philosopher's Conquest, 4161154; The Philosopher's Promenade, 4161154; The Square, 4161154; The Transformed Dream, 4161154; The Uncertainty of the Poet, 4161154 writings, Hebdomeros, 397119 Christensen, Peter, 396118 Christianity, 308 Chute de la Maison Usher, La (Jean Epstein), 3971110 Cicero, 81 Cineclub Español (Madrid), 39700 Clair, René, 116, 3951191, 3961192 Claudel, Paul, 222 Closerie des Lilas, 222, 4111114 Cocteau, Jean, 63, 96, 108, 3921141 Le Grand écart, 3941169 Colle, Pierre, 286 Colman, Ronald, 76, 108 Colonial Exhibition (1931), 4021117 Columbus, Christopher, 334 Communist Party, French, 117, 147, 4301112 Comte, Auguste, 375, 4391165 Conical anamorphosis, see anamorphosis Conversations with Dali (Bosquet), 1, 277,378n5 Coquille et le Clergyman, La (Dulac, Artaud), 119, 3971111, 3971112 Correspondance, see Sahador Dali, Federico Garcia Lorca, Correspondance 1925-1936 (ed. Rafael Santos Torroella) Courbet, Gustave, 68 Bonjour, Monsieur Courbet, 331 Crevel René, 45, 243, 384115, 3851180, 4161155 Crick and Watson's Double Helix, 348, 374, 4391163 Cubism, 15, 39, 50-1, 40, 58, 73, 80. 84-5, 87-9, 228, 242, 250-1, 269, 336, 339-40, 3811127, 3841111, 3861123, 3871145, 3901110 Analytic, 368, 4371143 Cubist collage, papiers collés, 217, 251 Cubist poetry, 227. 4131123 culinary aesthetics, see Dali, Salvador, themes, nutritional (culinary) metaphor Dada, 119, 257, 367, 369-70, 3811131, 3911121, 3951191, 4131121 Dali on l'anti-obscurantisme (René Crevel), 384115 Dali i Cusi, Salvador (SD's father), 148, 340, 388nb1, 411117
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Oh, marvelous mechanical, industrial world! Small metallic appliances in which endure the slowest nocturnal osmoses with all flesh, plants, the sea, the constellations.... If poetry is the amorous interlacing of things that are as distant and different as could be, never has the moon been linked up with water in as lyrical a fashion as with the nicked mechanical physiology and the somnambulistic gyrations of the phonograph record.

Antiartistic world of advertisements! Magnificent invitations to the senses and to the voyage of discovery of unknown objects, the gray rubber of tires, the clear glass of windshields, the soft tones of enchanting filter-tipped cigarettes the color of lips, golf bag, marmalades of all colors, pastries of delightful qualities. The latest useful tool just invented, with eight fragmentary photographs explaining its mystery; a graded succession of sizes; the play of light on the huge thread of the photographically enlarged tiny screw. Shoes occupying the entire page, perfect products, the eurhythmic play of curves, alterations of diverse qualities, smooth surfaces, rough surfaces, polished surfaces, speckled surfaces; clear, soft and intellectual reflections indicating explicative volumes, pure structural metaphors of the physiology of the foot. Wonderful photographs of shoes, no less poetic than the most moving creation of Picasso." The typography of advertisements: a strict consequence of a visibility that is both necessary and logical, the lively union of photography and typography, typographic rhythm, visual music, unconscious calligram, daring instinct united with the most childlike common sense. Antiartistic typography of industrial advertisements! Winged and plastic, infinitely joyful.... The artistic is altogether another thing.... Deplorable advertisements in which man has intervened artistically! Lack of stimulation, lack of legibility, confusion, visual inefficiency, pretentious and ridiculous symbolism, the unreality of the object advertised, plastic monstrosity. Look out also for the false aspect of modernity! Dreary caricatures of the most superficial aspect of cubist plastic art. Cubism is the product of an age, and it is in this age's image, but it has nothing to do with the decorative, anecdotal or picturesque, influence that it may have had on superficial and snobbish minds. Modernity does not mean canvases painted by Sonia Delaunay,'5 nor does it mean Fritz Lang's Aletropolis.)b It means hockey pullovers of anonymous English manufacturing, it means film comedies, also anonymously made, of the loony-type. The decorative art of today is not ceramics, furniture, or cubist wallpaper. It is the English pipe, a filing cabinet made of steel, and, also, a device made of aluminum and red rubber, which, when submerged in sea water, grows a gelatinous head of hair, with a slowly opening little sex made of laminated mica.
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Index + 463 422n11á; Salvador Dali: Unabhängigkeitserklärung der Phantasie and Erklärung der Rechte des Menschen auf seine Verrücktheit: Gesammelte Schriften, á77n3; "The Sanitary Goat" ("La chèvre sanitaire"), 7, 173, 214-5, 22631, 377n3, 37804, 412n17; The Secret Life "Poetry of the Mass-Produced Utility" (L Amic de les Arts, 1928) Fellow Manifesto (tract published in collaboration with Lluis Montanyà and Sebastià Gasch), Barcelona, 1928 "For the Sitges 'Meeting' " (L Antic de les Arts, 1928) -'Bulletin Concerning Lectures Given on the Occasion of the "Autumn Salon" " (L Amic de les Arts, 1928) "The Photographic Data" (Gaceta de les Arts, 1929) . . . Always, Above Music, Harry Langdon" (L Amic de les Arts, 1929) OST OF DALÍ'S DISCURSIVE OR CRITICAL writing in 1927-8 (or later, for that matter) appears - tinder the guise of a more or less objective critical effort - to bear on his own artistic experimentation and those stylistic directions and influences that might be found in his own work. Nevertheless, it is also very apparent that, with his writing utilized "politically," as a means of carving for himself
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378 "NOTES Cuckolds of Antiquated Alodern Art, 1957), and Lettre ouverte à Salvador Dali (1966; translated as Open Letter to Salvador Dali, 1967), both consist largely of rehashed earlier articles (included in the present collection), or even of acts of blatant plagiarism, such as the inclusion in Open Letter of the slightly modified second chapter of Raymond Roussel's Locus Solus (1914). The collaborative efforts are: Les Passions selon Dali (1968) with Louis Pauwels, and Comment on devient Dali (1973; translated as The Unspeakable Confessions of Salvador Dali, 1976) with André Parinaud. To these might be added Alain Bosquet's Conversations údth Dali (1966). 6. This would certainly be true, regardless of its failings as fiction, of the novel Hidden Faces (New York: Dial Press, 1944), the only one of its kind in Dali's writing career. Admittedly, this would also be true of Fifty Secrets of Alagic Craftsmanship, as well as of The Tragic Myth of Millet's L'Angélus, although the division into "secrets" in the first case, and, in the latter, the tedious repetitiveness of large portions of the text, make the task a lot easier. 7. See Art and Writing, Chapter 18. 8. See, for instance, the opening of "The Latest Modes of Intellectual Stimulation," Section Seven. 9. Such is, for instance, the diatribe against authority in terms of "piss-colored trepanning of the mean principle of contradiction" or "the bell-shaped fine erosion of a withered and legless electrical old Breton hag...... 10. This is fully exemplified, for instance, by Dali's fantasy of perversion, as evoked in his poem "Love and Memory" (Section Five), in which Gala represents a perverse equalization or interchangeability of all parts of her body, thus satisfying Dali's vision of infantile sexuality. 11. I have found an elaboration of these notions along such lines in Janine Chasseguet-Smirgel's elucidation of perversion in "Perversion and the Trivial Law." 12. For Dali's use of the notion of the informe, which also implies a certain confluence with Georges Bataille's thought, see .Art and 11 ruing, p. 294, n. 19. 13. This is especially discernible in the series of articles entitled "DocumentaryParis - 1929" (Section Three), with their misspellings of French words or of names of people or things. These texts seem to have been further distorted when the original manuscripts were typeset. See Section Three, n. 71. 14. By Dali's own testimony in The Secret Life of Salvador Dali (p. 250), it was Gala Eluard who "gathered together the mass of disorganized and unintelligible scribblings" that Dalí made during the summer of 1929, giving them the "more or less communicable form" which Dalí then retained in his book La Femme visible (1930). Notwithstanding the somewhat suspect veracity of such later testimonies, in view of the obscurities found in "The Sanitarian Goat" (Section Seven), included in this publication, one is tempted to believe that this indeed was the case. It should be pointed out, however, that contrary to what may be implied in this particular instance, Dali was responsible on the whole for his French texts. Although he was a notoriously bad speller, he wrote good, although not always quite idiomatic, French. I base my
observation in part on the testimony of Dali's English translator, the late
NOTES 379 kon Chevalier, who also sent me Xerox copies of a few pages from Dalf's manuscript for 50 Secrets of Magic Craftsmanship, which amply corroborate this contention. 15. Some of the notes refer to Art and If'riting, where the relevant points are discussed in greater detail. SECTION ONE: EARLY POETIC TEXTS (1927-1929) 1. Dalf's letters to Lorca in the last months of 1926 reveal how his own identity and Lorca's became interchangeably entangled in his mind with the figure of Saint Sebastian. The letters hint at the homoerotic and sadomasochistic dimension underlying the saint's martyrdom, and refer obliquely to the erotic tensions underlying their own relationship. See what follows, n. 13. See Art and Writing, pp. 25-7. See also Gibson, pp. 164-7. 2. See what follows, n. 16. 3. See what follows, n. 17. 4. See the description of a minuscule landscape seen within a cow's eye, in the last paragraphs of "Photography: Pure Creation of the Spirit," Section Two. 5. See what follows, n. 36. 6. See the commentary on the texts included in Section Two for a more detailed exposition of Dalf's critical attitudes at the time. 7. See Art and If'riting, pp. 33-4. 8. A letter to Dali written by Lorca in July or August 1927 is quite telling in this respect. The letter is cited in F. G. L. Dibujos (p. 61) and by Gibson (pp. 188-9). See also Art and If'riting, p. 38. 9. See the third installment of "Documentary - Paris - 2929" (Section Three), where Dali quotes in full a poem by Péret with the repetitious "dont le maitre était..." 10. Alberto Savinio's interpretation of Heraclitus's dictum that Nature loves to conceal herself appears in his essay, "Anadyomenon: Principles in the Evaluation of Contemporary Art," which appeared in f izlori Plastici in 1919 (see Metaphysical Art, pp. 155-62). Alberto Savinio (1891-1952) is a pseudonym adopted by Andrea de Chirico, Giorgio de Chirico's younger brother, a theorist, poet, musician, and painter of the Metaphysical School. 11. Dali communicated a similar idea in a letter to Lorca (September 1926), where he described the "7 waves hard and frozen like those of the sea" he painted, adding that the more he painted them, "the more the sea comes to resemble them" (Correspondance, p. 57). 12. Another form of Jan Vermeer's (1632-75) name. 13. This description employs some of the Saint's traditional attributes. As disclosed by Dali's letters to Lorca, the legends surrounding the Saint's martyrdom and the works of art devoted to it had preoccupied both Lorca and Dali during the last months of 1926. Lorca's letters to Dali have not been preserved, but it is known from a letter to another friend that Lorca prepared a series of lectures on the "Myth of Saint Sebastian," in which Berruguette's painting would be discussed together with several other "famous" paintings on the theme, such as, no doubt, Mantegna's Alartyrdom of Saint Sebastian (1460). See Lorca, Selected Letters, p. 85. See also Dali's letters to Lorca of
80 "NOTES September 1926 and January 1927 (Correspondance). The drawing accompanying "Saint Sebastian" in its original publication exhibit a transparent fish for the head, a truncated arm, and a swarm of tiny arrowlike shapes focusing on the bleeding wound. See Art and lT'riting (Chapter 2) for the implication of the fish (p. 25), and for the connection between the drawing and the text itself to Dalí's 1927 paintings Honey Is Sweeter than Blood and Apparatus and Hand. 1.1. The Saint's head, being a synthesis of two completely different parts, reflects Dalí's recent Cubist experimentation with split or doubled heads; the "face which reminded tire of someone very well-known" might be a reference to Lorca, whose head, or "shadow," appears in Dali's paintings at times to be combined with the artist's head. See, for instance, the 1926 work Cubist Figure (Fundaci6 Gala-Salvador-Dali, Figueres), also called Cubist SelfPortrait, and identified by some as Hoinage to Eric Satie or Table b1- the Sea. 15. Joachim Patinir (c. 1485-1524), a painter who worked in Antwerp and is known for his landscapes of vast panoramas and fantastic rocks that still offer a sensitive recreation of nature. 16. Giorgio Morandi (1890-1963), a painter who lived and worked in Bologna; incorporated Metaphysical iconography in his paintings of 1918-20, but was closer in his technique to the Parisian Purists. It is this quality of his work to which Dalí may be referring here. 17. There is some obvious parodistic sense to such a mock-serious description that may have been directed at the didactic and doctrinaire tone and the pretense of scientific objectivity that characterize much of the writings of the Metaphysical School, to which Dalí was exposed through the magazine T álòri Plastici. See, for instance, Giorgio de Chirico's statement in f álòri Plastici, April-May 1919: "The absolute consciousness of the space that an object in a painting must occupy, and the awareness of the space that divides objects, establishes a new astronomy of objects attached to the planet by the fated law of gravity. The minutely accurate and prudently weighed use of surfaces and volumes constitutes the canon of the metaphysical aesthetic" (AletaphysicalArt, p. 91). 18. The names of dances and drinks appear in italics in their English form in the original. 19. In 1925-6, Dalí devoted several drawings and paintings to the theme of Venus and the Sailor. See Art and lT'riting, pp. 15-16. 20. See an advertisement for the Isotta trade by Dalí for the Revista Residencia, Year 1, no. 3, Madrid 1926 (Tie publique, p. 16). 21. The painting, in which the biscuits carry the inscription "Superior Petit Beurre Biscuit," is dated, in fact, to 1917. It was reproduced in T álòri Plastici VII - VIII (1920). where Dalí would have seen it. See earlier, n. 17; see also "Federico Garcia Lorca: Exhibition of Color Draa-ii'igs" (Section Two) for Dah's acquaintance with Metaphysical Painting. 22. One of the paintings on the theme of Venus and the Sailor done by Dalí in 1925-6 is entitled Departure: Homage to the Fox iYewsreel (1926). 23. A 1925 record by the American vocal quartet called the Revelers (see what follows, n. 43). 24. Josephine Baker (1906-75), dancer and singer who, in 1925, accepted an offer to dance in La Revue,Wgre in Paris and became a legend in Paris music.
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381 halls. She remained in Paris from that time on, singing in the Casino de Paris and appearing in films. 25. The French term ralenti is used in the original. 26. Tom Mix (1880-1940), cowboy star of Hollywood silents and early talkies; starred in over four hundred low-budget westerns. 27. Louis Marcoussis (born Markous, 1883-1941), Polish-born French artist, who took part in the experiments of the first Cubist painters, persisting later in a very personal version of Cubism. In the 1920s, he used a technique of painting on glass, to which Dali might be referring here. 28. Adolphe Menjou (1890-1963), French-American leading man of the twenties, known for his elegance in clothes and appearance. See also reference to Menjou in "Luis Buñuel," the interview of Buimel conducted by Dali in 1929. 29. Stroking in the original. 30. Buster Keaton (1895-1966), one of the great silent film comedians. In 1925, Lorca wrote a short play entitled "El paseo de Buster Keaton (see Art and ffïling, p. 93), and Dali made a collage entitled The fféeding of Buster Keaton, which he sent to Lorca (now at the Fundación Federico Garcia Lorca in Madrid). Keaton was known for his inexpressive features, which served him, as Buñuel put it in his article on Keaton's College (Cahiers d'Art, 1927; see Aranda, pp. 272-3), in his role as a "great specialist against all sentimental infection." Both Dali and Buñuel were somewhat disenchanted with him later on, and Dali even referred to him as a "mystic" in his 1929 essay "Always Above Music, Harry Langdon," Section Two. 31. Paul Valéry (1871-1945) was greatly admired by Breton and other poets in the early Dada years; however, his poetic standing in Surrealist circles later suffered a decline. 32. Le Corbusier (Charles-Edouard Jeanneret), Swiss painter and architect (1887-1966). He was the founder of the magazine L'Esprit Nouveau in 1929 with Ozenfant, and of Purism. The Purist aesthetics exerted a marked influence on Dali in the early 1920s, and served him in his later evocations of the beauty of the mechanical world (see "Poetry of the Mass-Produced Utility"). 33. In English in the original. 34. See later reference to him in "Art Film, Antiartistic Film." 35. The Futurists laid an emphasis on the intuition and its power to synthesize experiences of sense and memory in a simultaneous manner, arguing that "space no longer exists" and that to paint a human figure, "you must render the whole of its surrounding atmosphere" (see "Futurist Painting: Technical Manifesto, 11 April 1910," in Chipp, Theories of Afodern Art, p. 290). 36. The appellation putrefactos, current among members of the Madrid Residencia group formed around Dali and Lorca, designates bourgeois philistines and conformists, especially in the arts. Dali made small drawings of "putrefactions," and planned, together with Lorca, to publish a "Book of Putrefiieds," although nothing came out of it. 37. Sleeping Gipsy (1897; Museum of Modern Art, New York) is one of the most haunting exotic scenes of Henri Rousseau (called the Douanier, 1844-1910). 38. Lluis Montanyà (1905-85), Catalan writer who was editor of LArnic de les Arts and contributor to La Publicitat, A7irador, and Revista de Catalunya. A staunch supporter of the avant-garde, he collaborated with Sebastià Gasch.
382 "NOTES finally I perceived that it was a Hair! (Oeuvres complètes, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alalador appeared in L'Art de les Arts in November 1927, and this association in Dali's mind between Foix and Lautréamont may also have provoked the echoing of Alalador in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations of Saint Anthony (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative ramblings were greatly admired by the young Dah. She came to believe that the
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383 writer Eugenio d'Ors was trying to communicate with her in a veiled manner through his newspaper articles, and this obsession later represented for Dali the paranoiac spirit in its purest and most unadulterated form. 49. See "Current Topics," Section Two, n. 21. 50. In English in the original. 51. Dali's Baroness has its counterpart in the "Condesa" or Countess, a character in Lorca's text "Nadadora sumergida" ("Submerged Swimmer"), which appeared in the September 1928 issue of L'Amic de les Arts, directly following (on p. 218) Dali's own text. It should be pointed out that "Fish Pursued by a Bunch of Grapes" was sent by Dali to Lorca in 1927, and it is quite apparent that Lorca, who considered his own text to be a reflection of his new "spiritualist manner," was at the time influenced to some extent by Dali's poetic texts. 52. In English in the original. 53. Pompeu Fabra (1868-1948), a linguist who wrote the first dictionary of the Catalan language (1917) and the first modern grammar with lexical and syntactic rules, Gramàtica Catalana (1918). 54. Dali may have meant a pun involving the glans or glans penis. 55. This rather obscure abbreviation might refer to the names of saints, with Dali bragging that he knows them all by heart. 56. "Whispering Jack Smith," a popular Jazz musician of the 1920s. See Section Three, n. 83. 57. This "documentation" of the fantastic fluctuations undergone by the distance between the heel of a shoe and a sponge reflects ideas that Dali developed at the time regarding a new conception for the words "reality" and "realism." See his somewhat more straightforward treatment of these ideas in the first installment of "Documentary - Paris - 1929," April 26, 1929 (Section Three). 58. There are various images and motifs in the poems written in the early months of 1929 (see the following poem, "A Feather") that Dali will use a short while later in "The Great Masturbator." The grasshopper in the present text comes up again in "The Great Masturbator," this time "made of / an endless number / of minuscule / and yet very clear / photographs of sharks . . ." (Section Six). A similar vision involving great numbers of small things appears around that time in Buñuel's texts; for instance, the chaotic melting of a "million million little tailors" in "The Comfortable Watchword of St. Huesca" (Aranda 257; Obra literaria, p. 108). See Art and l'f'riting, p. 88. 59. The motif of parasols and "famous lakes" appears, in a somewhat more involved form, in "The Great Masturbator" (see Section Six, n. 28). A tiny parasol appears on one of the small smooth rocks swirling in the air in Dali's painting The Lugubrious Game (1929). 60. An almost identical description of such a "piece of furniture," decorating Miró's bedroom, appears in the last paragraph of the fourth installment (May 23, 1929) of "Documentary - Paris - 1929" (Section Three).
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12. Dali may have directed his reservations toward Lorca's "popular child-like" depictions of folkloric subjects, preferring his free and more abstract "physiological calligraphy." See Oppenheimer (pp. 63-4), Gibson (p. 177), and Art and Idriting (p. 272, n. 34) for the identification of drawings shown in the exhibition. 13. Ampordan or Empordà is the name of the region in northern Catalonia that centers on Figueres, Dali's birthplace. 14. Josep M. Junoy (1887-1955), poet, journalist, and founder of the avantgarde journal Trossos (only two issues) and La Nova Revista (1927-9). He spent his youth in Paris and introduced the French avant-garde in Barcelona. He replaced Eugenio D'Ors in La Iéu de Catalunya, and, after 1939, became a conservative Catholic and classicist. 15. Rafael Benet i Voncells (1889-1979), painter and art critic, president of the Cercle Artistic San Lluç, founder of the Saló de Montjuic and member of the Agrupació Courbet (1919). Famous for his colorful landscape paintings of the Catalan countryside. Wrote for La Iéu de Cataltatva (see what follows) and L'Art Català. Writing about Dalí's first one-man exhibition at the Dalmau Gallery in Barcelona (1925), Benet voiced some reservations about the direction chosen by Dalí. See Salvador Dalí: The Early Years, p. 27; Art and Idriting, pp. 16-17. 16. La Iéu de Catalunya (1891-1973), Catalan weekly from 1891, turned daily in 1899. Its nationalist and traditionalist views were close to those of the conservative nationalist party, "Lliga Regionalista." Directed at first by Enric Prat de la Riba, it was suspended in 1917 after many cases of censorship. It reappeared as El Poble Català under Francesc Cambó, President of Catalonia during the Second Republic. Most of the literary figures of the Catalan arts published in L'T'era, from the poet Josep Carner ("Rimes de l'Hora") to Eugenio D'Ors ("Glosari"). 17. "Neue Sachlichkeit," the accepted designation for a realist or superrealist tendency in German painting of the 1920s (also called "Magical Realism"). The principal painters associated with the New Objectivity are George Grosz, Otto Dix, and, for a while, Max Beckman. Insofar as its lesser painters, this tendency was tinged with Romanticism, and it seems that Dalí, when referring to Neo-Romanticism, points to this tendency as it is manifested in Germany in the 1920s rather than to the trend bearing this name in France in the 1930s (associated with Christian Bérard, the Berman brothers, and Pavel Tchelitchew). 18. The wording of the original is "inentys inexplorat" or "less unexplored," but this makes no sense and seems to be a mistake on Dali's part. 19. Ramón Martí Alsina, born in Barcelona (1835-94), a painter of naturalist historical paintings and of landscapes. His most famous canvas is La Compania de Santa Barbara. 20. Mariano Fortuny (1838-74), Catalan painter of historical and genre subjects, in a vein of melodramatic realism. Studied at the School of Fine Arts in Barcelona and spent long years in Rome and in Paris. He was the founder of a school and exercised great influence on Spanish and Italian contemporary painting. Dalí's reference is to his indulgence in virtuosity of technique as an end in itself. In later years, Fortuny, together with Meissonier and other
386 "NOTES academic painters, was to rank much higher in Dah's esteem, with one of his paintings inspiring Dali's The Battle of Tetuan (1962).

21. Sebastià Gasch (1897-1988) was, from the 1920s, the most prestigious art critic in Catalonia. He wrote mainly about painting and theater, was librarian of the Gercle Artistic and served as art critic of "Gaceta de les Arts." Later he wrote film criticism for "L'opinió." Influenced by French culture, he promoted the ideas of Le Corbusier, and, together with Dali and Montanyà wrote the "Manifest Groc" (1928), publishing with Montanyà and Diaz-Plaja in 1929 the only issue of the avant-garde art journal "Fulls gross" (which included the "Manifest Groc"), causing a violent reaction in the art world. As noted by Dali here, there is no question as to the basic sympathy toward Surrealism that he displayed in his writing, although this was not altogether free from some ambivalence (see Art and writing, p. 68; Morris, Surrealism and Spain, p. 16). His books include La Danza (1946), La Pintura Cataluna (1938), Paris 1940 (1956), and El Circo y-sus figuras (1946).

22. M. A. Cassanyes (1893-1956), art critic who defended the avant-garde. He published in L Ainic de les Arts, Oc, Terrainar, and Lleridia. He prepared an important exhibition of avant-garde painting in Dalmau Gallery (1929) that included works by Arp, Mondrian, and Van Doesburg. He was interested in Nietzsche, Freud and Sade, and influenced by German culture. 23. The exhibition at the Paul Rosenberg Gallery was held in July 1927. Here, as well as in the first part of the present text, where he refers to "Picasso's most recent poetic Cubism," Dalí seems to point to the works of 1926-7 (such as The Milliner's If órkshop, 1926: Seated 11 óman, 1927, at the Museum of Modern Art, New York), with their strangely contorted shapes and reversible images. 24. In view of Mir6's work up to that time, Dalí may refer to the "dream paintings" of 1925--6, with their linear signs, and flat nonrepresentational forms, as well as to 1926 works such as Dog Barking at the loon and Person Throwing a Stone at a Bird, with their more clearly representational figures. 25. See the last lines of "Saint Sebastian," Section One. 26. Dalí responded in this article to the criticism leveled at the two important works of 1927, Honey Is Sweeter than Blood and Apparatus and Hand. 27. See the opening paragraph of "Saint Sebastian" (Section One). See also earlier, n. 15. 28. See "Photography: Pure Creation of the Mind" in the present section. 29. The title, as it appears in the original publication, is "Film-arte Filantiartistico," but this seems to be a mere misspelling. 30. Dalí's views in this essay and in subsequent writings on film were fully in agreement with those expressed by Buimel in a series of critical essays published in the course of 1927-8 in La Gaceta Literaria and Cahiers d Art. 31. Two illustrations of works by Dalí are integrated in the text, one, following the first two lines, is a drawing (or woodcut) of a head; the other, about five paragraphs before the ending, is a drawing or woodcut based on Honey Is Sweeter than Blood. Both have the caption "Cinematismo de Dalí," that is to say, visualization of his cinematic approach or style, although there is nothing specifically cinematic about either of them. 32. The word "inorganismo" is Dalí's own coinage.
NOTES + 387 33. A reference to Fritz Lang's Metropolis, to which in 1927 Buñuel devoted an article in La Gaceta Literaria, where he criticized the film for the irritating triviality of its anecdotal or human element and its stylized and theatrical acting, although, unlike Dali, he could still respond to Lang's "striking visualizations" and "captivating symphony of movement," and even to some of the crowd scenes (see Luis Aranda, Luis Buñuel: A Critical Biography—, pp. 266-8). 34. José Moreno Carbonero (1860-1942), painter of the naturalist school, known for his historical scenes and his series of illustrations for Cervantes' Don Quixote. As professor at the Madrid Academy of Fine Arts, he had been Dali's teacher. 35. Another form of Vermeer's name. 36. The word for "screen" is given in the original in French within quotation marks (somewhat misspelled as "ecran" without the accent). 37. Given in French in the original, misspelled as "meteur en scene." 38. Again, reference to Lang's Metropolis. 39. Dalí's reference is probably to Man Ray's first Dada film. Le Retour A GREAT EPOCH HAS BEGUN." 44. Probably in 1927 Dalí sent to Lorca a collage made of illustrations of shoes of different epochs of the past. (See a "Shoe-Collage" by Dali, c. 1927, Fundación Federico García Lorca, Madrid, reproduced in Salvador Dalí 1904-1989, fig. 49). These were accompanied by inscriptions evaluating them under labels such as "putrefied mistake," "bad taste, semi-putrefied mistake," "good taste," etc., with one inscription stating enthusiastically, "how pretty is our own epoch!" (See Sahador Dali. 1904-1989, p. 55; Correspondance, p. 89). 45. Sonia Terk Delaunay (1886-1979), Russian-born artist who went to Paris in the first decade of the century. Her own version of Cubism and Orphism, which, no doubt, was influenced by her husband, the painter Robert Delaunay, involved orchestrations of colors with no representational purpose. 46. Similar ideas are expressed in "Art film, Antiartistic film." See earlier, n. 33. 47. Monthly arts and literature journal founded by Josep Junoy. Its 32 issues appeared in the years 1927-9. Poinpeu Fabra, Carles Riba, and Puig i Ferrater were among its contributors. It included serialized novels and art illustrations.
Established in the 1920s and sponsored by the Alanconuinitat (Catalan Government), this literary and scientific foundation occupied a central place in Catalan culture. One of its declared aims was the translation into Catalan of all the great classics, and the Greek and Latin in particular. Angel Guimeri (1847-1924), a nationalist Catalan playwright who gave expression in his work to Catalan traditions and traditional values; his main work consists of historical and rural naturalistic drama based on folktales and popular legends. His plays Maria Rosa (1894) and Terra Bai.ra (Lowlands) (1897) are among the most popular plays in Catalan. The oldest choral group of Catalan repertoire, which was always a symbol of Catalan nationalism, it was founded in the last decade of the nineteenth century, and its members belonged to the working class. See "Two Pieces in Prose," Section One, it. Reference to watered-down emulation of Uzanne's style (represented by his painting L'arbre tordu), by local Catalan artists working in a somewhat scaled-down Impressionist style. Joan Maragall (1860-1911), one of the Catalan national poets of the "Renaixença," the nineteenth-century Catalan literary movement. His epic poem "The Count Arnau" explains in poetic terms the birth of a nation, Catalonia. A conservative and traditionalist, he was involved in politics and called for the return of self-rule to Catalonia. Jordi was a children's magazine in the late 1920s. Jordi (George) is also the most common name in Catalonia, whose patron saint is St. George. Popular Catalan folk song. Rosè derives from Roser, a woman's name that is as common as Jordi is for men. See Section One, n. 38. See earlier, n. 21. 'Meeting- in the original. Oldest area of Barcelona, located inside the Roman walls, it contains Gothic buildings such as the Cathedral, the Royal Palace (Palau Reial), the Bishop's House (Casa de l'Ardiaca), and a maze of narrow and dark streets. Traditional dance of Catalonia; it is danced in village squares and in front of churches. with the dancers, dressed in white simple costumes, forming a circle and holding hands. There's a leader dancer that "counts ' in loud voice those steps. It is considered a symbol of traditional values, and poets such as Maragall or Jacint Verdaguer wrote lyrics for it. Dah's father was an enthusiastic supporter of the Catalan cultural renaissance. epitomized by the revival of the sardana, and thus Dalí's call for the abolition of the sardana may also be seen as an act of filial rebellion. The "Bulletin" consists of the texts of two lectures, one by Carles Capdevila and the present text by Dali. The word artistassos used by Dali is meant as an ironic exaggeration. See earlier, n. 52. 65. See earlier, n. 19. Dalí was particularly taken by the documentary aspect of Breton's "Yádja (1928)" which was enhanced by the choice of photographs as illustrations.
NOTES " 389 for the text; photographs that, quite unexciting in their manner or form, merely offer documentation of the locales or objects with which the narrative is concerned. As noted by Dawn Ades, in Boiffard's photographs, "there is clearly an effortless avoidance of picturesque effect, which is in accord with Breton's choice of the medical observation style . . ." ("Photography and the Surrealist Text," L'Amour Fou: Photography, ca Surrealism, p. 163). See "Documentary - Paris - 1929" (Section Three) for Dalí's theoretical discussion and application of the notion of "plain notation" of facts. See also Art and ill'riting, pp. 73-5. 67. Joan Subias (1897-1984), Catalan art historian. 68. A masterpiece of Romanesque sculpture, a wooden sculpture found in the Abbey of Santa Maria de Vilabertran (Alt Empordà) near Figueres. 69. Poet and friend of Lorca, Buñuel, and Dalí from their period in the Residencia de Estudiantes in Madrid in the early to mid-1920s. 70. Harry Langdon (1884-1944), baby-faced American film clown. 71. See Section One, n. 30. In "Saint Sebastian," Dalí voices a much more enthusiastic response to Buster Keaton. 72. See "Saint Sebastian" for Dalí's evocation of "putrefaction", see Section One, n. 36, for the meaning of the appellation "putrefacto." SECTION THREE: SURREALIST RHETORIC AND EARLY THEORY OF SURREALITY (1927-1929) 1. It was only early in 1929 that Dalí's colleagues on the editorial board of L'Andc de les Arts bowed to his Surrealist intransigence. The issue dated March 31 (1929) was heavily infused with Surrealist content: three out of Dalí's six contributions specifically dealt with Surrealism ("Review of AntiArtistic Tendencies," "At the Moment," and "The Liberation of Fingers"), and his Buñuel interview (probably a collaborative effort of the two) also employed Surrealist rhetoric in part. One of these articles, "Review of AntiArtistic Tendencies," offers a survey of some Surrealist landmarks of the preceding months. 2. See Art and ill'riting, pp. 17-18. 3. See Art and ill'riting, p. 75, for a more extensive discussion of this point. 4. A parody of his own theoretical formulations is well illustrated by the tongue-in-cheek description, in "A Young Man" (Section One), of the fluctuations undergone by the distance separating a sponge and the heel of a person's shoe (Dalí makes use of this particular example, as noted before, in the first installment of "Documentary," as an illustration of his notions regarding the value of notations of simple facts). 5. See "Current Topics," Section Two, n. 21. 6. See ibid., n. 15. 7. These observations on Arp were included by Breton in 1928 in Le Surréalisme et la peinture. See Le Surréalisme et la peinture, p. 48; Surrealism and Painting, p. 48. 8. Dalí may refer to the decapitated figures found in his own work; for instance, in Honey- Is Sweeter than Blood (1927) and Cenicitas (1927-8). A letter to Dalí written by Lorca by the end of July 1927 includes, probably in reference
390 + NOTES to Honey, a description of a decapitated woman as the "finest imaginable poem on the theme of blood." and an evocation of "the soft trickle of blood from the Sleeping Beauty in the Wood of Gadgets" (the latter being an alternate title for lloney). A partial text of this letter is found in F. G. L. Dibujos (p. 61) and in Gibson (pp. 188-9).

9. The expression is given in the original French, and it means mendicant words or mendicant speech acts. 10. Gino Severini (1883-1966), a Futurist artist who, for several years while living in Paris, was closely associated with the growth of Cubism. He was one of the signers of the Manifesto of the Futurist Painters (1910). 11. Eugenio d'Ors (1881-1954), novelist and philosopher. He created the term "art arbitrarí" or subjectivist art in his study of Isidre Nomell (1905). He published under his pen name "Xenius," art reviews in La Tea de Catalunva and El l'oble Catald, which were collected in his Glosari (1909) together with his chronicles from Paris. In his Glosari, he states that one should infer categorical ideas from the small matters of daily life, and that art critics should go from the "anecdote to the categor-," or, in other words, elaborate a sort of "portable philosophical dictionary." His most famous work; La Ben Plantada (1911) presents his aesthetic views of classicism. His last book, La I Prdadera historia de Llidia de Cadagaés (1954) is a rewriting of La Ben Plantada.

12. The Doric is the oldest and simplest Greek architectural order, the Ionic order developed in the sixth century B.C., and is characterized by the spiral volutes of its capital. 13. Pythagoras was an Ionian Greek philosopher born about 750 B.C. The Pythagorean conception of kosmos implies structural perfection and an order associated with beauty. By studying this order in the world, we reproduce it in our own souls (see the En(jt-clopedia of Philosophy, vol. 7, p. 38). 14. Dali uses almost the same words in referring to Vermeer in "Photography, Pure Creation of the Mind" (Section Two). 15. A series of paintings done by Monet in 1892-4, in which the Rouen cathedral is seen at different hours and in changing light. 16. Amédée Ozenfant (1886-1966), a Cubist painter who strove in his art and writings to rationalize and purify Cubism. He started formulating his ideas in "Notes sur le Cubisme" (1916), and continued developing them jointly with Charles Edouard Jeanneret (Le Corbusier), first in After Cubism (1918) and later in their review L Esprit Aóureau (1920-5). This collaboration ended with the final issue of the review, a later statement of Ozenfant's ideas is found in his Foundations of Alodern Art (1928). The Purists often made use of a musical metaphor in their discussion of form and color. In his article "Sur les écoles cubistes et post-cubistes" (1926), Ozenfant wrote that a Purist painting creates "a sort of primary keyboard of elementary forms, which, united with a similar keyboard of systematic colors, constitutes the analogy with the piano in music (ninety-six necessary and sufficient notes chosen from the infinity of sounds)." See Susan L. Ball, Ozenfant and Purism: The Evolution of a Sttide 1915-1930 (Ann Arbor, MI: UMI Research Press, 1981), p. 81. The many references to Ozenfant and Le Corbusier indicate that Dalf at that time was familiar with L Esprit nouveau, and he was quoting freely from it. 17. French firm of piano
makers founded in 1807.
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18. Christian Zervos (1889-1970), an art critic and editor of Cahiers d'Art. 19. The French term, which became quite current in Surrealist thought, is trouraille. Maurice Raynal (1884-1954), French art critic whose work was first published in Soirées de Paris, his friend Apollinaire's journal (1912). He later contributed articles to L'Esprit nouveau (1920) and published the first monograph on Picasso. 20. See Section One, n. 16. 21. Dalí is probably referring to the "mechanical" drawings and collages made by Ernst in his Dada period, beginning in 1919. 22. In this rather obscure passage, Dalí might be referring to Ernst's evolving spatial concept, under the influence of de Chirico (of whom more is said in the coming paragraphs), and, perhaps, specifically to the rooms or interiors where these "painful experiences" take place. 23. Dalí's reference is probably to Franz Rob, a Munich art critic who was one of the advisers in the planning of the 1925 exhibition that gave the Neue Sachlichkeit (New Objectivity) movement its name. His book, NachExpressionismus - Alagischer Realismus (1925), is a seminal work on the subject. 24. Reference to the vertiginous effect of de Chirico's works caused by the existence of different perspective points within the space of one painting. 25. Dalí uses here the word "octogonal" (meaning, octagonal), but it is quite possible that he meant "ortogonal" (orthogonal), since the former makes less sense in the present context. 26. Gonzalez de la Serna, known as Ismael de la Serna, born in Granada (1887) and died in Paris (1968). He studied at the Madrid Academy, and in 1918 settled in Paris. He acquired considerable fame as a figurative painter, but his work also reveals the influence of Picasso and Braque. He was the first to illustrate a book of poems by his childhood friend Garcia Lorca. 27. Nicos Chatzikyriakos-Ghikas (Niko Ghika), a Greek painter and printmaker (1906-94). He studied in the 1920s in Paris at the Académie Ranson, and had his first one-man exhibition at the Galerie Percier (1927). Tériade's enthusiastic review of the exhibition in Cahiers d'art probably served as Dalí's source of information concerning this artist. 28. Referring to de la Serna and Ghika. 29. Dalí probably had in mind Masson's works of 1926-7, with their "automatic drawing" on a neutral background. 30. Perhaps a reference to Arp's early works with pieces of cloth and embroidery, some of which were done together with Sophie Taeuber. 31. Quotation from Breton's Surrealism and Painting (p. 47). 32. This appears to be a reference to Ernst's titles, which often exhibit an intricate and unexpected linking of words. 33. This is Dalí's somewhat ironic reference to nature or to physical reality (to which he refers in the following sentence). 34. See "Joan Miró" in the present section. 35. [Dab's footnote] Let us recall the cold and hot colors that engrossed the attention of Cézannism and its immediate derivations. 36. Breton, Le Surréalisme et la peinture, p. 46. 37. Dalí takes tip Miró's celebrated phrase, used in a conversation with Tériade (see what follows, n. 39), which was published in the art column of L'Intransigeant (Dupin, p. 199). It was republished, together with extracts
NOTES " 393 51. Poet and friend of Lorca, Buñuel, and Dali from their period in the Residencia de Estudiantes in Madrid in the early to mid-1920s. Buñuel's letters to Bello help shed light on Buñuel's poetics and on the making of Un Chien andalou. 52. In The Interpretation of Dreams, Freud refers several times to dreams of flying, although not specifically in connection to the winged phallus motif, but rather in relation to erection (p. 430). In Leonardo, Freud introduces the notion of dreams of flying with the information that "the ancients represented the phallus as having wings" (p. 172). 53. A single finger, or one singled out, is conspicuously present in Cenicitas (1927-8), and in the 1928 works, ffunded Bird, Anthropomorphic Beach, Beigneuse [sic], and Unsatisfied Desires. The photographic works Dali mentions must have included the photographs illustrating the present text, but he would have photographed a great deal more. 54. [Dali's footnote] Absolute indifference to good painting, Braque (the good painter Braque), etc. 55. [Dali's footnote] I use this term in the sense which, more than once, Alberto Savinio ascribed to Heraclitus; that is, the self-modesty of nature that has to cover and hide itself. Knowledge of this modesty will be the first source of irony. 56. [Dali's footnote] Read sterile. 57. [Dab's footnote] It is forbidden to speak of what till now does not exist other than as an embryo of a premonition: only the simple photographic record will be permitted. 58. [Dali's footnote] Menjot's mustache, in the same film, could be placed on the cornice of a building without any special effects, like a swallow. 59. When Dalí wrote the present text, he could not have known many examples of actually realized Surrealist Objects (see Art and Writing, pp. 162-3; Haim Finkelstein, "The Incarnation of Desire: Dali and the Surrealist Object," Res: Anthropology and Aesthetics 23 [March 1993]). Dali refers here to Breton's notion of the dream object as promulgated in "Introduction au discours sur le pen de réalité" (1924, republished 1927). In later years, Dali saw Breton's text as "the most lucid and prophetic moment of Surrealism" ("New General Considerations," Section Seven), quoting in full the passage dealing with the dream object in "The Object as Revealed in Surrealist Experiment" (Section Seven). 60. In their text entitled "Le Cinquantenaire de l'hystérie," which in fact celebrates the fiftieth anniversary of hysteria (La Révolution surréaliste [March 1928]), Breton and Aragon do not concur with accepted medical opinion that sees hysteria as a pathological phenomenon; rather, they see it as a "supreme means of expression," an attitude that parallels Dah's later view of the paranoiac delirium (Section Seven). Dali made use of the photographs mentioned here in his "The Phenomenon of Ecstasy" (Section Six). 61. In the late months of 1928 and in 1929, Dalí developed his notion of the Documentary in several texts, especially in "Documentary - Paris - 1929 in the present section. See also "The Photographic Data" (Section Two). 62. Ernst Loring "Red" Nichols (1905-1965) and his "Five Pennies," a popular American jazz band of the late 1920s. 63. "Recherches stir la sexualité," La Révolution surréaliste 11 (March 1928), where detailed questions on love and sexuality are posed to Aragon, Jacques
394 + NOTES Baron, Breton, Max Morise, Benjamin Péret, Georges Sadoul, and others. The document appeared in one issue only, but in the following issue, no. 12, there is an essay by Camille Goemans, "De l'amour à son objet," that is a follow up on the inquiry in the preceding issue. 64. This distinction between imagination and inspiration comes up also in "Joan Miró" (Section Three). See Art and ff'riting, p. 77, for Dah's rejection of the imagination in the context of his incipient theory of Paranoia-Criticism. 65. Benjamin Péret (1899-1959) was one of the Surrealist poets for whom Dalí had a special liking at the time. He admired Péret's freedom as a poet, as exemplified in particular by the vertiginous effect of the disconcerting juxtapositions and the breaching of familiar relationships in his 1928 volume Le Grand jeu. He refers to Péret a few times in "Documentary - Paris - 1929," quoting fully one of the poems in Le Grand jeu (third installment, May 7, 1929). 66. Dali employs the French term for "updated" - "Mis au goût du jour" - putting it in quotes. In the original Publicitat publication, the number quoted is 952, whereas the true number is 152. The text "152 Proverbes mis au goût du jour" was published by the Editions surréalistes in 1925. 67. These "proverbs" are one of the many devices employed by the Surrealists for the purpose of freeing themselves of the common use of language by breaking down traditional word associations, or by evoking a strangeness in their internal structure. Other examples of this activity are Duchamp's wordplays or Michel Leiris's "Glossary." 68. Dali uses the word "smoking" in its French sense of tuxedo or dinner jacket rather than in the English sense of smoking jacket. 69. Le Grand écart is also the title of a collection of poems by Cocteau. 70. The word is Dah's invention, meaning "minutely" or "in minute quantities." 71. The names of all the drinks are misspelled as "wisky, Gimmy, Pernot i Conitreau." "Documentary" is full of misspellings of French words or of names of people or things. It seems that Dalí often spelled these phonetically, at times on the basis of hearing them spoken. A further complication ensued when his original manuscript, which was, one suspects, handwritten and not too legible, went through typesetting. In some cases, as noted in the notes that follow, the context dictates the correct word or name, others are purely conjectural, and there are a few that still leave me, I admit, quite mystified. 72. Dali uses the same words in the closing lines of "Review- of Antiartistic Tendencies," in the present section. 73. The title is misquoted as "¿J'irai, veux to?" and the poem itself, quoted in part, is misquoted too. In the original poem, no quotation marks are used, the words "dont le maitre" appear fully in each line, with the first line reading, "Il était une grande maison" rather than "petite maison." Dah's quotation is full of other misspellings ("done" instead of "dont," "una" instead of "une." and so on) that have been corrected in the present text. 74. The exhibition at the Galerie Simon (April 8-30) consisted of 41 paintings from 1924-9, and a number of drawings, watercolors, and illustrated books. As for the "exclusively sexual" exhibition, Dalí may be referring to the short respite from violent imagery in Masson's work toward the end of 1929,
with themes mainly of bucolic or rural life. 75. Dali must have transcribed phonetically a name with which he was unfamiliar.
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76. The title is given in French as "La Nuit électrique." Deslaw was one of the explorers of abstraction in film in the 1920s. His most prominent films, La Marche des machines (in collaboration with Boris Kaufman) and Les Nuits électriques, employ movement of concrete forms in order to create abstract effects. 77. The title is given as "Le chien andalou." 78. The names are spelled "Maun-Ray" and "René Margueritte." In Secret Life, Dali relates how, on a visit to Paris early in 1929, he was to be introduced by Miró to a "Marguerite," quite sure that Miró was referring to René Magritte. "The idea that this painter should be a woman and not a man, as I had always supposed, bowled me over completely. . ." (p. 208). 79. I am unable to account for any specific painting by Magritte of that period that could fit the description. But then, Magritte has "just dreamt" it. 80. The spelling of the title of the magazine as given by Dali is "Vossiette." The special issue to which Dali refers is Le Surréalisme en 1929, June 1929, with texts by Aragon and Breton, Crevel, Desnos, Eluard, Paul Nougé, Péret, and others. 81. The text reads "Brets" in quotes, which might be Dali's misspelling of "breaks," designating solo instrument passages. 82. Probably another one of the misprints or misspellings in these articles. 83. This is probably a distorted reading by the Barcelonese printer of Dali's scribbling of the name "Jack Smith," the jazz musician referred to in "Have I Disowned, Perhaps" (Section One, n. 56). Miss Annabelle Lee was one of his hit recordings of the 1920s. 84. The painting is La trahison des images (The Treacherj- of Images), 1929, now at the Los Angeles County Museum of Art (cat. no. 303, in David Sylvester, René Magritte: Catalogue Raisonné). 85. Aristide Briand (1862-1932), French statesman, ten times premier of France and winner of the Nobel peace prize in 1926. 86. PieM on La Révolution la nuit (PieM, or Revolution by Night), 1923. See Dali's reference to it in "The Object as Revealed in Surrealist Experiment," Section Six. 87. L'Étoile de mer (1928), film by Man Ray based on a poem and, possibly, a scenario by Robert Desnos (1927-8). See Inez Hedges, "Robert Desnos's and Man Ray's Manuscript Scenario for L'Étoile de mer," in Kuenzli, pp. 20719. 88. In Retul tblagritte: Catalogue Raisonné, there are two paintings with this title (cat. nos. 239 and 240). According to David Sylvester, the one Dali is referring to is cat. no. 239, since it was reproduced in Le Centaure, April 1929. See [61I, Oil Paintings 1910-1930 (eds. David Sylvester and Sarah Whitfield), p. 286. 89. The Surrealists showed great interest in riddles or "devinettes" of all kinds, and Georges Hugnet wrote an illustrated essay entitled "Devinettes," for Minotaure 11 (1938), pp. 34-5. 90. [Dab's footnote]. Insignificant world? For some of its such points signify no more nor less than celestial constellations. 91. Entr'acte (1924), a film directed by René Clair with script by Francis Picabia, which, with its subversive humor and flaunting of the conventions of filmmaking, epitomizes the spirit of Dada. Dali responded to this film more favorably than he did to other avant-garde films, because its ideas paralleled
"UN CHIEN ANDALOU AND LATER FILM VENTURES cernible), the restoration of certain notions of the concrete that are capable, at least momentarily, of creating confusions and complications based on the persistence in memory of words over the images, to the grand detriment of the latter. Throughout the history of cinema and, in particular, of contemporary cinema, a single tendency, the concrete irrationality, the delirious and pessimistic aspiration toward gratuitousness, continues in an upward surge, more and more sterilized, more and more conscious, in films incorrectly named film comedies, this for the sole and insufficient reason that they generally provoke laughter, albeit an infinitely distinctive laughter, and without of Ridicula, which is cultivated indistinctly and with the same fondness by the Sternbergs, Stroheims, Chaplins, Pabsts, etc. . . ., etc. . . ., we must state that the irrationally inclined film comedies are the only ones to 396 + NOTES tendencies found in American comedy films such as those of Mack Sennett (see "Short Critical History of Cinema," Section Four, n. 40, for Dali's own footnote in reference to this film). 92. The film came out under the title Prix de beauté (1930). While Clair was originally scheduled to direct, the film was finally directed by Augusto Genina. Although not quite Dali's "documentary of Louise Brooks naked," this was Louise Brooks's (1906-85) first sound film and her last major screen role. 93. This is probably a reference to one of Magritte's word-paintings. Dab may have picked up words and expressions found in a few of these paintings. The closest that comes to Dah's description is Le café, 1928 (cat. no. 295 in René Alagritte: Catalogue Raisonné), in which appear the inscriptions: "personnage éclatant de rire" (person bursting out laughing), "horizon," "armoire" (wardrobe), and "cri de oiseau" (scream of a bird). 94. if hite Shadows on the South Seas (1928), directed by W. S. N-an Dyke and Robert Flaherty, the first sound film to be projected in Europe. In spite of its puerile plot and dialogues it was enthusiastically acclaimed by the Surrealists. . 95. Le film de santé du château de de's (19'9). 96. This is the best L could come up with for Dali's "Carriks doubles." SECTION FOUR: UN CHIENANDALOU LATER FILM VENTURES 1. See Art and Ii i-iting, pp. 79-82, for a more detailed consideration of the gradual removal of Dali from the Lorcaean aesthetics and the growing intimacy and poetic alliance of Dalí and Buñuel. 2. See what follows, n. 13. 3. For a detailed account of Dalí and Buñuel's respective poetic and narrative methods, see .1rt and It citing, pp. 85-9. 4. See what follows, no. 27. 5. See Allen S. Weiss, "Between the Sign of the Scorpion and the Sign of the Cross: L Age d'or," in Dada and Surrealist Film, ed. Rudolf E. huenzli. See also Art and ffciting, pp. 115-16. 6. It is included in the program leaflet, which was organized by Jean Mauclair, the owner of Studio 28, where LAge d'or was shown publicly for the first time to a great uproar (eventually to be banned by the censorship board). Breton was involved in coordinating this affair and Dali wrote the scenario or outline of the film. Dali was asked to take out the phrase: "The Comte de Blangis is obviously Jesus Christ," but he refused, saying that Buñuel would never accept the idea (see Augustin Sánchez V'idal, "The Andalusian Beasts."
in Salvador Dolf The Early learn, p. 200). 7. This notion of concrete irrationality is introduced in "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View" and "The Conquest of the Irrational" (Section Seven). 8. For a detailed consideration of the phenomenon of the "unfilhnable scenarios." see Richard Abel. "Exploring the Discursive Field of the Surrealist Scenario Text," and Peter Christensen. "Benjamin Fondane's 'Scena
the restoration of certain notions of the concrete that are capable, at least momentarily, of creating confusions and complications based on the persistence in memory of words over the images, to the grand detriment of the latter. Throughout the history of cinema and, in particular, of contemporary cinema, a single tendency, the concrete irrationality, the delirious and pessimistic aspiration toward gratuitousness, continues in an upward surge, more and more sterilized, more and more conscious, in films incorrectly named film comedies, this for the sole and insufficient reason that they generally provoke laughter, albeit an infinitely distinctive laughter, and without the word-paintings by the Sternbergs, Stroheims, Chaplins, Pabsts," etc. . . . , etc. . . . , we must state that the irrationally inclined film comedies are the only ones to tendencies found in American comedy films such as those of Mack Sennett (see "Short Critical History of Cinema," Section Four, n. 40, for Dali's own footnote in reference to this film). 92. The film came out under the title Prix de beauté (1930). While Clair was originally scheduled to direct, the film was finally directed by Augusto Genina. Although not quite Dali's "documentary of Louise Brooks naked," this was Louise Brooks's (1906-85) first sound film and her last major screen role. 93. This is probably a reference to one of Magritte's word-paintings. Dab may have picked up words and expressions found in a few of these paintings. The closest that comes to Dah's description is Le Afiroir vivant, 1928 (cat. no. 295 in René Alagritte: Catalogue Raisonné), in which appear the inscriptions: "personnage éclatant de rire" (person bursting out laughing), "horizon," "armoire" (wardrobe), and "cris d'oiseau" (scream of a bird). 94. If "Shadows on the South Seas" directed by W. N-an Dyke and Robert Flaherty, the first sound film to be projected in Europe. In spite of its puerile plot and dialogues it was enthusiastically acclaimed by the Surrealists. . 95. Le " lereste du château de de's (19'9). 96. This is the best L could come up with for Dali's "Carriks doubles." SECTION FOUR: UN CHIEN ANDALOU AND LATER FILM VENTURES 1. See Art and I i-iting, pp. 79-82, for a more detailed consideration of the gradual removal of Dali from the Lorcaean aesthetics and the growing intimacy and poetic alliance of Dalí and Buñuel. 2. See what follows, n. 13. 3. For a detailed account of Dalí and Buñuel's respective poetic and narrative methods, see .1rt and It citing, pp. 85-9. 4. See what follows, no. 27. 5. See Allen S. Weiss, "Between the Sign of the Scorpion NOTES + 397 tournables," both included in Dada and Surrealist Film, ed. Rudolf E. Kuenzli. See also Alain and Odette Virmaux, Les surréalistes et le cinéma. 9. In what could have been another memorable scene, Babaouo. approaching the Château de Portugal, hears rhythmical noise that grows increasingly stronger and sounds like monstrous breathing. Passing near a long wall, the terrified Babaouo discovers behind it the source of the noise, a beach with huge waves breaking on it. The sense of physical dislocation communicated by this scene is very similar to the effect of the unexpected transition, found at the end of C7n Chien andalou, from a
room inside an apartment onto the open beach. The intermingling of outdoor beach scenes with interiors is found also in several of de Chirico's paintings and drawings of the 1920s, as well as in his novel Hebdoneros (1929), to which Babaouo indeed bears an uncanny resemblance at times. Thus, for instance, sitting up in his bed, Hebdoineros finds at times, "that the wall at the back opened, like the curtain in a theater, and then there appeared spectacles which were sometimes frightening, sometimes sublime or delightful: a storm at sea with hideous gnomes grimacing and gesticulating in hostile fashion on the foaming crests of the waves . . ." (p. 21). 10. By the time of this interview, Buñuel had behind him a few years as assistant to Jean Epstein in the mid-1920s on Aurauprat and La Chute de la Alaison Usher and as assistant to the cameraman Duverger. He organized film sessions at the Residencia de Estudiantes in Madrid, both before he left for Paris in 1925 and after his return, when he became editor of the cinema section in the newly established magazine La Gaceta Literaria, and, in 1927-8, contributed a few critical articles on film both to this magazine and to Cahiers d'Art. In 1928, he established the Madrid Cineclub Espaiiol and sent the club films from Paris. Before Uri Chien atidalon, he had made no films of his own. 11. This is a reference to film scenarios written by Surrealist writers, especially in the 1920s, and published as literary texts. This practice was adopted by Robert Desnos, Antonin Artaud (whose "La Coquille et le clergyman" was actually filmed), Benjamine Fondane, and others. See Richard Abel, "Exploring the Discursive Field of the Surrealist Film Scenario Text," in Dada and Surrealist Film (ed. Rudolf E. Kuenzli; New York: Willis Locker Rc Owens, 1987), pp. 58-71. 12. This might very well be an oblique reference to the 1928 "Scandale des Ursulines" and to La Coquille et le Clergyman, Dulac's film adaptation of a script by Artaud. The gist of this quarrel between Dulae and Artaud, as reported then, to which Buñuel and Dalí could not have remained oblivious, had to do with Artaud's objection to the characterization of his scenario as a "dream" and his contention, whether justified or not, that the emphasis on technical feats or tricks, while enhancing the aesthetic form and oneiric interpretation of the script, had also detracted from its revolutionary power. See Art and ff'tzing, pp. 84-5. 13. Dalí and Buñuel were probably acquainted by that time with Man Ray's Dada films, Le Retour à la Raison (1923) and Emak Bakia (1927), and possibly also with Lboide de tner, premiered in May 1928, which is more pronouncedly Surrealist in tone. See Dah's reference to Man Ray in "Art Film, Antiartistic Film" (Section Two). Reference to Le Alystère du château
was that in the same image I could see a mosquito, an elephant, a bathtub, or anything else, as well + NOTES de dés in Dalí's writing is found only later in the last installment of "Documentary - Paris - 1929" (Section Three). 14. See reference to Menjou in "Saint Sebastian" (Section One). Snub Pollard (Harold Fraser, 1886-1962) and Ben Turpin (1874-1940) were popular comedians who played in American silent slapstick shorts in the 1920s. 15. The original "las Sociedades de Cursos y Conferencias" probably refers to the Sociedad de Cursos y Conferencias in Madrid, which, in March 1929, organized an exhibition of Spanish artists resident in Paris in which Dalí exhibited four of his works. 16. A common immunization at the time. 17. Scénario (screenplay), vedette (film star), and decoupage (continuity editing) are given in French (without the accents). 18. "'Decoupage' o segmentación cinegráfica," La Gaceta Literaria (October 1, 1928). 19. See "Always, Above Music, Harry Langdon" (Section Two). 20. Buime published in La Gaceta Literaria in 1928 an article entitled "Variations Upon the Moustache of Menjou" (see Aranda, pp. 270-1). See also Dalí's footnote to "At the Moment" (Section Three) concerning Menjou's mustache. 21. See Dah's references to Nadja in "The Photographic Data" (Section Two) and "The Liberation of the Fingers" (Section Three). 22. This text, written close in time to Dalí and Buñuel's collaboration on the script of 'n chien andalou, includes some obvious correlations with the film, in particular with the shot in the film in which the cyclist is looking at a hole crawling with ants in the palm of his hand. The expression in this text of rage and pain, mixed at times with ecstatic pleasure, on the one hand, and a contemplative indifference on the other, largely reflects the state of mind of the cyclist in the film. 23. The text appears on separate pages, with the first three "numbers" framed within page 5. no. 4 on page 12, and nos. 5 and 6 on page 13. 24. The motif of eyes undergoing mutilation and injury—follows numerous examples found in the works of Spanish writers in the course of the 1920s. See Morris, Surrealism and Spain, pp. 115-18. 25. The cyclist with the feminine ruffles hearkens to the silent screen comedians with their ambiguous sexuality and childlike innocence, or, even more significant, to the manner in which these characteristics were further enhanced by Lorca in "El paseo de Buster Keaton" (written in 1925 and published in 1928) to encompass the fear of the castrating female. The bicycle motif also comes up in Alberti's poem "Harold Lloyd, estudiante," in which Lloyd calls: "Follow—me in the air on bicycles" (Obras, Sobre los ingleses, p. 138). 26. Dalí had been steadfast throughout his life in his fascination with this painting, and often acclaimed its centrality in his thought and aesthetics, as, for instance, in his Sorbonne Lecture in 1955 (see Diary of a Genius, pp. 12734). 27. This last sequence of "dissolves," together with the initial eye-slicing sequence, has been analyzed by Linda Williams, in her book Figures of Desire, in terms of a pattern of assertion and denial of the presence of the phallus (fetish objects; concave and convex forms; and so on) that might be seen as
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82. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "oeufs sur le plat sans le plat." or fried eggs without the frying pan (the French wordplay does not work very well in English). This motif is also evoked in "Short Critical History of Cinema" and "Babaouo" (Section Four). 83. Jan Kiepura (1902-66), a leading tenor in European opera houses, who became very popular in musical films of the 1930s. 84. This whole evocation of the up-and-coming fashions in cinema is obviously quite sarcastic in tone, and it is reminiscent of his condemnation of the prevalent styles of filmmaking in "Short Critical History of Cinema" (Section Four). It might be recalled that in 1928 Dali called for the abolition of the Sardana, the traditional dance of Catalonia. 85. The "barretine" is a Catalan headdress, Dalí may also be referring to the "barrette" which is a square cap with three or four "horns" worn by churchmen (it is red for cardinals). 86. This title appeared originally as a subheading, with the whole title reading: "Paranoiac-Critical Interpretation of the Obsessive Image `Millet's Angelus.' / Prologue / New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View." Dali presumably meant it to be the theoretical prologue for his forthcoming book on Millet's L Angélus. When it finally appeared, thirty years later, the book offered a modified theoretical exposition. 87. This opening paragraph is printed in the original publication in smaller type, as a summary of what follows, it is a device utilized again in Tire Tragic Alt-th o f Millet's L Angélus.
400 + NOTES 38. The French term for continuity editing, or the shooting script, with its division into individually numbered shots. 39. The French term for editing, but meant here, possibly, in the more special sense of a cinematic succession of images conveying a certain association of ideas. 40. [Dalf's footnote] I make an exception for ENTR'ACTE, because of the historical interest it presents. In spite of René Clair, the film in fact sums up some ideas of Marcel Duchamp, Man Ray, Francis Picabia; ideas that represent an isolated tendency that parallels the achievements of the American film coinedies, but that, clue to the poetical, negativist and nonconformist preoccupations of the authors of ENTR'ACTE, bear witness, on philosophical grounds, to a kind of agnosticism that is hardly conscious - that is, if we consider these authors' distrust of phenomena and of any attempt at a total reduction of them, as well as their distrust of the very particular notion of the elusive, and of any theoretical absence of knowledge beyond the ruinous aphrodisiac vertigos of the accidental. 41. "Laugh then, clown," a famous line from Leoncavallo's opera I Pagliacci (1892). Dali is ridiculing what he considers to be the abject sentimentality that such a false notion gives rise to. 42. Dali invokes here names of those considered to be "artistic or serious film directors within the commercial cinema of the time - the ones representing the "psychological, artistic, literary, sentimental" cinema evoked in the earlier sentence. 43. Mack Sennett (1880-1960), the "king of comedy," who produced many slapstick shorts in the 1920s that featured the Keystone Kops, Charlie Chaplin. and other silent screen comedians. 44. See "Always. Above Music, Harry Langdon," Section Two. 45. William Powell (1892-1984), a suave and sophisticated popular leading man in American films of the 1930s and 1940s. 46. Animal Crackers (1930), the second Marx Brothers film, based on their 1928 successful Broadway musical comedy. 47. That is, films advancing a thesis. 48. Dali acknowledged a great debt to this idiosyncratic author (1877-1933), especially in respect to Roussel's associative verbal procedures. identifying them with the associative mechanisms in his concept of Paranoia-Criticism. See an implied reference to Roussel in Dah's Conquest of the Irrational (Section Seven). 49. Reference to Harpo Marx (1888-1964), who is evoked again. in his capacity of 'Specter,' in "The New Colors of Spectral Sex-Appeal" (Section Six). 50. Reference to the sentimental ending of Chaplin's Citt-Lights (1931) in which the no-longer blind flower girl recognizes Chaplin the tramp as her unknown benefactor. Blind men and cripples, associated in Dalfýs mind with this kind of sentimentality (to which he has earlier referred in relation to Anna Karenina). seem to be one of his very peculiar pet hatreds. In a scene in L Age d'or, for which he may be responsible, the protagonist hails a taxi, and, having walked to it and opened the door to give the driver an address, he then runs away from the taxi in order to kick a blind man, going back to the taxi once the blind man falls over backwards at the kick. There is a legless cripple in the Métro car in the excerpt from Babaouo following the present
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401 text. It might be added that blind men and cripples in
genereal are found frequently in Buñuel's later work. 51. Dali uses the
abbreviation P.A., or plan américain, which signifies showing figures
from the thighs up, for which the Medium Close Shot is the closest
technical term. 52. A little French town at the southeastern border with
Spain. 53. A motif composed of a multitude of bicycle riders, sometimes
with stones or loaves of bread on their heads, appears often in Dali's
work, beginning with the 1929 painting The Illuminated Pleasures. It
also appears in drawings and other works associated with the script of
"Babaouo." for instance, Babaouo (box with glass panels, 1932). 54. The
original text refers to the orchestra's "paten," or pagan, but I don't
see how this fits in. Thus "pagan leader" seems to me a possible
rendition of this rather obscure Dalinian association. 55. See earlier,
n. 36. SECTION FIVE: CONFESSIONAL WRITING: SEXUAL PROVOCATION 1. See
Breton's version of the "Rêverie" affair in Entretiens, pp. 166-7. 2.
See Art and Writing, pp. 128-31, for a detailed consideration of the
impact on Dali of Freud's theory. 3. This "portrait" parallels to some
to the descriptions of surrealistic objects, made by Dali himself and
by other Surrealists, whose handling involves a symbolic realization of
perverse fantasies and desires (see "Surrealist Objects," Section
Seven). See what follows, nn. 20, 21. 4. Freud, indeed, also mentions
dreams at the basis of which lie fantasies of intrauterine life, with
spying on parental intercourse from within the womb, so to speak; and
Dali could have found references to this also in Rank's The Trauma of
Birth, in which the stork fable is also treated at length. 5. See
Bényvond the pleasure principle, pp. 11-12. 6. See Section Four, n. 32.
7. The nature of Arnold Böcklin's (1827-1901) landscapes seems to have
occupied Dali greatly in the early 1930s, and the settings in the
paintings done after 1931, with their cypresses set against a deadly
calm expanse, often echoes Böcklin's famous painting The Isle of the
Dead (1880). 8. Dali referred often to Vermeer in his Catalan writings
(see "Saint Sebastian," Section One; "Art Film, Antiartistic Film,"
Section Two; "The New Limits of Painting," Section Three). In "The New
Limits of Painting," he also refers to de Chirico's "hallucinating
distribution of his volumetric relations and his bloodied perspectives."
9. This may be a reference to Lady- I, riting a Letter with her Maid, c.
1671, where there is a large curtain in the foreground on the left. In
two other paintings with this theme, the curtain in the foreground is
on the right. 10. This notion of the curtain and the hidden sexual
content lurking behind it echoes the use of a curtain in a painting such
as The Old Age of if illiant Tell (1931). 11. Hero of Alexandre Dumas's
famous novel The Count of Monte Cristo (18445). Dali may have referred
here not to popular illustrations depicting him in
402 f NOTES prison, with his beard groan wild, but rather to the more elegant figure that he strikes after his escape. 12. These ”Böcklinian clouds” appear in many works of the early 1930s, notably in The Specter and the Phantom, 1934. See a similar reference to Böcklin clouds in ”The New Colors of Spectral Sex-Appeal,” Section Six. See reference to Böcklin earlier in the present text. 13. [Dali's footnote] At this moment I have an erection, and I masturbate by thwacking my penis against my belly. I bare the penis, and the ball of bread drops to the ground and rolls away. This distracts me for a moment because I hesitate whether to go and look for it. I no longer recall where I have been in my daydream. Hence the deep anxiety, that disappears the moment I recover the image of Dulita swinging her leg. I continue with my daydream while keeping my hands motionless behind my buttocks. With this very uncomfortable position bringing on a cramp in my arms, I remain, however, motionless. and this for ten minutes even after the daydream has ended. 14. [Dali's footnote] I tried subsequently to masturbate with a mental representation of this image, but, at the approach of ejaculation, the image was transformed into that of the woman I love, crouching near a cage with rabbits. 15. [Dali's footnote] At this moment I bare my penis, pull out the ball of bread that I have long been keeping under my foreskin, and I place it between my nose and upper lip, in order to smell it. It is quite warm and it has a light seminal odor. I put it back again where I had taken it from hoping that the longer I keep it, the stronger it will smell. 16. ”Meatus” (”méat” in French) is used here in the sense of the end of the urinary passage. 17. Dali may have brought together his bread preoccupation with the colonial context implied by this passage, where the government officials, representing the government in their ”départments,” appear with their ”visors,” holding in their hand the ”baguette” that formerly was the attribute of a ministerial office, a sort of stick or staff (Larousse Dictionary). This ”colonial” aspect may have been provoked by the anticolonialist pamphlets that appeared in 1931 calling for a boycott of the Colonial Exhibition that opened in May 1931. See Helena Lewis, The Politics of Surrealism, pp. 95-6. 18. A color reproduction of a nest serves as collage element in 11 William Tell (1930), one of the works associated with the present poem and probably Dalí's first depiction of this legendary figure. 19. The colonial context seems to be enhanced in this rather obscure passage by other symbols of colonial authority - the colonial lionors that are ”aimed for” - that are ”joined together, such as the ”borders” of uniforms, the ”pommettes,” or, ”knobs” in my translation, that may also refer to the metal decoration on a pistol grip or the knob on the hilt of a sword. 20. The glass of milk placed inside a woman's shoe is an evocation of Dalí's Surrealist Object described in ”Surrealist Objects,” Section Seven. 21. There are echoes in this description of a Surrealist Object made by Gala Eluard included in ”Surrealist Objects,” Section Seven. 22. There is some affinity between Dalí's enumeration of parts of Gala's body and Breton's evocation in ”L'union libre” (1931) of his wife ”with the
NOTES " 403 mouth of cockade and clustering maximal stars / With teeth like the spoor of white mice on white earth / with a tongue of rubbed amber and glass . . ." (Selected Poems, p. 31). However, Breton's play of analogies is quite different from Dali's evocation of unlimited instinctual freedom. See Art and Writing, p. 134. 23. In 1934, Breton wrote a letter to Dali in which he accused him, among other things, of "anti-humanitarianism." To prove his allegations, Breton cited Dah's "frequent declarations" to the effect that "a railroad catastrophe would give you great satisfaction, the more so if those affected are particularly third-class passengers." Dali responded to this by saying that "antihumanitarianism, humanitarianism, semi-humanitarianism" are all the same to him. That the misfortune of others – to paraphrase his argument – be it even of his friends, provoked in him a sexual excitement is a fact that could be experimentally verifiable. This perversion, Dali went on to say, corresponded exactly to the ideas of the Marquis de Sade, to whom he, Dali, referred himself more than ever: and it was Sade who said that the pleasure experienced is directly proportional to the beauty, innocence, and purity of the victims, for experiencing sadistic feelings toward one's enemies is no perversion at all (André Breton: La beauté convulsive, p. 197). 24. Dalí does not refer to Bergson by name, but the quoted lines are very close in tone and meaning to Bergson's thought, as promulgated in Matière et mémoire (I admit to not being able to locate the exact source of this quotation, and it might indeed refer to some other source in Bergson's oeuvre, if this is indeed a direct quotation from him). 25. Dalí seems to imply that feeling is not a function of facial signs, and he objects to the attempt to associate such signs with an allegedly affective dimension in Greek sculpture. 26. Dali may have mistakenly referred to wounded gladiators when in fact he meant the Hellenistic representation of suffering as exemplified by Pergamene statues of dying or wounded Gauls (existing today as Roman copies). 27. Reference to the representations in Greek or Hellenistic art, especially of the second and third centuries B.C., of the grieving Niobe turned to stone following the slaying of her children by the gods. 28. The original wording here is "leur faiblesse," or "their feebleness," but this does not make very good sense here. 29. This image of inkpots, at times spread on top of an elongated shape such as a loaf of bread, is found often in Dali's work. For example, Catalan Bread (1932); Il illiani Tell, Gradiva and the Average Bureaucrat (drawing, 1932); Retrospective Bust of a 116man (object, 1933); and Nostalgia of the Cannibal (1932). Such an image that Dali defines as true paranoiac image is described in his endnote for The Tragic Myth of Millet's L'Ang Mts (Section Eight). 30. In a footnote added to Three Essays on Sexuality in 1910, Freud refers to the "importance, as regards the choice of a fetish, of a coprophilic pleasure in smelling which has disappeared owing to repression. Both the feet and the hair are objects with a strong smell which have been exalted into fetishes after the olfactory sensation has become unpleasurable and been abandoned" (p. 21). 31. There is a marked resemblance between Dali's scene of William Tell climbing a tree and a
painting by the insane artist Ernst Josephson (1851-1906),
404 "NOTES whose work was shown in Paris around the time Dali wrote the poem, in which William Tell is depicted in the act of climbing a tree (see Gorsen, p. 470). 32. In the original text, the word "mount" is repeated twice. 33. See an evocation of this scene in "Short Critical History of Cinema." Section Four. This climactic moment is also represented in a painting entitled 11Memory-of the Child- Ilbnran (1932) and in a related study. SECTION SIX: ART AND THE "LOVING IMAGINATION": EDIBLE BEAUTY 1. Several of these motifs and symbolic representations are pointed out in the notes that follow. See Art and II'riting, pp. 97-106, for a detailed consideration of the iconography of the paintings of 1929-30. 2. This motif echoes the heads with closed eyes representing Lorca and Dali that are found in some 1927-8 works. Quite realistically drawn in paintings such as The Lugubrious Game and The 11hanined Pleasures, it is transformed in others, most notably in The Persistence of Alemorti- (1931), into a fetal inouthless creature with a huge nose resting on the ground. its closed eyes adorned with long lashes. 3. See .art and II'iting, pp. 108-13. 4. See ibid., pp. 1-i-5-52, for a more complete exposition of these developments. See also "Cher Breton (Letter to André Breton)," Section Seven, where Dali describes an experience involving the actual sight of a hydrocephalic head, while insisting on the "culinary" dimension of this experience. 5. See commentary on the texts included in Section Eight for a consideration of the essay as an example of the Paranoiac-Critical "rhetoric and structure of thought typical of Dali's writing at the time, and for an analysis of the special kind of "logic informing this type of reasoning. 6. Thus, for instance, the act of extracting blackheads from a nose, which is pivotal to the conception underlying the essay as a whole. is described as the "intimate act of causing to spurt out of the pores of the nose, by means of a dexterous and painful squeezing applied about them, a slippery, new and aerodynamic comedo." The words "spurt" (faire jaillir) and '-squeezing" clearly refer to sperm and masturbation as well as to defecation. The French word "branlement" used by Dali to describe the wagging or shaking of the old lady in his example for "moral aerodynamism" may- also refer, in its slang connotation (se braider), to masturbation. 7. This essay is also considered in the commentary on the texts included in Section Seven in relation to the development of Dali's idea of the object. See Art and II i-iting, pp. 171-5. for a more detailed analysis of the "moral aerodynamism" implied by the notion of "beings-objects," in terms of a hidden underground action against the norms of society, and in relation to similar ideas developed by Georges Bataille. 8. This verbal evocation has its specific visual counterpart in the painting The Specter and the Phantom (1934). See what follows. n. 56. See also Art curd II citing, pp. 152-9. 9. See Art and II citing, p. 157.
10. In line with his scatological concerns, in the following lines and elsewhere in the poem, Dalf hyphenates the word "mélancolique" in order to single out the word "colique," referring to abdominal pains or diarrhea. 11. There is a continuous change here from a past tense ("imparfait") to a present tense, this change is not uncommon in French prose or poetry. The use of the present tense is aimed at making the description or narration more vivid, more "actuelle," stressing the permanent, standing value of something. I have tried in my translation to retain the present tense whenever possible, although I know it might grate on purer English sensibilities. 12. Dalf may have used the word "confit," which, in addition to "crystallized or "preserved," can also mean being priggish or smug, keeping both senses in mind. 13. See "The Liberation of the Fingers" (Section Three) for Dali's account of the roots in early childhood of his fear of grasshoppers. There is, further on, a similar reference to a fish whose head resembles that of a grasshopper's. 14. The presence of the mother is also evoked in the painting The Enigma of Desire: Alti Mother, Alther, Alther (1929), in which the inscription "'ma nêtre" appears in the recessed cavities of a large biomorphic shape. The female figures in the 1929 works appear to combine Dah's vision of woman, personifying his fear of female sexuality (see further on the motif of the woman-jug or woman-vase), with an array of feeling associated with the idea of the mother, to which are added his newly felt perceptions regarding Gala Eluard. 15. The word used here, "roussie, also has the connotation of something scorched or singed. 16. The peppering of "The Great Masturbator" with some blatant scatological imagery is paralleled by the introduction of explicit depictions of excrement in Dalí's paintings, notably in The Lugubrious Game (1929). This proved to be a source of genuine concern even for his Surrealist friends, and Breton reveals some reservations about this aspect of the painting in his introduction to Dalf's first exhibition in Paris ("Première exposition Dali, 'Point du jour, p. 67). For an account of Dalí's scatological provocation in relation to Georges Bataille's position regarding scatology and transgressive sexuality, see Art and II'riting, chapter 9. 17. In the original, it refers to "Les Guillaume Tell" or "The William Tells," perhaps in order to emphasize that the description has to do with many sculptural representations of this figure. 18. There might be some connection between this motif and the 1933 painting Necrophilic Fountain Flowing from a Grand Piano (private collection). A similar motif of water spouting out of a tomblike structure into a small puddle appears in William Tell (1930), a work closer in time to "The Great Masturbator." Another motif associated with fountains, that comes up later in the poem, is that of medallions carved in relief and embedded in the masonry. This motif, again, is found in Ifilliam Tell. as well as in other works associated with the William Tell motif, such as Mentorti- of the ChildIlöman (1932). 19. One of Dalí's 1929 works is entitled A Alan Haring an Unhealthy Complexion Listening to the Sound of the Sea or The Taw Balconies. This figure reappears later in the poem.
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20. In Secret Life, Dali recalls being captivated in his childhood by a colored picture, found in a chocolate wrapping, that represented the "martyrdom of the Maccabees" (p. 66). 21. Butterflies appear, most prominently, on Eluard’s forehead in Portrait of Paul Eluard (1929), and as somewhat ossified forms extending from other appendages in Imperial Monument to the Child-116man (1929) and The Font (1930). 22. This description (sans piano) appears to fit the late-nineteenth-century chromolithographs of women that Dali made use of in some of his paintings of these years, notably, The Great Alasturbator (1929) and TheDrearn (1931). 23. This motif appears in a drawing entitled The Butterflit- Chase (1929-30), and it is also one of the elements in The Invisible Alan (1929 – 33). These works, belonging to the category of "family groups," are exemplified by the ambiguous sexual identity of their protagonists and convey a strong incestuous feeling.

24. In the original, Dali offers the quite meaningless "le grand chimalié chanasié," in which lie may have possibly hidden the verb form "chie" referring to the act of defecating. "Chimalié" is also an anagrammatical rendering of "alchimie," a science involving the metamorphosis of base matter into gold. "Chansié," however, does not offer any clear anagrammatic sense, although the word "science" is partially hidden in it, too. All these hypothetical meanings are quite untranslatable. I tried in my translation to render somewhat Dali’s quite adolescent and scatological humor. 25. The pronounced bisexual dimension underlying this description (which is also related to the hermaphrodite motif later in the poem) is clearly associated with the figure of William Tell as it appears in William Tell (1930), where William Tell is depicted with his penis hanging out of his fly, and with a suggestion of small breasts, also in The Old Age of illiam Tell (1931) and The Birth of Liquid Desires (1932). This bisexuality might refer, in Dali’s mind., to the formation of the super-ego, or to the fantasies of children regarding the sexual union of their parents. For consideration of the William Tell motif, also in relation to the poem "Love and Memory" (Section Five), see Art and 11 biting, chapter 10. For an analysis of the sexual ambiguity found in many of the 1929-30 works, see Art and 11'ruing, pp. 101-2. 26. Such visages of women appear in The Font (1930) and The Dream (1931). 27. The image of the hermaphrodite, which recurs often in the works of 192930 (see earlier). forms in the poem an amalgam with the image of the female figure exhibiting sharp teeth that assumes the shape of a vase and appears in the paintings a ith jug handles sprouting from the back of its head (for instance, in Iihunined Pleasures and Portrait of Paul Fluard). 28. Many of the motifs here and in what follows appear in the poems "With the Sun" and "A Feather," which were published in La Gaceta Literaria in the early months of 1929 (Section One). Parasols and parrots appear among the pebbles and shells and the other elements swirling in the air in The Lugubrious Galne (1929). 29. See "With the Sun" (Section One) for a similar motif of a grasshopper made up of "more than 100,000,000 tiny swordfish," that, if blown on, "the tiny swordfish scatter away in the air ...... etc."
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30. Fritz Wittels's book Die sexuelle Not (The Sexual Need, 1908) bears the epigraph: "Man must give free rein to his sexuality, or else he becomes crippled." Another work of his is Freud and His Times.

31. This notion bears the unmistakeable stamp of Otto Rank's ideas, especially as promulgated in his book The Trauma of Birth, which was translated into French in 1928.

32. There is a similar reference to Stendhal's notion of "exact details" in Dali's introductory paragraphs to the poem "Metamorphosis of Narcissus," Section Nine. For a somewhat later illustration of the role played by a postcard in this respect, see the reference to the "Paranoiac Face," entitled "Communication: Visage Paranoïaque" (1931), in "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon" (Section Seven). See also the reference to postcards in "The Moral Position of Surrealism" (Section Seven).

33. All the preceding are Dali's examples for the antinatural or artificial, which, in his aesthetics, is the mark of what is pure and "sterilized," or, in terms of the coming paragraph, that which escapes the all-too-human ambiance of the parents' bedroom, at times by dint of its association with "unnatural" cruelty and sadomasochism. He refers to Hardy, perhaps because the tragedies of Hardy's characters are beyond psychological analysis, and because of the poetic heights to which he elevates their deep-rooted passions (it might also be noted that Hardy, especially as author of Tess of the d'Urbevilles and Jade the Obscure, was one of the few writers to escape Breton's sweeping condemnation of the novel as a genre). The unnatural cruelty and depraved quality of Gustave Moreau's (1826-98) images is evoked in J. K. Huysmans's (1848-1907) A Rebours (literally, backward or against the grain), whose protagonist represents the victory of artifice over nature.

34. This might be in reference to Gala's inability to give birth following a uterus operation, but, more significantly, it is Dali's recognition of Gala as the woman embodying this antinatural aesthetic, whose sterile quality is contrary, as noted before, to the ambiance of his parents' home. Dali consistently uses the designation modern style for what is generally referred to as "Art Nouveau." Other than in those cases in which the term "modern style" should be retained for various reasons, I shall generally use the term "Art Nouveau." See "The Object as Revealed in Surrealist Experiment" (Section Seven). See also the photographs of the Paris Métro stations accompanying "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (p. 199, see what follows).

35. Dali refers to "Laugh then, clown," a famous line from Leoncavallo's opera I Pagliacci (1892), as an exemplar of "disgusting" sentimentality. See "Short Critical History of Cinema" (Section Four).

36. The original "confites actualités" might imply a comparison of the "actualités" or newsreels with the "confites" or preserved food, since a newsreel is "preserved" events. Costumes of this nature might be associated with the notions of "
NOTES whose work was shown in Paris around the time Dali wrote the poem, in which William Tell is depicted in the act of climbing a tree (see Gorsen, p. 470). 32. In the original text, the word "mount" is repeated twice. 33. See an evocation of this scene in "Short Critical History of Cinema." Section Four. This climactic moment is also represented in a painting entitled "Ibnran (1932) and in a related study. SECTION SIX: ART AND THE "LOVING IMAGINATION":

EDIBLE BEAUTY 1. Several of these motifs and symbolic representations are pointed out in the notes that follow. See Art and Writing, pp. 97-106, for a detailed consideration of the iconography of the paintings of 1929-30. 2. This motif echoes the heads with closed eyes representing Lorca and Dali that are found in some 1927-8 works. Quite realistically drawn in paintings such as The Lugubrious Game and The Illhanined Pleasures, it is transformed in others, most notably in The Persistence of Alemorti- (1931), into a fetal inouthless creature with a huge nose resting on the ground. its closed eyes adorned with long lashes. 3. See Art and Writing, pp. 108-13. 4. See ibid., pp. 1-3-5-52, for a more complete exposition of these developments. See also "Cher Breton (Letter to André Breton)," Section Seven, where Dali describes an experience involving the actual sight of a hydrocephalic head, while insisting on the "culinary" dimension of this Breton," Section Seven, and "Millet's Léongélu," Section Eight). For the William Tell motif, see "Love and Memory" and the commentary on the texts included in Section Five. The grilled chop appears in quite a few of Dalí's work of these years (e.g., portrait of Gala with Two Lamb Chops Balanced on Her Shoulder, 1933). 44. See "The Object as Revealed in Surrealist Experiment" (Section Seven) for an elaboration of this notion as the one underlying the latest phase in the development of the Surrealist Object. 45. A traditional sculpture of a reclining nude, to which Dali added all kinds of protrusions and breadlike forms, was entitled Phyisterical and Aerodynamic Nude (1934). 46. The reference is to photographs of women in a state of ecstasy found in the archives of the Salpêtrière. See "The Phenomenon of Ecstasy" and the photograph accompanying it in what follows. 47. Antoni Gaudi (1852-1926), the foremost exponent of Spanish or Catalan Art Nouveau. conceived of architecture as dynamic space and a living organism, employed unusual and innovative structural devices, and imaginatively introduced diverse materials, such as broken crockery and colored stones into his curved and angled walls. Gaudi's mark on Dalí's art and thought is far more profound than that of any other Art Nouveau artist. There is a brief implied reference to Gaudi in "The Moral Position of Surrealism" (Section Seven), however, it is in the present essay that Dali offers his most sustained exposition of what Gaudi means for him. The Passeig de Gracia forms the main axis of the Quadrat d'Or, the residential area outside the old city of Barcelona, where some of Gaudi's most famous buildings are situated (Casa Batllo, 1905-7; Casa Milá. 1905-10). 48. The word Dali uses here, "floroncules." doesn't exist in French and seems to have been coined by him, perhaps mixing "flour" and "furoncle." I have translated it as "furuncle," although it would have been tempting to similarly coin a word such as, for instance,
"floweruncle." 49. Reference to a famous passage from the "Alchemy of the Word" section in Rimbaud's Lbne Saison en Enfer (1873). 50. 1 énus in Furs is the title of a novel by Leopold von Sacher-Masoch. It should be noted that Dalí's 1936 object 1 enus de Hilo with Drawers employs furry knobs. Dalí made use of another novel by Sacher-Masoch, Sappho's Slipper (1859), in his essay "Picasso's Slippers" (Section Eight). 51. This is the concluding sentence of Breton's Nadja. 52. The photographs of women in a state of ecstasy in the accompanying collage were found in the archives of the Salpêtrière (Dalí refers to them in "Concerning the Terrifying and Edible Beauty" when he speaks of "women revealed and known from Charcot and the Salpêtrière School"). The photographs of ears were taken from the catalogue of anatomical parts assembled in the nineteenth century by police chief Alphonse Bertillon (see L''Amour
of the 'Mae West - Art Nouveau' type." Dalí evokes a picture of soft engines, soft watches, soft automobiles, etc., calling for a rejection of the "right angle" architecture of "self-punishment" in favor of Art Nouveau architecture of "perverse, glandular, high-grade aerodynamism." However, NOTES " 409 Jon: Photography & Surrealism, p. 28). The "atmospheric thing" is Dali's "invention," variously referred to as the "atmospheric chair" or "thinking machine." See the list of objects opening the essay "Surrealist Objects" (Section Seven). 53. Reference to the sacks seen on the wheelbarrow in Millet's L'Angélus. 54. These "linen" are the "shrouds" found in quite a few paintings done in the early 1930s. The shroud begins as a tight body wrap, following the shape of the body, with very small and dense wrinkles in drawings and paintings associated with the "Gradiva" theme; for example, 11 illiam Tell, Gradiva and the Average Bureaucrat (drawing, 1932) or Gradiva Rediscover the Anthropomorphic Ruins (1931). In some cases, it looks like tattered skin (e.g., Premature Ossification of a Railwigi-Station, 1931). The photographs of a shrouded figure (probably Dalí himself) that accompany this essay were taken by Man Ray in Port Lligat in 1932 or 1933. A play on "linge" and "ligne" that is lost in English. 55. This description of the nursemaid refers specifically to a painting entitled The Specter and the Phantom (1934) that serves as a model for other paintings in which the opposition between the volume of the nursemaid and the ephemeral virtuality of the rainbow echoes the opposition between the phantomlike clouds and the spectral cypress. An "iridescent specter" accompanied by a rainbow appears in The Horseman of Death (1935). Böcklin with his storm clouds is evoked earlier in "Daydream" (Section Five). It should be noted that Dali's shrouded figures bear a resemblance to the shrouded figure standing in the boat in Böcklin's Isle of the Dead. 57. See references to Meissonier's painting 1814, la Campagne de France in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (in the present section); "Cher Breton" (Section Seven); "Millet's L'Angélus" (Section Eight). 58. Alberto Martini (1876-1954), an Italian engraver known for his illustrations for Poe's tales. The central figure in his work The Feminine Beauty-, illustrating the present essay in its original publication, is a tattered figure that seems to be made of torn pieces of flesh, hanging from a pole in a cruciform position like a garment on a hanger. 59. Reference to the painting Atmospheric Skull Sodomizing a Grand Piano (1934). 60. See the reference to Mae West in "Aerodynamic Apparitions of 'Beings Objects.'" 61. The pharmacist figure, taken from a photograph of a physician exhibiting some kind of medical gadget, appears in two 1936 works: The Pharmacist of Ampurdan in Search of Absolutely- Nothing, and Pharmacist Lifting with Extreme Precaution the Lid of a Grand Piano. In conformity with Garbo's phantomlike character, there is, in the 1937 essay "I Defy Aragon" (Section Nine), a note supposedly by the magazine's editors saying that a "photograph, which lack of space keeps us from reproducing, was to be included here. It shows Greta Garbo, her face dramatically hidden by a robe, evading cameramen." 62. Dalí's "corps démontable" appears quite close in
conception to Lacan's term of the "corps niorcelé" or fragmented body, used by him in his "mirror stage" essay. Dali may have been exposed to Lacan's concept of the "mirror stage," probably in its embryonic form, and it may have been on his mind
410 + NOTES while writing "The Metamorphosis of Narcissus." See Art and Editing, pp. 234-5. 63. Michael Faraday (1791-1867), English physicist, was the discoverer of electromagnetic induction and of the relations between light and magnetism, and was the originator of the concepts underlying the modern theory of the electromagnetic field. James Clerk Maxwell (1831-79) translated Faraday's ideas into mathematical notation and developed the concept of field and lines of force. These discoveries embody for Dalí the notion of the "thickening" of space into the viscous consistency of the moral, philosophical, and physical space of modern thought. See references to Faraday and Maxwell, as well as to Newton, in "Conquest of the Irrational" (Section Seven). Newton also plays a prominent role in the "history" recounted in "Non-Euclidean Psychology of a Photograph" (Section Eight). 6.1. Ether was the hypothetical substance, needed by nineteenth-century scientists to explain various physical phenomena, assumed to be filling all space and serving to transmit forces such as the gravitational, magnetic, or electric. See reference to it in "Psychoatmospheric-Anamorphic Objects" (Section Seven). 65. Mae West, a leading lady and archetypal sex symbol of the thirties, serves Dalí, with her "rounded and salivary muscles" ("New Colors of Spectral Sex Appeal"), as an illustration of the "aerodynamic" conception of space, of its objects, and people, that implies lack of differentiation between people and objects. Hence the building of furniture in terms of the human anatomy. as in the "Surrealist apartment" evoked in Il est (paint over photographic print of Mae West's face, c. 1934), or the Jlae Il est Lips Sofa, created in 1936. 66. This ubiquitous nursemaid, represented in many of Dalí's works, is also evoked in "Conquest of the Irrational" (Section Seven), "New Colors of Spectral Sex Appeal" (earlier), and "Millet's L'Angélus" (Section Eight). 67. For a similar evocation of Narcissus, see "Metamorphosis of Narcissus," Section Nine. 68. This sadistic treatment of the "little old lady" follows a similar suggestion for the sadistic manipulation of an old lady in the experimental scheme proposed in "The Object as Revealed in Surrealist Experiment" (Section Seven). As I have suggested there, the old lady, traditionally the "witch," the nonsexual female, seems to be a preferred butt of Dalí's sadomasochistic schemes. SECTION SEVEN: SURREALIST DOCTRINE AND ITS SUBVERSION 1. See Art and TI citing, p. 187. 2. Various hints offered in the essay point to what may possibly be an underlying scatological dimension of these objects. The essay then may be viewed as an allegory recounting the evolution of Dah's theory of the object as project of desublimation. See ibid., pp. 170-1. 3. This tone, especially apparent in the opening lines of the essay, is reminiscent at times of Lautréamont's rhetorical methods in Les Chants de Maldoror. See -Art and ff'riting, pp. 245-6. 4. See a similar list of "aspects" as well as the use of quotation marks in "The Spectral Surrealism of the Pre-Raphaelite Eternal Feminine," Section Eight.
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5. The present text was prepared for a lecture held in 1930 at the Ateneo de Barcelona. 6. Àngel Guimerà (1845-1924), nationalist playwright, the father of Catalan traditionalist theater, his plays are based on folktales and popular legends. His plays Maria Rosa (1894) and Terra Baixa (1897) are two of the most popular plays in Catalan.

Describing the stormy lecture referred to earlier, Dalí, in Secret Life, relates with great relish the consequence of this insult to the memory of Ángel Guimerà, "who was the most venerated and respected of patriotic Catalanian littérateurs." Following these remarks, "At this moment I realized that my lecture was over. The audience was seized with complete hysteria. Chairs were thrown at me and I would surely have been beaten to a pulp if the assault guards had not come to protect me from the fury of the crowd" (p. 321). 7. "I spat on my mother" is quoted by Dali in the original French. However, the exact wording is "parfois je crache par plaisir sur le portrait de ma mère" (sometimes I spit with pleasure on my mother's portrait). The work entitled Le Sacré-Cœur (The Sacred Heart) is at the Musée National d'Art Moderne, Centre Georges Pompidou, Paris. This was one of the causes for the final rupture with his father and his banishment from home, at least as his father explains it in a letter to Lorca dated January 1930, or possibly 1931 (see Correspondance, pp. 138-41). 8. See "The New Limits of Painting, Part I," Section Three, n. 11. For more extensive elaborations of Art Nouveau, see "Ornamental Art above All" and "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six). 10. Postcards figure prominently in Dalí's examples of the paranoiac phenomenon. See reference to his Communication: f Isage Paranoïaque (1931) in "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View" (this section). He also makes use of postcards in his Paranoiac-Critical interpretation in The Tragic Myth of Millet's L'Angouls (1963). It should be noted that, in 1933, Eluard published his collection of mostly erotic postcards in Minotaure 3-4 (December 1933) under the title "Les plus belles cartes postales." 11. See "The Rotting Donkey" for a somewhat more developed treatment of these ideas. 12. Several of these Surrealist notions had been proclaimed by Dalí a year earlier in "Review of Antiartistic Tendencies," Section Three. 13. Uccello and Heraclitus are, among the names mentioned in this list, the two that do not occupy prominent positions in the Surrealist pantheon. Uccello, however, is mentioned in Breton's First Manifesto, in a footnote listing a number of artists who, in addition to a number of writers, can in certain respects be qualified as Surrealists (Manifestoes, p. 27). Heraclitus seems to be Dalí's own addition (see the opening paragraph of "Saint Sebastian," Section One). 14. The Closerie de Lilas was the site of one of the greatest scandals in the history of Surrealism, the disruption of the banquet held in 1925 in honor of the poet Saint-Pol-Roux (for political reasons that had little to do with the poet himself). See Nadeau, pp. 112-14; Polizzotti, pp. 235-40. Bar Maldoror was the scene of a violent riot launched by the Surrealists headed by Breton.
NOTES It was directed against the dissident Surrealists who, denounced in Breton's Second Manifesto, countered with a bitter attack against Breton in a broadside entitled [in cadavre (A Corpse) (1930). The declared reason for this riot was the alleged affront to Lautréamont's name perpetrated by one of these dissidents, Robert Desnos, by suggesting the name of Lautréamont's hero, Maldoror, for this establishment (Polizzotti, pp. 337-80). The most notorious of these scandalous manifestoes listed by Dalí are the insulting pamphlet Un cadavre (A Corpse, 1924) on the death of the renowned writer Anatole France, who symbolized for the Surrealists the bourgeois pretensions of the literary establishment, and the Open Letter to Pard Claudel, Ambassador to Japan (1925), a pamphlet handed out at the Saint-Pol-Roux banquet (see note 14, p. 411) in which the Surrealists voiced their hope for the annihilation of Western civilization and declared their dissociation from all that was French. The examples Dalí utilizes here to illustrate the double- and multiple-image concept are directly related to a number of paintings entitled Invisible Sleeping If bman, Horse, Lion (1930). These few paintings are the only ones Dalí ever painted that conform to this early concept of the multiple image. Multiple images painted in later years, notably in 1938 (such as The Endless Enigma and the various "beach scenes"), employ a different conception altogether (which has not received a full theoretical elaboration). These quite complex and ambitious works were followed toward the early 1940s mostly by double images, such as the well-known Slave illarket with the Disappearing Bust of lóltaire (1940), that are much simpler and largely lack the theoretical and iconographic significance of the earlier works. See .Art and !T citing, chapter 14. For later writings touching on the subject, see "Dali, Dali!- (1939) and "Total Camouflage for Total War" (1942). Section Nine. Dalí seems to imply that what we normally perceive of as external reality persistently assumes certain forms - the simulacra - under which the concrete is hidden, but he insists that there are no links and no possibility of poetically comparing the two, because the whole essence of the simulacra is dependent on their gratuitousness. Thus, as he points out in what follows, whereas his conception allows us to see in a rotting donkey the blinding glint of new precious stones, materialist attitudes, such as those promulgated by Georges Bataille, keep one wholly immersed in the "violence of reality. Dalí's notion of the gratuitous is further elaborated in "The Sanitary Goat." For his position with regard to Bataille and the Bataille-Breton controversy, see Art and 11 ruing, pp. 123-7. See "Aerodynamic Apparitions of 'BeingsObjects' " (Section Six) for the persistence of some of Bataille's ideas in Dah's writing. Dali's footnote] I am thinking in particular of the materialist ideas of Georges Bataille, but also in general of all the old materialism that this gentleman senilely claims to be rejuvenating, while relying gratuitously on modern psychology. This expression may have been borrowed from Breton's preface to the catalog of Dalí's first exhibition in Paris (1929), in which the "distant country" over which Dalí rules is described as a "marvelous treasure island" (Point du jour, p. 68).
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20. Dalí expressly refers here to the film L'Age d'or, in which we witness an eruption of scatological imagery in connection to motifs associated with desire, beginning with the frenzied lovemaking of the man and the woman early in the film, who are shown rolling about in the mud. See Dalí's and Buñuel's scenario of L'Age d'or and the commentary on the texts included in Section Four. See also Art and Writing, pp. 115-61; Allen S. Weiss, "Between the Sign of the Scorpion and the Sign of the Cross: L'Age d'or." 21. Dalí associates the "demoralization and confusion" of the new Surrealist images with the moral implication of the "acte gratuit," or motiveless act, as exemplified by André Gide's hero Lafcadio in Les Cares du Iatitan, which was greatly admired by the Surrealists, especially in their early Dada years. 22. Dalí's reference is to the Greek philosophers of the Ionian school, seventh and sixth ... the whole, and, on the other, the harmony or musical element, to which he vehemently objects, in the documentation of the tennis player's motion. And yet I consider these two cases in opposition one to the other, because one involves instinctive exactitude of thought (whose "curve" he evokes in the previous paragraph), and the other is too consciously "musical" and calculated, and thus it belongs to a "pure realm of shame." 27. Dali may not be as gratuitous as he would like (us) to believe. The whole paragraph expresses the demand that Paranoiac-Critical thought be cut off from any "psychological-sensory connections and influences", hence its "sanitary" aspect. Thus, the "sanitary goat" may be an expression of the same order as the designation of Gala as "sterilized woman." See "Love," Section Six, n. 35. 28. This rather obscure phrase might imply a plane of thought in which an abstract concept of the meter interferes with the material, physical object called meter.
29. Dab's famous "soft watches" in The Persistence of Rlernort- were painted around the time he wrote the present text. 30. The two examples for "Wrapped Objects," the "Handicap" and the "Sirenion," seem to reflect some notions of Dali's, which, I confess, are quite bewildering. Perhaps the idea is that anything "wrapped" is imprisoned in its wrappings, and therefore "handicapped." The French "sirène" refers, among other meanings, to a foghorn, and the association might come from its muffled sound, as if it came through "wrappings."

31. In Secret Life, Dalí describes how he transformed a chair in the "1900 style" by screwing a Louis XV doorknob under one of its feet, thus giving it an unstable balance. Dali referred to this "invention" as "atmospheric chair" and "thinking machine." 32. One of Dalí's earliest objects is entitled Planche d'associations dennentielles or Feux d'artifice (1930-1). It consists of an embossed tin surface that must have been an advertisement board for fireworks, with what appear to be receptacles for the different types of fireworks offered for sale, with its back painted over by Dalí in oil colors. 33. Dalí greatly admired Ernst's painting Pietà or Rerohition hti- Night (1923); as he reports in -Documentary - Paris - 1929" (May 23, 1929), he was in the habit of carrying around a small photograph of it (Section Three). 34. [Dalí's footnote] The experiment known as "The Exquisite Corpse" was instigated by Breton. Several persons had to write successively words making up a sentence on a given model ("The exquisite/corpse/shall drink/the bubbling/wine"), each person being unaware of what word his neighbor might have had in mind. Or else several persons had to drag-successively the lines making up a portrait or a scene, the second person being prevented from knowing what the first had drawn and the third prevented from knowing what the first and second had drawn, etc.

In the realm of imagery, "The Exquisite Corpse" produced remarkably unexpected poetic associations. which could not have been obtained in any other known way, associations that still elude analysis and exceed in value as fits the rarest documents connected with mental disease. 35. Ludwig Andreas Feuerbach (1804-72), German philosopher, theologian, and moralist. Feuerbach argued that religion is the means by which man "'projects his being into objectivity, and then again makes himself an object to this projected image of himself thus converted into a subject: he thinks of himself not as an object to himself but as an object of an object, of another being than himself" (En(yclopedia of Philosophy 3:191). 36. Hector Guimard (1867-1942), perhaps the best of the French Art Nouveau architects, designed the Métro stations' entrances in the years 1899-1904. Dali greatly admired the open arches in their extreme Art Nouveau stylization. and in 1970 wrote the article "The Cylindrical Monarchy of Guimard" (Section Ten). He also included a page of photographs of the Paris Métro in his essay "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture," Section Six. 37. This is Dah's highly fanciful tongue-in-cheek evocation of the period of trances or sleeping fits in the years 1932-3, in which the Surrealists indulged in various forms of hypnotic sessions as a means of gaining liberation of the mind and producing poetic images comparable, if not superior, to
those
WE ASK THE CATALAN INTELLECTUALS: "Of what use has the Bernat Metge Foundation" been to you, if afterwards you end up confounding ancient Greece with pseudo-classical dancers?" WE DECLARE that sportsmen are closer to the spirit of Greece than our intellectuals. WE SHALL ADD that a sportsman, unsullied by artistic notions and all erudition, is closer and better suited to feel the art of today and the poetry of today than short-sighted intellectuals who are weighed down by negative training. FOR US Greece is perpetuated in the numerical perfection of an airplane engine, in the antiartistic fabric, of anonymous English manufacture, meant for golf; in the naked girls of the American music-hall. WE NOTE that the theater has ceased to exist for some people and nearly for each and everybody. WE NOTE that concerts, lectures and shows taking place nowadays among us show the tendency of becoming synonymous with unbreathable and extremely boring scenes. IN CONTRAST new events of intense joy and cheerfulness claim the attention and cheerfulness claim the attention of the youth of today. THERE IS the cinema THERE ARE the stadium, boxing, rugby, tennis, and a thousand sports THERE IS the popular music of today: jazz and today's dances THERE ARE automobile and aeronautics trade shows THERE ARE games on the beach THERE ARE beauty contests in the open air THERE IS the fashion show THERE IS the naked performer under electric lights in the music-hall THERE IS modern music
"witch," the nonsexual female — who suffers most in Dalí's experiments. See "Aerodynamic Apparitions of 'Beings-Objects'" (Section Six). 51. Reference to Guillaume Apollinaire's poems (published in 1918) that form a confluence of the visual and verbal in typographical shapes suggesting objects. 53. There is at this point a footnote that constitutes part of Dalí's article "Surrealist Objects" (earlier), in which are described objects by Giacometti, Valentine Hugo, André Breton, Gala Eluard, and Dalí himself (there is a difference, though, between the text included in the footnote to the present article and the text as it appears in "Surrealist Objects," since the latter is independently translated by the editor of the present volume). 53. Around this time, the elaboration of food (and eating) as a metaphorical representation applicable to a variety of themes and concerns, mostly erotic in nature, gains in prominence in Dalí's thought and art. See "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six) for a sustained elaboration of this metaphor in relation to the eroticization of objects in terms of their "nutritional" potential, as exemplified by Art Nouveau architecture. 54. Dalí had already referred to de Chirico's T-squares and biscuits earlier in this essay. Clusters of bananas appear in quite a few of de Chirico's works, especially around 1913; for instance, The Uncertainty of the Poet and The Transformed Dream. Artichokes appear in The Square (1913), The Philosopher's Promenade (1914), and The Philosopher's Conquest (1914). 55. Whereas some of the objects referred to appear in a footnote to this article or in the article "Surrealist Objects" (see earlier), ..ERR, COD:1..
410 + NOTES while writing "The Metamorphosis of Narcissus." See Art and Editing, pp. 234-5. 63. Michael Faraday (1791-1867), English physicist, was the discoverer of electromagnetic induction and of the relations between light and magnetism, and was the originator of the concepts underlying the modern theory of the electromagnetic field. James Clerk Maxwell (1831-79) translated Faraday's ideas into mathematical notation and developed the concept of field and lines of force. These discoveries embody for Dalí the notion of the "thickening" of space into the viscous consistency of the moral, philosophical, and physical space of modern thought. See references to Faraday and Maxwell, as well as to Newton, in "Conquest of the Irrational" (Section Seven). Newton also plays a prominent role in the "history" recounted in "Non-Euclidean Psychology of a Photograph" (Section Eight). 61. Ether was the hypothetical substance, needed by nineteenth-century forces such as the gravitational, magnetic, or electric, and, in the present context, radio waves. 61. The notion of "cannibalism of objects," in Dalí's thought and aesthetics of the early 1930s, combines his dialectics of the soft and hard - with its formal manifestation in deformations, elongations, and horn-shaped protrusions - with his oral and anal fantasies. In a drawing Cannibalism of Objects (1932), bread is being sliced and carved, with the carving extending to the deformed figure's own breasts and arms. the "edible" table, too, is stretched and molded to resemble a horn. An "atmospheric" table, "half stone, half poached egg," is evoked in "Cher Breton (Letter to André Breton)." 62. The final chunk of metal is the outcome of the combined action of various factors - human necessity, together with chance, gravity, the chemistry associated with the photographic plate, and the character of solidification of metals. Hence, the "psychic" in the title, as well as the "anamorphic" (in the two senses of distortion and gradual change) and "atmospheric" (physical and chemical processes). See my Surrealism and the Crisis of the Object (p. 83) for a comparison with the ritualistic and symbolic acts underlying Duchamp's Readymades. See also Art and If' iting (p. 221) regarding these conceptual procedures in relation to Jarry's "science" of "Pataphysics. 63. This ambition to mold the vaguest feelings into "precise anatomies" had been expressed by Dalí before, in "Saint Sebastian," where "precision instruments of unknown physics" measure the immeasurable and concretize the "most insubstantial and the most miraculous" (Section One). 64. This expression, applied to the Psy-choatmospheric-.4nantoiphic Objects, relates them to a "Communication" Dalí made in the sixth issue of Le SurrMlisnre an service de la RPvohrtion (1933) concerning meteors and false meteors, where Dalí notes that even primitive people, who have seen a meteor exploding in the sky and have no notion what a real meteor is like, always seem to choose stones that closely resemble real meteors because these look unlike any other stones in the area, and that, in fact, man irrationally recognizes the shape of these metal slugs that fall on the earth because they resemble shit. This "Communication" appeared in the same issue as the present essay, and Dalí undoubtedly meant it to complement the essay by pointing to the similarity between his "objects"
and the excremental false meteors. See Art and In ruin, p. 170. 65. The present text appeared in the catalog for the Exposition Salvador Dali at the Galerie Pierre Colle, June 19-29, 1933. The works exhibited included paintings (some of which are obliquely referred to in the text) such as The Invisible, Fine and Arerage Haip (1932), Meditation on the Harp (1932-3), Barber Saddened by the Persistence of Fair 11 éather (1933), Gala and the Angelus of Rlillet Itnlnediatel)Preceding the Arrival of the Conic Anantorphoses (1933), Atavisms of Twilight (1933), !Myself at the Age of Ten If hen I llás the Grasshopper Child (Castration Contplea;) (1933). and Eggs on the Plate II ithout the Plate (1932). 66. Jean-Louis -Ernest Meissonier (1815-91), was the painter of the Paris barricades of 1848, but also the recorder of the military triumphs of Napoleon III and his predecessor, Napoleon I. Dalí became fascinated with Meissonier's miniaturist precision in depicting details, and, contrary to the general dislike expressed by the Surrealists toward the kind of art that Meissonier
418 + NOTES sented, upheld what he himself referred to as Meissonier's "ultra-retrograde" technique. 67. The original "neige de petite soif fine" forms a wordplay based on the homophones "soie fine" (fine silk) and "soif fine" (fine thirst), and thus the phrase could also mean snow that is white and soft like silk. 68. Meissonier's painting is entitled 1814, la Campagne de France (1864). Napoleon is shown at the head of an endless column on a muddy, half-frozen road and underneath a stormy sky. Dalf utilized this motif for the background of one of his illustrations for Les Chants de Alaldoror (1934, Fig.9), and refers to it again in the text accompanying the invitation to the exhibition "Salvador Dalí. Les Chants de Maldoror." See "Millet's L'Angélus," Section Eight. 69. The notions of "beings-objects" and "acts-objects," as well as that of the opera as promulgated here, seem to imply something akin to "performance" in its modern usage, involving objects, special costumes, headdresses (such as the "helmet invented by Sade mentioned in what follows), and other accoutrements. In "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six). 74. Dalí may be playing on the similarity of "jeux" (plays) and "joues" (cheeks), bringing together the more familiar "jeux du souvenir" (play of memory) with "joues" as applied in the culinary sense, with the latter being consistent with the continuous use in this article (as well as in many others) of body images or eating metaphors. 75. The illustrations for Les Chants de Maldoror, exhibited in June 1934, when the present essay was published, are replete with images of bones bared of flesh, and so are many other works done around that time, such as the 1933 drawings Femme-Cheval and Knight of Death, or the paintings Javanese Mannequin (1933-4) and The Horseman of Death (1935). These works may
NOTES 419 have been inspired, as Soby notes (Dali, p. 46), by Picasso's paintings of bone formations. 76. See "The Liberation of the Fingers" (Section Three) for Dali's reference to Freud in relation to the motif of the "flying phallus." 77. See the definition of paranoia and Paranoiac-Critical activity in Conquest of the Irrational (see what follows). 78. For the history of this book and its eventual publication, see the commentary on the texts included in Section Eight. 79. See earlier, n. 69. 80. The anamorphosis is a play of perspective popular in Mannerist art, in which, while a frontal view shows a jumble of lines, viewed sideways, at a certain angle, it reveals distinct and clear images. The effect of the distortions is similar to reflections in a distorting mirror, and, indeed, a form of the anamorphosis that has been popular in Europe since the eighteenth century involves the use of mirrors, either on a cylindrical surface or on a cone, in order to decipher the image. For a while, Dali was a great enthusiast and promoter of these images. For Dali's oblique reference to them in his skull elongations, see Art and 11 citing, pp. 150-2. For a possible connection to his Anthropomorphic Landscapes, see my "Dali's Anthropomorphic Landscapes." For a detailed survey of the history of anamorphoses, see Jurgis Baltrusaitis, Anamorphoses on Tharunaturgus Opticus. 81. The Douro is a five-peseta coin. Dali creates a wordplay with the two nearhomophones "douro" and "doré", hence, "douro doré," the gilded or goldcolored Douro. 82. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "œufs sur le plat sans le plat." or fried eggs without the frying pan (the French wordplay does not work very well in English). This motif is also evoked in "Short Critical History of Cinema" and "Babaouo" (Section Four). 83. Jan Kiepura (1902-66), a leading tenor in European opera houses, who became very popular in musical films of the 1930s. 84. This whole evocation of the up-and-coming fashions in cinema is obviously quite sarcastic in tone, and it is reminiscent of his condemnation of the prevalent styles of filmmaking in "Short Critical History of Cinema" (Section Four). It might be recalled that in 1928 Dali called for the abolition of the Sardana, the traditional dance of Catalonia. 85. The "barretine" is a Catalan headdress, Dalí may also be referring to the "barrette" which is a square cap with three or four "horns" worn by churchmen (it is red for cardinals). 86. This title appeared originally as a subheading, with the whole title reading: "Paranoiac-Critical Interpretation of the Obsessive Image 'Millet's Angelus.' / Prologue / New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View." Dali presumably meant it to be the theoretical prologue for his forthcoming book on Millet's L Angélus. When it finally appeared, thirty years later, the book offered a modified theoretical exposition. 87. This opening paragraph is printed in the original publication in smaller type, as a summary of what follows, it is a device utilized again in Tire Tragic Alt-th of Millet's L Angélus.
NOTES 88. [Dali's footnote] Éditions surréalistes. Paris, 1930. 89. Quotation from the first paragraphs of "The Rotting Donkey." 90. Dali very often makes use of the word "démoralisation," in the more common meaning of being depressed or being thrown into disorder, as well as in the sense of a rejection ("d6-") of any moral constraint. 91. The combination "nouille-nonnade" used here does not make very clear sense. "Nouille" is "noodle" and it may imply something limp, a drip or an idiot; "nonnade" may be related to "non," but it also may have been derived from "nonne" or "nun," hence "'nunnery." . 92. This use of "alpine" ("alpestres") might be connected to the image of alpinists roped to one another, obliged to follow their guide without straying right or left, which serves to concretize the notion of "directed thought." 93. [Dab's footnote] Le François, 6d., 1932. 94. For an account of the corroboration of his ideas that Dali found in Lacan's doctoral thesis, De la psychose paranoïaque clans ses rapports avec la Personality, see Art anti 11 riting, pp. 187-8. These ideas get their clearest expression in The Conquest of the Irrational (see what follows). See also Elisabeth Rudinesco, Jacques Latané 6. Co. 1 Histot7- of Psychoanalysis in France, 1925--1955. 95. "Communication: Visage Paranoïaque" (1931), which in fact appeared in the third issue of Le Surréalisme au service de la Réolution (December 1931), contains the reproduction of a postcard photograph of a group of Africans sitting in front of a straw hut; turned sideways, the picture is transformed into a face. Dali informs the reader that he was seized by this aspect of the photo in a period in which lie was obsessed by certain types of heads found in Picasso's art, and Breton. preoccupied just then with Sade. discovered in it a portrait of Sade with a powdered wig. 96. Breton's statement is quoted in full by Dali in "The Object as Revealed in Surrealist Experiment." 97. The different fields of science defined after Newton. 98. Maxwell and Faraday play a prominent role in the evolution of the idea of space. from Euclid to the modern epoch, as related by Dab in "Aerodynamic Apparitions of Beings-Objects' " (Section Six). 99. The history of "pure intuition" is recounted in detail in "Non-Euclidean Psychology of a Photograph" (Section Eight). 100. Dalí was called to account several times by the Surrealists for the interest he showed in Hitler. In later years. he described the transports he felt by considering "the softness of the Hitlerian flesh squeezed into the military tunic," but noted that no matter how much he argued that his "Hitlerinspired vertigo was apolitical," this hardly seemed to satisfy his Surrealist friends (see Diary of a Genius, pp. 27-9). 101. Dalí makes use of the French idiom "nager entre deux eaux," whose closest English idiom is "to play both sides," or "to run with the hare and hunt with the hounds," but this, of course, does not work well for the whole extended metaphor of swimming utilized by Dali here. 102. Dali greatly admired the work of the idiosyncratic author Raymond Roussel, whose associative verbal procedures had an effect on the verbal dimension of Dalí's paranoiac associations. In a short note on Roussel's Xouelles bnpressions dAfrique (Le Surréalisme au service de la Réolution 6 [May
NOTES + 421 1933], Dali argues that Roussel's metaphors establish "the most immediate and the most direct accidental anecdotic resemblances. . ." Here Dalí refers to "Parmi les Noirs" ("Among the Blacks"), one of the seventeen early stories grouped together as "Textes de Grande Jeunesse" in Roussel's posthumous book Continent jai écrit certains de mes litres. In all these stories, the opening phrase of each is repeated at the end of it with the change of usually one letter only. The first sentence of the present story reads: "Les lettres du blanc sun les bandes du vieux billard formaient un incompréhensible assemblage" ("the letters in white chalk or paint on the cushions or banks around the old billiard table . . ."). The last phrase: " LESVIEUX ... ..ERR, COD:1..
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senses, which implies that nothing can be given to the senses other than in terms of the primary axioms of space as expounded by geometry. 111. A reference to nineteenth- and twentieth-century followers of St. Thomas Aquinas. Dalí probably has in mind the abstract nature of the metaphysical analogies found at the basis of this philosophy's mystical aesthetics. 112. I cannot find a specific work to which this description is fully applicable. It might be noted, however, that in 1935 Dalí started developing his conception of Anthropomorphic Landscapes in which human faces or partial human figures are formed by a clever arrangement of small human figures posed in the landscape (see Art and i-iting, pp. 198-202). In one of these works, Le Grand paranoïaque (1936). a kneeling figure forms the nose and its shadow, these forming part of a larger head. 113. The original reads "les sensations infinies et diplomatiques" which literally means "the infinite and diplomatic perceptions." However, since "diplomatic" makes no sense here, even on Dalí's own terms, I have turned to the etymology of the word, and to one of its meanings as a twofold or double quantity; this then, referring perhaps to the two or more "readings" of the same visual pattern, as exemplified by Dah's own double or multiple images (a quality he ascribes here to Picasso), hence, Dalí's reference above to the "problematic" psychological innovations of the Gestaltists that are of no importance for him, as he points out further on, because they do not account for perceptions having a delirious or psychopathological basis. In other words, the figure-ground reversal underlying many of his double images, so he would argue, does not require the theoretical justification of Gestalt psychology. See also the reference to the "Gestaltists" in "NonEuclidean Psychology of a Photograph" (Section Eight. n. 38). 114. Having introduced earlier the image of the fish that swim between two bodies of water, this might be Dalí's reference to the fish named "sole." It should be noted that in a letter to Lorca dated January 1927, Dalí "invites Lorca to his "new type of Saint Sebastian, which consists of a real transformation of the arrow into a sole" (Correspondence, pp. 60-1) - in a reference, perhaps, to the somewhat ambiguous sexual connotation of the fish as a representation of both male and female genitalia. See Art and If citing, pp. 25-6. for the fish image in Dah's early work. 115. See the opening paragraph of "Saint Sebastian," Section One. 116. Dalí provides a detailed account of the evolution of the concept of space along these lines in "Aerodynamic Apparitions of 'Beings-Objects.' " Section Six. SECTION EIGHT: PARANOIAC-CRITICAL WRITINGS 1. In the spring of 1929, Dalí expressed very similar ideas with regard to the notion of the "documentary" or "instinctive documentary" - "a collection of minutely transcribed objective facts" - with the purpose of searching for structures of meaning within the randomness of existence, and offered his series of articles "Documentary - Paris - 1929" as an illustration for this search for meaning (Section Three). 2. "Nee- General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View" (Section Seven) appeared
SURREALIST DOCTRINE AND ITS SUBVERSION that would lead them to regard the world of objects, the objective world, as the true and manifested content of a new dream." This "new dream" would be attained by an active simulation of a paranoiac state in which objective phenomena will combine with subjective concerns to form a complex delusional system. What Dalí took great pains to emphasize, beginning with "New General Considerations," was his complete rejection of the notion that paranoia involved a "voluntarily directed thinking and an a posteriori systematization, and lie found full corroboration of his ideas in Jacques Lacan's doctoral thesis De la psti-chose parcaioiáque clans ses rapports arrec la Personralité (193?).' What appealed to Dalí in particular in Lacan's thesis was the "concrete and truly phenomenological essence" of the paranoiac process. Following this thesis, the delusion is already in existence, with the interpretation forming part of it: "Far from constituting a passive element.... propitious for interpretation and suitable for intervention, the paranoiac delirium constitutes already in itself a form of interpretation." These ideas got their clearest and most comprehensive expression in The Conquest of the Irrational, where Dalí defined the Paranoiac-Critical activity in terms of the formation of a systematic delirium and the interpretative act that brings it to light, and as a means of revealing the hidden obsessive character of the object under consideration - an activity whose practical application is illustrated by the texts included in Section Eight. What is quite apparent in the texts written at the height of Dalí's association with the Surrealist group was the ambition to present a comprehensive and sweeping historical view - that would place him well within Surrealist theory and practice, but that would also show his activities to be the inevitable and logical continuation from them as the only road to follow in order to -critique de l'image obsédante 'L'Angélus' de Millet." In "The Latest Modes of Intellectual Stimulation for the Summer of 1934," Dalí referred to a publication entitled Le Mythe tragique de l Angélus de Millet as an "experimental example of 'paranoiac-critical' activity," and in "The Conquest of the Irrational" lie referred to it as "Salvador Dalí's next book." 3. This may also be corroborated by the fact that there are various hints of a personal nature strewn in the book - some having to do with his mother and his childhood phobias concerning her - that seem to be totally out of keeping with his usual reticence in the 1930s to divulge information of that nature, but that are quite in line with his later autobiographical revelations. 4. Dalí's text appears side by side with Sacher-Masoch's story in l ïe publique, pp. 52-4. 5. See Art and il'riting, pp. beautiful like the fortuitous encounter on a dissecting table of a sewing machine and an umbrella." This comparison served as the basis for a new concept of metaphor not based on resemblance but rather on a disorienting divergence. Isidore Ducasse (1846-70) published Maldoror in Paris in 1867 under the name of Comte de Lautréamont (it was followed by Poésies in 1870). Maldoror ranked for the Surrealists with de Sade's writings as the highest form of revolt. In 1933, the publisher Albert Skira entrusted Dalí with the illustration of Maldoror. The book,
appearing in 1934, contained forty-two etchings (drypoints, in part),
three on separate leaves and twelve vignettes. Some of the
illustrations depict different variations on the Angelus theme where the
couple assume the formal characteristics of Dali's "specters." For
Maldoror as subtext in some of Dah's Catalan writings, see "Christmas in
Brussels" in "Two Pieces in Prose" (Section One). 8. The paranoiac
"illustration" is referred to as being "identique" or "identical" in the
sense of its having a literal identity. In the present case, as Dali
argues next, the paranoiac identity of Les Chants de Maldoror is
subsumed in the image of Millet's L'Angelus. 9. In Les fases
communicants (1932), Breton considers the impact Lautréamont's aphorism,
in terms of quite obvious sexual symbolism, as consisting of the fact
that the umbrella can represent only man while the sewing machine can
represent only woman (p. 65). 10. This passage consists of an evocation
of one of the illustrations for Maldoror (Figure 9). The reclining
figures of Millet's The Cleaners (Salon of 1857) are seen behind the
Angelus couple, below the visual reference to Meissonier's painting
1514, la Campagne de France, referred to already in "Concerning the
Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six)
and "Cher Breton" (Section Seven). See what follows, n. 14, for some of
the verbal and visual evocations of inkpots or inkstands and the "fried
eggs (without the pan)" in Dah's work. 11. Reference to "Communication:
Visage Paranoïaque" (1931). See "New General Considerations Regarding
the Mechanism of the Paranoiac Phenomenon," Section Seven.
There is quite a literal representation of this image in one of Dalí’s paintings, The Architectural Angelus of Millet (1933), with its two large rocks. The smaller one, obviously a "male" form, leaning on a crutch, with a needle-like phallic shape projecting from it into a cavity of retreating "flesh" in the second rock, whereas the latter exhibits a rounded female character. A related work, in which the two figures seem to merge into an androgynous rock form, is Ataristic 1 estigies After the Rain (1934).

One of these images appeared to me clearly for the first time in 1939, succeeding very probably many others, although I cannot find in my memory any antecedents for it. It arose in my mind in Cadaqués, when I was in the midst of hard rowing, and consisted of a white. Daft refers to these images in "The Conquest of the Irrational" (Section Seven) as being "provisionally unexplainable and irreducible by systems of logical intuition or by rational mechanisms. The elongated cylindrical shape mentioned in the preceding note, appears in Portrait of Paul Eluard (1929) and Spectre du soir (1930). The piano keyboard with the small halos surrounding the face of Lenin appears in Partial Hallucination. Si.r Apparitions of Lenin on a Grand Piano (1931). The loaf of bread with inkstands and fountain pens, appears in Catalan Bread, (1932): Ifilliana Tell, Gradira and the Arorage Bureaucrat (193'?) Retrospectire Bast of a Il'Oman (1933); and Nostalgia of the Cannibal (1932). Inkwells and fried eggs "without the frying pan" appear separately in numerous other paintings.

Dali’s reference is to earlier note 13. There is on the facing page in the original edition of the book a reproduction of the painting entitled fisage paranoiáque (Paranoiac Face, 1934-5) that is based on one of the side views represented in "Communication: Visage Paranoiaque" (1931). See "New General Considerations Regarding the Mechanisms of the Paranoiac Phenomenon," Section Seven, n. 95. Jean Henri Fabre (1823-1915), French entomologist noted for his writings
NOTES  " 425 on insect behavior (Souvenirs entonzo"logiques, 1879-1907). Dali appears to compare the direct observation on which Fabre's work is based, and the imposing structure created by his writings, with one of the great monuments of visionary or naive architecture, the Palais idéal built by Ferdinand Cheval (d. 1924), known as the Facteur Chenal, out of stones he picked up along the way during his rounds as a postman. There is another reference to the Postman Cheval and his Ideal Palace later in the present selection. 18. The Surrealists' interest in the praying mantis in the 1930s was heightened by the belief, following entomological opinion of the time, that the female praying mantis devours the male after the sexual act. Dali saw this aggressive act, associated with the "spectral attitude," as an expression of sexual cannibalism. "Cannibalistic" associations of this nature are found in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six), where a photograph of the ornament for an entrance to the Métro (Figure 4) bears a striking resemblance to the "spectral attitude," and the caption refers to the "metal atavism of Millet's L'Angélus." See William Pressly, "The Praying Mantis in Surrealist Art, for a comprehensive review of the praying mantis as a central iconographic preoccupation for the Surrealists in the 1930s. See also the contemporary view offered by Roger Caillois in two articles published in 3lino"taure, "La Mante religieuse" and "Mimétisme et Psychasthénie légendaire." 19. Dali refers to the secondary delirious phenomenon no. 2 concerning the rocks corresponding to the figures of L Angéhzs, and, in particular, to the formless block evoking the silhouette of the man which is "the one deformed most by the mechanical action of time . . ." (see earlier). The analysis of this phenomenon is not included here. 20. In "The Conquest of the Irrational" (Section Seven), Dali argues that, following the Paranoiac-Critical method, "paintings apparently as different as La Gioconda, Millet's L'Angélus, and Watteau's Embarkation for Cy-thera would represent exactly the same subject." Dali does not specify that it is that these works have in common, nor does he give proof for his contention here that Watteau's painting (1717) and L'Angélus exhibit several striking connections. Undoubtedly, Dali responds to the ambiguity of Cythera and to the fascination exerted by it on many writers and artists. The only connection offered here is based on the perception that the two paintings represent issues of "arrested" sequential temporal representations. 21. There is a reference in the original publication at this point to an old postcard in cartoon form shown on the facing page on which there is a sequence of four images depicting the story of a man who is sunbathing naked; surprised by two buxom maidens, he covers his shame with his hat; his finger stung by a bee, he raises his hands to his mouth, letting go of the hat, and, as the inscription underneath reads, "the hat doesn't fall down...... 22. A "paroxystic effort" of this kind is amply illustrated in the piano-pulling scene in "in chien andalou, with the man, pulling two grand pianos, desperately straining toward the woman (Section Four). 23. Millet's painting Maternal Precaution is reproduced in 3lythe tragique, p. 82. A reproduction of
this painting is included in the 1933 essay "General Considerations Concerning the Mechanism of the Paranoiac Phenomenon" (Figure 8). The illustrations to this essay on this page layout
426 "NOTES include also Millet's The fl innover and The Hair Trussers, referred to in the next notes. 24. Millet's The fl innover (Nliti-the tragique, p. 85). 25. Millet's The Hair Trussers (dlyhe tragique, p. 83). 26. Illustration of a French postcard showing two lovers kissing over a wheelbarrow (l17t-the tragique, p. 86). 27. A postcard showing Cheval with his wheelbarrow is reproduced in AIlýthe tragique, p. 86. See the earlier reference to the Postman Cheval and his Ideal Palace (n. 17). 28. The fourth and fifth secondary delirious phenomena and their analysis are not included in the present selection. The first her "vitaly" touching him. Free from any methods of affective representation, she is being envisioned as existing in a sterile (in the positive sense) mathematical time and space, beyond subjective time, on which all "sentimental representations" depend, as well as beyond feeling, since "feelings imply the absence of love." Her "pure and unique representation" proves to be even stronger than an "indecent scene" that holds a great fascination for him - the scene of William Tell climbing a tree. Dali makes use of dream symbolism, clearly derived from Freud's Interpretation of Dreams, which associates the act of climbing with sexual intercourse. The very detailed description of the climbing, with all its hardships, might also reflect the sadistic view of sexual intercourse that little children often hold, as well as possible reference to the stork fable.' Thus, Dalí assumes in his fantasy a state of willed regression to early childhood, with its sexual researches and theories; in particular, those concerning parental intercourse and the begetting of children. Indeed, he recreates the scene of his own begetting. Various paintings painted around the time he worked on the poem seem to offer pictorial parallels to it. Images found in this description, such as the tree and the nest, might refer back to Dalí's painting 11illiaian Tell (1930). Another painting is The Old Age of William Tell (1931), in which William Tell is seen tended by two women (possibly representing the mother and the aunt who, after the mother's death, replaced her in the Dali household), with some secret but obviously quite obscene sexual
NOTES 427 206-8. For Dali's reference to Leonardo's method, see "Dali, Dali!" (Section Nine). 36. There is a similar evocation of this nursemaid figure in "The New Colors of Spectral Sex-Appeal" (Section Six). This description refers specifically to the painting The Specter and the Phantom (1934). 37. The different fields of science defined after Newton. 38. These are terms of derision, applied by Dali in "The Conquest of the Irrational" (Section Seven) to the artists engaged in abstraction, where they are considered to be "retarded Kantians," probably because they seem to adopt, in his eyes, the Kantian account of space as something subjective and ideal, perceived only in terms of its primary axioms as expounded by geometry. The Neo-Thotnists are the nineteenth- and twentieth-century followers of St. Thomas Aquinas, whom Dalí places in a comparable theoretical position because their mystical aesthetics are conceived in terms of abstract metaphysical analogies. Dalí seems to object to Gestalt psychology's emphasis on considering the world as experienced, and not, as one might expect, "I'un de l'autre") and that he conceived of time and space as two things of different origins altogether. 42. This is yet another way in which Dali brings home the doubled perspective of his story, as a tale of physical love and an ideological narrative. this time by making use of the fact that "Physique" means both "physique," in the sense of physical appearance, and the discipline of "physics. 43. Dali plays on fil-thread and fille-daughter. 44. La Dame aux Camélias, or Camille, is the title of the most famous play of Alexandre Dumas fils, the story of a prostitute who gives up the man she loves so as not to ruin his career, which also served as the source for Verdi's opera La Traviata. 45. Epicurus (341 B.C. - 270 B.c.) built his atomic theory on the principle that bodies and only bodies can act and be acted upon, and that bodies can affect each other only by contact. Hence, his relevance, in terms of Dah's analogy of sex and aesthetics, to Plato's "brothel of aesthetics" with its "impure contacts of this live flesh of his aesthetics," and the equation of Plato with the Lady of the Camelias. 46. Plato and the pre-Socratic philosophers included in the word translated by "meteors" all that is connected with astronomical, atmospheric, or meteorological phenomena, and this is also the first of the dictionary definitions of the word. It seems, however, that Dali used the word here mostly in reference to a streak of light appearing in the night sky. 
HONOR TO THE OBJECT? " 307 with the impure contacts of this live flesh of his aesthetics, which was no other than that of the imminent "atomism," as Epicurus would understand it later on," made a large intellectual profit from his bawdy trade; we also see, on the other hand, that he wanted to redeem himself, to be forgiven for his aphrodisiacal speculations by letting us have an example of great love, so great that it becomes diluted, intangible, evanescent. So this philosopher, after having trampled on the antigeometric bodies of sculpture, after having written on the door of the brothel of art the wellknown "No entry to he who is not a geometrician" (so that he himself would be better able to profit from the antigeometry of soft structures that gave him pleasure), wished, by reaction, to plunge his head into the clouds of an abstract, spiritual and languid love, so as to undo with his head what he had really done with his hands, with his sex, filtering everything through this vague and intellectual feeling of elevation, going as far as to confuse the path of meteors4b with the features of his own spirit. So that these meteors and the most blazing stars were for him precisely what the camellias were for the said lady. As Plato did his stars, so this lady adored her flowers, seeing in them the embodiment, or, if you wish, the flowering, of her own mind. The spirit, in the two cases, is contaminated by the same deliquescent and languishing germs, for I am certain that all my readers will be forced to agree with me this time when I state that Plato's "Dialogues" resonate with this symptomatic cough, which is characteristic of the voluptuous and always elegant sickness 4' and are adorned with this vast ennui, which is slow, ceremonious, and mortal, which must have been 428 + NOTES 47. A reference to the tuberculosis the Lady of the Camelias suffers and dies from, applied by Dali to Plato's "Dialogues." 48. See the reference to Feuerbach in "The Object as Revealed in Surrealist Experiment" (Section Seven, n. 35). 49. The notion of interweaving or interlacing is perceived in relation to the interlacing of limbs and wings in well-known depictions of the Leda and the Swan theme, such as those of Poussin, Leonardo, or Tintoretto. Dalí's own Leda Atoinica (1949) presents a scene in which there is no real contact and Lautréamont may also have provoked the echoing of Alaldoror in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations of Saint Anthony (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative rantsings were greatly admired by the young Dah. She came to believe that the
NOTES + 429 that "out-of-placeness," although not very elegant, might better convey the full sense of the word. SECTION NINE: CLASSICAL AMBITION: REFORMULATED THEORY FOR A NEW READERSHIP

1. The poem was published concurrently in French by the Editions Surréalistes and in an English translation by Francis Scarpe by the Julien Levy Gallery, New York.

2. In the painting, one of Dali's Morphological Echoes, the figure of Narcissus, combined with its reflection in the water, is echoed by the twin form of a hand holding an egg-shaped bulb signifying the reborn Narcissus. The paranoiac rationale offered in the opening paragraphs describes the metamorphosis as taking place at the "precise moment" in which the image of Narcissus in the painting disappears when stared at with a certain "distant fixedness," and is transformed into the image of a hand that rises out of his own reflection. "At the tips of its fingers, the hand is holding an egg, the seed, the bulb from which will be born the new Narcissus - the flower." The text itself complements this transformation only with respect to the information supplied by Dali that a "bulb in the head" in Catalan "corresponds exactly to the psychoanalytical notion of `complex.'" 3. The excremental dimension of this image of fragmented stones and "ininerals," carried by the crushing cataracts of the thaw, is hinted at in "The Spectral Surrealism of the Eternal Pre-Raphaelite Feminine" (Section Eight), where Dali evoked "scatological sublimation" in terms of "cascades of gems." 4. For a more detailed consideration of all these levels of meaning in the poem, see Art and Writing, chapter 16. 5. To follow through the Freudian implications, this union is analogous to the identification with the "mother," who, in the development of the ego of the infant, becomes introjected as an ideal ego, with Gala replacing, as obliquely expressed in "Love and Memory," Dah's former ideal ego arising from his original dependence on his parents. Other pertinent psychoanalytical concepts that may have been on Dali's mind at the time would be that of the "Double," as treated by Rank and by Freud, and Lacan's concept of the mirror stage. See Art and Writing pp. 234-5. 6. Another mythical dimension in "The Metamorphosis of Narcissus," to which Freud himself may have contributed, refers to the myth of the Androgyne. This myth implied for the Surrealists a correlation between the metaphysical fusion of male and female into a perfect being and its physical and spiritual counterpart in the sexual act. See Art and Writing pp. 236-41, for a consideration of this myth as one of the conceptions underlying "Metamorphosis of Narcissus," and for a confirmation of this hypothesis in Dali's art in the plastic representation of Dali and Gala as a double being. 7. The Secret Lilé of Salvador Dali, pp. 393-8. 8. The reference is to the reproduction appearing in both the French and English versions of this publication. 9. [Dali's note] August date - day in August, considered as a substance. 10. [Dali's note] Federico Garcia Lorca. 11. Breton presents a similar version of this affair in his Entretiens (p. 166).
430 f NOTES 12. On his visit to Russia in the fall of 1930, Aragon was introduced to Russian literary circles and got an invitation to attend the Second International Congress of Revolutionary Writers being held in Kharkov. While defending Surrealism at the Congress against all kinds of charges, he also signed a statement, probably written by him and by Georges Sadoul, in which he repudiated Surrealism. He also wrote the revolutionary poem Front rouge (it is this poem that Dali cites in what follows), and was, as a result, prosecuted for provocation to murder. The Surrealists came to his defense, circulating a petition called L’AfFaire Aragon, and Breton later wrote a pamphlet defending their position entitled Alisire de la poésie: "L’Affaire Aragon " décant !’opinion publique. This affair became entangled with another one involving Dali and the demand made by the French Communist Party to repudiate him for writing a pornographic text entitled "Réverie" ("Daydream," Section Five), and this became another issue contributing to the filial rupture between Aragon and the Surrealists. For the Affaire Aragon, see Helena Lewis. The Politics of Surrealism, pp. 97-118; Nadeau, The History of Surrealism, pp. 175-82. 13. [Dali's footnote] On Feb. 6, 1934, fascists rioted in Paris in an effort to seize control of the government under the cloak of indignation over the Stavisky scandal. 14. This is an inserted note by the editors in the original publication of this essay. A few years before., in "The New Colors of Spectral Sex-Appeal" (Section Six), Dali referred to Garbo as an example of a "phantom." and it is perhaps in this role, "her face dramatically hidden by a robe." that he intended to evoke her in the present text. 15. Art Front was a politically oriented monthly journal with leftist leanings. published between 1934 and the fall of 1937 in New York by the Artists Union, whose articles often expressed mistrust of Surrealism. Dali's article was included as part of a discussion on the subject of "Surrealism and Reality." 16. In 1939, Dali was invited to design two of the windows of the BonRit Teller department store. His conception, including two old-fashioned mannequins. covered with dust and cobwebs, one stepping into a "hairy" bathtub lined with astrakhan, was revised without consulting him. The enraged Dali upset the bathtub filled with water. which then slipped and crashed into the plate glass. shattering it into thousands of pieces. Dali was booked oil charges of disorderly conduct but finally only had to pay for the broken window. See Secret Life. pp. 361-76. 17. Unable to carry out his original conception, lie wrote the present text in order to rid himself "of the moral responsibility for such an adulterated work ..." See Dali's account of the "Dream of Venus" affair in Secret Life, pp. 376-7. See photographs of Dali working on the "Dream of Venus" project in lie publique. pp. 76-83. 18. A telephone that might have been "cold" - and "aphrodissiac," although not quite green, is Dali's 1936 object Lobster-Telephone (Tate Gallery). 19. A somewhat mocking evocation of a famous line from Lorca's "Romance SonAmbulo" in his Romancero Gitano. 20. A year before the publication of the present text, at the 1938 Exposition Internationale du Surréalisme, Dali exhibited his famous Raint- Taxi,
NOTES + 431 sisting of two mannequins sitting in a discarded vehicle. The one in the driver's seat has a shark's head; the occupant of the back seat is a blonde, seated among lettuce heads with live Burgundy snails crawling all over her; both are drenched with rain due to an intricate system of tubing installed inside the taxi. 21. The text was published independently following the "Dream of Venus" affair. See earlier, n. 17. 22. This first extended reference to Leonardo in Dalí's writing follows, and indeed might have been prompted by similar references to Leonardo's method in the writing of André Breton and Max Ernst. Breton's text, entitled "Le Château Étoihé," appeared first in Minotaure 8 (1936) and was included later in his book L Amour fou (1937). Ernst's text, "Au delà de la Peinture," includes long quotations, both from Breton's essay and the pertinent passage in Leonardo's "Treatise on Painting." This autobiographical essay appeared in a special Max Ernst issue of Calaiers d Art 6-7, 1937 (see also Max Ernst, Be vond Painting, pp. 4-6, 11). 23. The painting in question is the Louvre's Saint Anne, the Virgin and the Child and not the Virgins of the Rocks as Dalí assumes mistakenly. Dali is also mistaken in ascribing to Freud the original "discovery" of the vulture in the painting when all honor is due, as Freud makes amply clear in his Leonardo study, to a disciple of his by the name of Oscar Pfister. 24. The description offered by Dali in this passage seems to fit Arcimboldo far more than Bracelli. However, Dali's claim of a kinship of his "paranoiac" painting with Arcimboldo's inventions does not seem to have much going for it in 1939. Arcimboldo's paintings exhibit composite figures or heads comprising fully defined objects, whereas Dali's works utilize a variety of optical phenomena, the most prominent of which is the well-known figure-ground reversal (Art and li'riting, p. 201). It is only later that he introduced into his work Arcimboldo-like heads-landscapes (e.g., Portrait de Aladame Isabel Styler-Tas, 1945). The reference to Bracelli, rather than pointing to a double-image antecedent, may have more to do with the technique of spiraling scroll-like highlights or dresses flowing in spiraling folds. This technique characterizes paintings done around the time of the essay, whose circular brushstrokes suggest the "scrolls" with which Bracelli composed his figures, such as Palladio's Corridor of Dramatic Surprises (1938) and Debris of all Automobile Ciring Birth to a Blind Horse Biting a Telephone (1938). 25. The central figures of Neo-romanticism were Christian Bérard (1902-49), the brothers Eugène and Léonid Berman (born around the turn of the century), and Pavel Tchelitchew (1898-1957). One of the most striking "double images" coming out of this movement, Tchelitchew's Hide-and-Seek, was painted in 1940-2, after Dali wrote the present text. 26. The exhibition catalog, in which the present text appears, is illustrated with a reproduction of The Endless Enigma, next to drawings delineating the six different images involved. 27. While referring to Palladio (1508-80) as the "world's greatest architect," Dalí at the time did not offer in his work anything comparable to the elegant serenity of Palladio's buildings. It is quite probable that this forms an oblique reference to the paintings on the theme of "Palladio's Corridor," painted by him in 1937-8, in
which there are rows of figures forming a dramatic
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spective that evokes the foreshortened corridors opening from the proscenium at the Teatro Olimpico at Vicenza, designed by Palladio and completed by Scamozzi. 28. See Section Five, n. 7. 29. [Dali footnote] Since Velasquez, world painting gravitates about Spain. 30. This is an invocation of a 1927 painting of his bearing this title. See the reference to this painting in the commentary on the texts included in Section One. 31. The Escorial is Philip II's castle, started by Juan de Toledo in 1562 and completed by Juan de Herrera. is, in its austerity, the severest form of Italian sixteenth-century classicism. Donato Bramante (1444-1514) was the first of the great Renaissance architects. Raphael represents High Renaissance classicism at its greatest in painting and architecture. The three names represent for Dali the greatest models to be followed in his decision "to become classic": however. Dali's painting at the time, as evinced by a painting such as Family of Alarssrpial Centaurs (19-10-1), which illustrates the catalogue in which the present text is included, does not quite represent a classical achievement. Rather. Dali seems to press the exaggerated Baroque forms of the preceding years - as illustrated, for instance, by the "Palladio s Corridor" works (see earlier) - into a restrictive compositional framework based on a very strict pattern of triangles and parallels. In other words, he compels his materials to "become classic." 32. Dali greatly admired Da dirrina proportione, the work of the Renaissance monk Luca Paccioli, whose conception of harmony and proportion is fully exemplified in Dah's studies for his painting Leda Atontica (1947-9). See reference to Paccioli in Fiiftl- Secrets of Magic Craftsmanship and in .III-stical Manifesto (Section Ten)." 33. The subtitle of this article says: "As the V"ar for Survival demands some new. more genes al type of camouflage, why not employ psychological control of vision i." 34. In "Documentar- - Paris - 1929" (Section Three), Dali noted the interest shown by himself and his friends in "primitive riddles from different countries." As I mention there (n. 89), the Surrealists. too. showed great interest in riddles or "devinettes" of all kinds, and a few years later Georges Huguet wrote an illustrated essay entitled "Devinettes," for Ilinotaure 11 (1938): 3.1-5. 35. An essay that was well known to Dalí at the time. Roger Cailliois's "ltIimétisme et psychasthénie légendaire" ("Mimicry and Legendary Psychasthenia.- Minotaràlt;re 7. 1935). argues that mimicry achieves morphologically in certain animal species a "depersonalization by assimilation to space.' In raising the issue of mimicry, Dali may have had Cailliois in mind. although the implications of the latter's essay transcend Dah's somewhat simplistic notion of mimicry in the present text. 36. The distinction Dali makes between his famous Slare Market with the Disappearing Bust of l óltaire (1940) and some of the examples illustrating the present text is not fully convincing. In all of these works, one image is dominant whereas the other remains hidden. until ones attention is called to it. In the examples offered here, the hidden image is merely better "camouflaged," as is the case in puzzle pictures. This might be in line with the basic
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433 thrust of the essay, but it also vindicates Breton's condemnation of such images as mere "entertainments."  

SECTION TEN: LATER WRITINGS ON ART: NUCLEAR MYSTICISM 1. One of the most compelling associations of this kind was evoked by Dalí in a lecture delivered at the Sorbonne in December of 1955, an account of which is given in Dia,,y of a Genius (pp. 127-34). He began by relating his childhood obsession for Vermeer's painting The Lacemaker in a delirium associated with rhinoceros horns, and then revealed a discovery of his that in the "junctions of the spirals that form the sunflower there is obviously the perfect curve of the rhinoceros horn," and that these spirals are close to being truly logarithmic spirals. His involved argument concluded with the assertion that The Lacemaker is "morphologically a rhinoceros horn." and that such forms are found also in Raphael's paintings. The lecture was certainly richer an[] more complex, and far more entertainingly presented, than the summary given here. This is, indeed, where Dali's strength lay: His rhetorical skill in applying great conviction where fact and common sense do not suffice. 2. The New I brk Herald Tribune, February 19, 1950, as quoted by Secrest (pp. 192-3). 3. Similar textures, which also bring to mind illustrations in contemporary science or popular-science journals of the tracks made by nuclear particles on exposed photographic plates, are found in a few other works, notably l elcizquez Painting the lrtfanta Rlargarita with the Lights and Shadows of His Own Glom-, 1958 (see what follows, on. 34, 53). 4. See what follows, n. 62. 5. Manolo (Manuel Martinez Hugué), 1876-1945. 6. William-Adolphe Bouguereau (1825-1905), a French painter who epitomized the nineteenth-century academic painting, aiming to apply in his painting the ideal forms of High Renaissance art. 7. This view of patina seems to be diametrically opposed to that expressed earlier in 1928 in "For the Sitges 'Meeting' " (Section Two). 8. The Eclogues is the name by which Virgil's Pastoral Poems are usually called. The Garden of the Hesperides, or the Garden of the West, appears in Eclogue VI (The Song of Silenus). 9. The reference to Gala as one who "advances" reflects a new phase of the "Gala Myth," in which Gala is the one who cures Dali of his madness. It was introduced in The Secret Life of Salvador Dali, with the identification of Gala with the image of Gradiva, the central "character" in a book by Wilhelm Jensen entitled Gradiva: A Pompeian Fantasy, whose name, Gradiva - she who steps along or advances - is based on "Mars Gradivus," the epithet of the god of war striding into battle. The Gradiva theme became prevalent in Surrealist circles in the early 1930s, following the publication in 1931 of a French translation of Freud's Delusions and Dreams in Jensen's Gradiva (1907). Freud analyzed in it a process of a cure performed by a girl identified with Gradiva, who first conforms to the young archeologist's delusions about her and then slowly leads him to a rediscovery of his repressed feelings for
reference to Paccioli and his Da divina proporcione (both names somewhat misspelled here) in "The Last Scandal of Salvador Dali" (Section Nine, n. 32). 12. In 1948, when Dali published the present text, several studies for Dali's painting Leda Atomica (1949) were done in which this method for attaining the golden section is fully illustrated. In these studies, Leda is bounded by the triangle referred to in this passage, with one leg touching one of its bases, and the horizon stretching behind her lying on the line whose intersection with the sides of the triangle defines the golden section. Leda Atomica 15. A fifteenth-century Spanish theologian, whose book, Theologia A'aturalis sire Liber Creaturarunz (Natural Theology as the Book of Creatures), teaches that unaided human reason could comprehend the universe and establish the existence and nature of God. 16. See Section Six, n.
NOTES " 435 he also cited Bramante (earlier), Raphael, and El Escorial as the greatest exemplars of the pursuit of form. Here lie singles out for praise Bramante's Tempietto de San Pietro in Montorio, Rome (commissioned 1502 and built c. 1510), the first great monument of the High Renaissance, and El Escorial (see Section Nine, n. 31), both known for their austere character and lack of surface decoration. 20. Georges Mathieu (b. 1921), a French artist known for his spontaneous and gestural brushwork and a calligraphy consisting of sweeping patterns of lines. A friend of Dalí's, Mathieu was one of the few abstract painters whom Dalí admired. 21. Miguel de Unamuno (1864–1936), Spanish writer of Basque origin whose writings (especially The Tragic Sense of Life) at the Age of Six, Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the If áter, 4351124; M1-self at the Age of Ten ff hen I fl as the Grasshopper Child, 177, 4171165; Necrophilic Fountain flowing from a Grand Piano, 4051118, 4281155; Nostalgia of the Cannibal, –3031129, 4241114; The Old Age of ff illiana Tell, 149, 3991136, 4011110, 4061125; Palladio's Corridor of Dramatic Surprises, 4311124; Partial Hallucination. Six Apparitions of Lenin on a Grand Piano, 4241114; The Persistence of If yemory, 404112, 4141129; Pharmacist Lifting with Extreme Precaution the Lid of a Grand Piano, 4091161; Pharmacist of Ampurdan in Search of Absolutely Nothing, 4091161; Phenomenon of Ecstasy (photocollage), 202 (Fig. 5), 3931160, 4081152; Planche d'associations dénrentielles or Feux d'artifice, 4141131, Portrait de Madame Isabel Styler-Tas, 431n2.á; Portrait of Cala with Two Lamb Chops Balanced on Her Shoulder, 4081143; Portrait of Paul Eluard, 4061121, 4061127, 4241114; Premature Ossification of a Railway Station, 4091154; Rainy Taxi, 4á0n20; Raphaelian Head Exploding, 347, 4á5n22; Retrospective Bust of a Ubman, 40án29, 4241114; Rhinocerontic Disintegration of Phidias's Illissos, 435n22; The Rotting Donkey (The Stinking Ass), á92n50; Le Sacrè-Coeur, 411117; Saint Surrounded by Three Pilllesons, 347, 4á8n53; ShoeCollage, 3871144; Sistine Madonna, 4á6n35; Slave Market ff ith the Disappearing Bust of f61taire, 342, 41206, 4á2n36; Spaghetti Style, 4381159; The Specter and the Phantom, 4021112, 404118, 4091156, 4271136; Specter of Sex-Appeal, 179; Spectre do soir, 4241114; Still-Life (Invitation to Sleep), 38; Still-Life 4v Mauve Moonlight, 38; Surrealist Object Functioning Symbolically, 234, 235 (fig. 7), 4021120, 4021120; Temptations of St. Anthony. 4351123: Tower of Pleasure, 4381160; Tuna Fishing, 4371152, 4381153; Unsatisfied Desires, 3931153; f élázquez Painting the Infanta Margarita with the lights and Shadows of His Own Glim-; 433113, 4361134, 4361135, 4381153; Venus de Milo with Drawers, 4081150; f'isage paranoiáque, 288–9, 4241116; If édding of Buster Keaton, 381130; if illiam Tell, 149, 4021118, 4051118, 4061125; If illiann Tell, Gradiva and the Average Bureaucrat, 4031129, 4091154, 4241114; II bonded Bird, 3931153 writing, abstract quality of imagery, 18; adopting "speaking voice," 8, 10; antiart rhetoric, 38, 43; as political tool, 38; as tool for affiliating himself with a group, 2; autobiographies, 4, 5; botched up texts, 11; Les Chants de Maldoror
NOTES + 437 38. A 1926 work by Miró, now at the Philadelphia Museum of Art. 39. Translator's note inserted within brackets in the text itself: Dah's pun on "L'État c'est moi" is also a play on the triple sense of "6chec," which in French and throughout this article means "chess," "check," and "failure." 40. Translator's note inserted within brackets in the text itself: that is, "a continual and dramatic game of failures." 41. Reference to Duchamp's Rectified Readymade (1919) bearing these letters (a reproduction of the Alona Lisa to which were added a mustache and goatee). Read phonetically as "elle a chaud au cul," the inscription means "she has a hot ass." 42. In evoking L.H.O.O.Q. as a "scatological shortcut," Dali may be responding to a possible linking by Duchamp of the anus and vagina, implied by the "cul" with its homophone "queue" (tail, as a reference to the phallus). For a detailed consideration of this linking, see Jack J. Spector, "Duchamp's Androgynous Leonardo: 'Queue' and 'cul' in L.H.O.O.Q." 43. Dali places in the one bag of divisionism or fragmentation what he considers to be the last innovations of modern art: Gaudi's use of diverse materials in his structures, Boccioni's and other Futurist painters' dynamic division of space, and Picasso's Analytic Cubism, with Duchamp as the artist who sounds the death knell of modernism. 44. See previous note. TapWs concept of art autre implied that the new tendencies in art at the time (early 1950s) involved not an antiart but truly another art. Mathieu and de Kooning were among those who took part in the first art autre exhibition in 1952. Manolo Millares (b. 1926) was a founder of the El Paso group in Madrid, a counterpart of the Parisian art autre. 45. In 1938. Duchamp had begun preparing the first edition of twenty copies of his Boîte-en-valise (Box in a Suitcase), a box containing sixty-eight reproductions of his works. He continued working on it until the Occupation, and then smuggled its elements separately to the United States, where he completed the first edition in 1941-2. 46. The article carries as a subheading the following inscription: "The mysterious attraction of Leonardo's masterpiece for aggressions of all kinds is explained for the first time - with an assist from Sigmund Freud." 47. See "The King and the Queen Traversed by Swift Nudes" (earlier). 48. In the early 1930s, it is the Portuguese who serve as Dali's catchall name for everything simpleminded or primitive. 49. In reference to the meaning of the phonetic rendering of the inscription L.H.O.O.Q. (see earlier, "The King and the Queen . . ."). 50. A Reference to maps often depicted in these paintings. Dali may have referred specifically to Vermeer's Interior with a Lady-Reading a Letter (mid1660s). 51. The two are rather, Chinese-American physicists who suggested that parity conservation, the law that states that if a particle exists, its mirror image can also exist, is violated in the case of left-handed neutrinos. 52. The name pompiers (literally, firemen) has been given to a group of conservative nineteenth-century artists, such as Ernest Meissonier, William Bouguereau, and Edouard Detaille, whose work is often characterized by its attention to detail and painstaking reconstructions of historical scenes. Dali devoted to them the article "Hommage à Meissonier," included in his
438 + NOTESlogue for the exhibition of his painting Tuna Fishing (1967). He saw, the culmination of this trend in the "sublime période 1900," and noted in particular their infrastructure of minutiae that he associated with the charged and dynamic "corpuscles" inhabiting the canvases of the tachiste painters (see what follows) as well as his own works at the time. 53. De Kooning, who took part in the first art autre exhibition (see earlier, n. 44), was one of the American artists most admired by Dali, perhaps because he saw in his "gestural" painting something akin to the tachisine and "action painting" characterizing his evocation of quantum particles, in paintings such as Saint Surrounded by Three Pi-Mesons (1956), and Dali Painting the Infanta Margarita (1958), or, later and closer to the time he wrote the present article, in Tuna Fishing - (c 1966-7). 54. Dalí related how he had shown de Kooning enlargements of details from a painting by Vehisquez, to which de Kooning responded: "That's Action Painting raised to the sublime" (In Quest of Dali, p. 60). 55. Reference to the series of paintings, begun by de Kooning in the early 1950s, that explore the woman theme. 56. Malcolm Morley is considered the first artist to work in the Super Realist style. He started as an abstract Minimalist painter, and moved on to a meticulous large-scale copying of postcards, mostly those involving photographic reproductions of ships, which carried on the premises underlying Minimalism. 57. Contrary to his laudatory references to Le Corbusier in his Catalan texts, Dalí later saw Le Corbusier and modern architecture in general, in terms of "architecture of self punishment." 58. Dali expressed his unqualified and enthusiastic acclaim for Art Nouveau architecture, especially as represented by Guimard and Gaudí, in many texts written in the 1930s most prominently, in Ornamental Art. Above All. . . and "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six). 59. One of the illustrations accompanying this text, entitled Spaghetti Stt-le, is a cardboard cover of a box of spaghetti, which Dali transformed by adding to it human figurei in a style reminiscent of Art Nouveau illustration. 60. Claude-Nicolas Ledoux and Etienne-Louis Boullée, the leading neoclassical architects in eighteenth-century France, were known for their breathtaking pioneering architecture. Dali provides two ground-plan illustrations of the central court of Ledoux's Maison de Plaisir in the form of phallus and testicles, as well as his own 1930 pastel, Anthropomorphic Tower, in which there is a similar image of male genitalia. The central image in this work, a woman with closed eyes, is one found in other 1929-30 works - drawn. as attested by Dalí, from an Art Nouveau chromolithograph of a woman scenting a lily - where it more obviously connotes the act of fellatio (The Great Masturbator, 1929; Tower of Pleasure [Vertigo]. 1930). In the present work, the upper part of the figure next to the woman dissolves into the stringy texture of sinuous curves, found in many works of that time, that bears directly upon Art Nouveau ornamentation. See Art and Writing, pp. 141-'?. 61. Richard Bucktndnster Fuller (1895-1983) is best known for his geodesic domes, hemispherical space-frame constructions, developed after the Second
NOTES " 439 World War. Emilio Perez Piñero is the architect who planned the geodesic dome above the hall of the Teatro Museo Dali in Figueres. 62. Dali draws a visual analogy between the textures formed by the cast iron meshes of Guimard's structures, Buckminster Fuller's space-frames, and the linear texture of printed circuits in electronics. Guimard's ornamentation is also equated in the next paragraphs with the patterns of jumbled lines spread over a circle, which, placed around a cylindrical reflecting mirror, coalesce on its surface into a coherent image. This is the cylindrical anamorphosis, a form of entertainment that became popular in Europe in the eighteenth century, for which Dali often expressed great enthusiasm. An image frequently utilized in such anamorphoses was the skull; hence, Dali's evocation in the last paragraph in relation to the form of Guimard's Métro station entrance. For Dali's oblique reference to anamorphoses in his skull elongations, see Art and ff'riting, pp. 150-2. See his reference to the Conical Anamorphoses in "The Latest Modes of Intellectual Stimulation for the Summer of 1934" (Section Seven, n. 80). 63. Dali refers to the double helix and its discoverers in the 1963 work Galacidalacidesoxyribonucleicacid (Homage to Crick and ff’ätson). 64. See the reference to Ledoux in "The Cylindrical Monarchy of Guimard" (earlier). 65. Auguste Comte (1798-1857), French positivist philosopher. His "saint" is Clotilde de Vaux, with whom he fell in love in 1844, and this love may have been the impetus for his new positivist religion - the universal religion of humanity based on his positivist science. This religion, although nontheistic, had its holidays and calendar of saints (see Encyclopedia of Philosophy, 2: 173-7). 66. Reference to the combinatory art, or "Ars Combinatoria" - the principles of knowing and being, that are combined in circular figures - constituting the vision of reality of the philosopher Ramón Llull (c. 1232-1316). 67. See "Mystical Manifesto" (earlier, n. 15). 68. Francesco Pujols (1862-1962), Catalan philosopher. Axiology (Webster): "the theory or study of values, primarily of intrinsic values (as those in ethics, aesthetics and religion)...... 69. For Dali's direct and oblique references to Roussel in his writings, see Section Seven, n. 102. Dali seems to be evoking here the fantastic nature of inventions and discoveries in Roussel's works, especially in his novel Locus Solus (1914), that are quite at the opposite pole from Jules Verne's attempt at scientific veracity. 70. One of Ledoux's best-known projects is that of a cemetery characterized by a large spherical structure. 71. A tract published in Paris and distributed to the students of the Sorbonne during the students' uprising in May 1968.
Dali, Salvador, themes, morphological aesthetics of the soft and hard; specter, 178-9, 204-6, 274, 400n49, 409n56; spectral sex appeal (spectral woman), 179, 2067; "thinking machine," 409n52; Venus in Furs, 200, see also Sacher-Masoch, Leopold von, lénus in Furs theory of, vis-à-vis Surrealist theory, 3, Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View (this section). He also makes use of postcards in his Paranoiac-Critical interpretation in The Tragic Myth of Millet's L AngOus (1963). It should be noted that, in 1933, Eluard published his collection of mostly erotic postcards in Minotaure 3-4 (December 1933) under the title "Les plus belles cartes postales." 11. See "The Rotting Donkey" for a somewhat more developed treatment of these ideas. 12. Several of these Surrealist notions had been proclaimed by Dalí a year earlier in "Review of Antiartistic Tendencies," Section Three. 13. Uccello and Heraclitus are, among the names mentioned in this list, the two that do not occupy prominent positions in the Surrealist pantheon. Uccello, however, is mentioned in Breton's First Manifesto, in a footnote listing a number of artists who, in addition to a number of writers, can in certain respects be qualified as Surrealists (Manifestoes, p. 27). Heraclitus seems to be Dalí's own addition (see the opening paragraph of "Saint Sebastian," Section One). 14. The Closerie de Lilas was the site of one of the greatest scandals in the history of Surrealism, the disruption of the banquet held in 1925 in honor of the poet Saint-Pol-Roux (for political reasons that had little to do with the poet himself). See Nadeau, pp. 112-14; Polizzotti, pp. 235-40. Bar Maldoror was the scene of a violent riot launched by the Surrealists headed by Breton.
HONOR TO THE OBJECT? " 307 with the impure contacts of this live flesh of his aesthetics, which was no other than that of the imminent "atomism," as Epicurus would understand it later on," made a large intellectual profit from his bawdy trade; we also see, on the other hand, that he wanted to redeem himself, to be forgiven for his aphrodisiacal speculations by letting us have an example of great love, so great that it becomes diluted, intangible, evanescent. So this philosopher, after having trampled on the antigeometric bodies of sculpture, after having written on the door of the brothel of art the wellknown "No entry to he who is not a geometrician" (so that he himself would be better able to profit from the antigeometry of soft structures that gave him pleasure), wished, by reaction, to plunge his head into the clouds of an abstract, spiritual and languid love, so as to undo with his head what he had really done with his hands, with his sex, filtering everything through this vague and intellectual feeling of elevation, going as far as to confuse the path of meteors with the features of his own spirit. So that these meteors and the most blazing stars were for him precisely what the camellias were for the said lady. As Plato did his stars, so this lady adored her flowers, seeing in them the embodiment, or, if you wish, the flowering, of her own mind. The spirit, in the two cases, is contaminated by the same deliquescent and languishing germs, for I am certain that all my readers will be forced to agree with me this time when I state that Plato's "Dialogues" resonate with this symptomatic cough, which is characteristic of the voluptuous and always elegant sickness and are adorned with this vast ennui, which is slow, ceremonious, and mortal, which must have been a reference to the tuberculosis the Lady of the Camellias suffers and dies from, applied by Dalí to Plato's "Dialogues." See the reference to Feuerbach in "The Object as Revealed in Surrealist Experiment" (Section Seven, n. 35). 49. The notion of interweaving or interlacing is perceived in relation to the interlacing of limbs and wings in well-known depictions of the Leda and the Swan theme, such as those of Poussin, Leonardo, or Tintoretto. Dalí's own Leda Atoinica (1949) presents a scene in which there is no real contact between Leda and the swan, this in line with the geometrical idealism and the sublimation of the sexual act underlying his later aesthetics. 50. Dalí alludes to the fact that the symbol in question has four "elbowed" sides making an octagonal figure. 51. Dalí's interest in the formal manifestations of hysteria, and in the body language of hysterics (see "The Phenomenon of Ecstasy," Section Six), may have been fed by Otto Rank's description, in The Trauma of Birth, of one of the physical symptoms of the "great hysterical attack" - the arc de cercle position, in which the body is made rigid so that only the back of the head and the feet touch the ground (see Art and [[citing, p. 159]. This "arch" is fully manifest in Dah's pen and ink drawing L Arc ht stérique (1937), and most notably in Soft construction with Boiled Beans, Premonition of Civil If ár (1936). 52. In the same journal issue in which the present text appears, there is a photograph of Dah's object The Aphrodisiac Jacket accompanied by a short text (Cahiers dArt 11.1-2 [1936]: 36).
object constituted a plain jacket to which were attached fifty glasses of peppermint in which flies had been dipped. Analyzing the object, Dalf stated: "This jacket can mathematically gain from the paranoiac-critical combinations and games of numbers likely to be called to mind by the anthropomorphic arrangement of the glasses. The St. Sebastian myth offers a similar case: pain which can be objectified and measured due to the number and positions of the arrows." 53. See reference to Gustave Moreau (1826-98) in "Love" (Section Six). The gemlike quality of Moreau's painted surface, with its basis in "scatological sublimation," seems to offer Dali an apt corollary to what lie refers to later on as the "carnal concretions" of the "ideal women" of Pre-Raphaelites. Meissonier, Millet, Böcklin, and other names mentioned in these litanies of cherished "aspects" - names evoked often enough earlier on in Dali's writing - all partake for him of this materialist (culinary-culinary-scato) dimension. 54. A reference to well-known Pre-Raphaelite works such as John Everett Millais' Ophelia (1851-2) and Dante Gabriel Rossetti's Beata Beatrix- (c. 1863). 55. There are several references to this motif in Dali's work, including a 1933 painting entitled Aerophilic Fountain Flowing from a Grand Piano. In a somewhat related sense, in "The Great Masturbator." Dalf evokes "fountains linked to the death principle" (Section Six). 56. [Dali's footnote] Science et esthétique - Principes de morphologie générale. Gauthier-Villars et Cie., éditeurs. 57. The word Dalí uses here, "dépaysement, often found in Surrealist texts. means more than just "displacement" since it implies also a psychological connotation of a feeling of bewilderment and disorientation. It seems to me
texts were also published in the two volumes accompanying Dali's 1979-80 retrospective exhibition in Paris, Salvador Dali, rétrospective 1920-1980 and La vie publique de Salvador Dali. Translations into German of most of his important short writings are included in Salvador Dali Unabhängigkeitserklärung der Phantasie and Erklärung der Rechte des Alenschen auf seine I errücktheit: Gesammelte Schriften (1974). 4. That is, without taking into account the poem "Love and Memory" (Section Five), which was published by the Editions Surréalistes as an independent volume, albeit a very slim one, under the title L'aniour et la ménzoire. 5. Les cocas da vied art inoderne (1956; translated as Dali on Aloidern Art: The 377
382 "NOTES and Dalí on a few texts and manifestoes, including the "Fellow-Manifesto" (Section Two). 39. The title of one of Dali's proto-Surrealist paintings of 1927. Dalf referred to it as a reversion of one of Lydia of Cadaqués's enigmatic utterings (see n. 48 in this section). 40. These beasts (besties in the Catalan original) played a role in Dali and Lorca's project for a finally I perceived that it was a Hair! (Oeuvres complètes, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alaldoror appeared in L Ainic de les Arts in November 1927, and this association in Dalí's mind between Foix and Lautréamont may also have provoked the echoing of Alaldoror in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations of St. Anthony (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative rañings were greatly admired by the young Dah. She came to believe that the
[he wanted] to see how much he could shock people if lie really tried . . ." (Salvador Dalí: The Earh-1cars, p. 95). 3. Around 1920, Dalí received a gift of a Futurist publication, published in Milan in 1914, which included reproductions of works by several Futurist artists as well as an anthology of Futurist texts (ibid., p. 6'). 4. The title is reminiscent of Le Corbusier's "Architecture III: Pure création de hesprit." L Esprit nouveau 16 (May 1922), reprinted in Le Corbusier's I ers une architecture (1923). In view of Dalf's acquaintance with the magazine (see Section Three, n. 16), it is quite conceivable that he had this title in mind while writing his own article. 5. René Crevel (1900-35), French poet who joined the Surrealists in 1927, he later became Dali's friend and wrote a study of Dalf entitled Dali oil l'antiobscurantistne (1931). 6. See the closing paragraph of "Saint Sebastian" (Section One). 7. Another form of V ermeer's name. 8. Dali greatly admired Vermeer's l ieu, of Delft (c. 1660)., which he considered to be the outcome of a truly photographic inspiration. 9. Dalf's vision here foreshadows his later preoccupation with double and multiple images, as well as the later discoveries of visual analogies between various disparate objects, as propounded, for instance. in his lecture at the Sorbonne in December 1955 (an account of this lecture is provided in the entry for December 1955 in Diary of a Genius). 10. The exhibition of Lorca's drawings took place at the Galeries Dalmau in Barcelona in June 1927, Dalí was largely instrumental in introducing Lorca to his friends in Barcelona and in securing the show for him. 11. Dali became acquainted with Metaphysical Painting, and the work of Giorgio de Chirico (1888-1978) in particular, through reproductions published by I álori Plastici (1919-21). In his early essays, Dalf associated himself with the direction defined by de Chirico, with his "objectification of a sensual metaphysics see "Saint Sebastian," Section One), although he objected to the mystical bent of other artists of this school, contrasting them with the French Cubists who attained, as he argued. a pure new spirituality by means of "sensual-geometric figuration." In the 1930s, Dali tended to view de Chirico in more mystical terms as a creator of "metaphysical materializations" of the Kantian "pure intuition" (see "Non-Euclidean Psychology of a Photograph," Section Eight). Dali's association, in 1927, of de Chirico with the Surrealists is no longer accurate in view of the widening rift between them.
NOTES + 387 33. A reference to Fritz Lang's Metropolis, to which in 1927 Buñuel devoted an article in La Gaceta Literaria, where he criticized the film for the irritating triviality of its anecdotal or human element and its stylized and theatrical acting, although, unlike Dalí, he could still respond to Lang's "striking visualizations" and "captivating symphony of movement," and even to some of the crowd scenes (see Luis Aranda, Luis Buñuel: A Critical Biograph)-, pp. 266-8). 34. José Moreno Carbonero (1860-1942), painter of the naturalist school, known for his historical scenes and his series of A GREAT EPOCH HAS BEGUN." 44. Probably in 1927 Dalí sent to Lorca a collage made of illustrations of shoes of different epochs of the past. (See a "Shoe-Collage" by Dalí, c. 1927, Fundación Federico García Lorca, Madrid, reproduced in Salvador Dalí 1904-1989, fig. 49). These were accompanied by inscriptions evaluating them under labels such as "putrefied mistake," "bad taste, semi-putrefied mistake," "good taste," etc., with one inscription stating enthusiastically, "how pretty is our own epoch!" (See Sahador Dali. 1904-1989, p. 55; Correspondance, p. 89). 45. Sonia Terk Delaunay (1886-1979), Russian-born artist who went to Paris in the first decade of the century. Her own version of Cubism and Orphism, which, no doubt, was influenced by her husband, the painter Robert Delaunay, involved orchestrations of colors with no representational purpose. 46. Similar ideas are expressed in "Art film, Antiartistic film." See earlier, n. 33. 47. Monthly arts and literature journal founded by Josep Junoy. Its 32 issues appeared in the years 1927-9. Poinpeu Fabra, Carles Riba, and Puig i Ferrater were among its contributors. It included serialized novels and art illustrations.
408 "NOTES objects" or "acts-objects," as introduced in "Cher Breton" (Section Seven). See reference to such costumes also in "Latest Modes of Intellectual Stimulation for the Summer of 1934" (Section Seven). 42. "Decorativeness" might be better English, but Dali appears to coin here a concept implying a trend, an "ism." 43. Dali brings some of his favorite motifs into his all-embracing "culinary" vision: There is an implied reference to Meissonier's painting 15'14, la Carnpagne de France (see "Cher Breton," Section Seven, and "Millet's L'Angélus," Section Eight). For the William Tell motif, see "Love and Memory" and the commentary on the texts included in Section Five. The grilled chop appears in quite a few of Dalí's work of these years (e.g., portrait of Gala with Two Lamb Chops Balanced on Her Shoulder, 1933). 44. See "The Object as Revealed in Surrealist Experiment" (Section Seven) for an elaboration of this notion as the one underlying the latest phase in the development of the Surrealist Object. 45. A traditional sculpture of a reclining nude, to which Dali added all kinds of protrusions and breadlike forms, was entitled Phisterical and Aerodynamic Nude (1934). 46. The reference is to photographs of women in a state of ecstasy in the accompanying collage were found in the archives of the Salpêtrière (Dali refers to them in "Concerning the Terrifying and Edible Beauty" when he speaks of "women revealed and known from Charcot and the Salpêtrière School"). The photographs of ears were taken from the catalogue of anatomical parts assembled in the nineteenth century by police chief Alphonse Bertillon (see L'Amour
NOTES " 413 20. Dalí expressly refers here to the film L Age d'or, in which we witness an eruption of scatological imagery in connection to motifs associated with desire, beginning with the frenzied lovemaking of the man and the woman early in the film, who are shown rolling about in the mud. See Dalí's and Buñuel's scenario of L Age d'or and the commentary on the texts included in Section Four. See also Art and Writing, pp. 115-61; Allen S. Weiss, "Between the Sign of the Scorpion and the Sign of the Cross: L Age d'or." ... the whole, and, on the other, the harmony or musical element, to which he vehemently objects, in the documentation of the tennis player's motion. And yet I consider these two cases in opposition one to the other, because one involves instinctive exactitude of thought (whose "curve" he evokes in the previous paragraph), and the other is too consciously "musical" and calculated, and thus it belongs to a "pure realm of shame." 27. Dali may not be as gratuitous as he would like (us) to believe. The whole paragraph expresses the demand that Paranoiac-Critical thought be cut off from any "psychological-sensory connections and influences", hence its "sanitary" aspect. Thus, the "sanitary goat" may be an expression of the same order as the designation of Gala as "sterilized woman." See "Love," Section Six, n. 35. 28. This rather obscure phrase might imply a plane of thought in which an abstract concept of the meter interferes with the material, physical object called meter.
NOTES  " 433 thrust of the essay, but it also vindicates Breton's condemnation of such images as mere "entertainments." SECTION TEN: LATER WRITINGS ON ART: NUCLEAR MYSTICISM 1. One of the most compelling associations of this kind was evoked by Dalí in a lecture delivered at the Sorbonne in December of 1955, an account of which is given in Diary of a Genius (pp. 127-34). He began by relating his childhood obsession for Vermeer's painting The Lacemaker in a delirium associated with rhinoceros horns, and then revealed a discovery of his that in the "junctions of the spirals that form the sunflower there is obviously the perfect curve of the rhinoceros horn," and that these spirals are close to being truly logarithmic spirals. His involved argument concluded with the assertion that The Lacemaker is "morphologically a rhinoceros horn." and that such forms are found also in Raphael's paintings. The lecture was certainly richer and more complex, and far more entertainingly presented, than the summary given here. This is, indeed, where Dalí's strength lay: His rhetorical skill in applying great conviction where fact and common sense do not suffice. 2. The New York Herald Tribune, February 19, 1950, as quoted by Secrest (pp. 192-3). 3. Similar textures, which also bring to mind illustrations in contemporary science or popular-science journals of the tracks made by nuclear particles on exposed photographic plates, are found in a few other works, notably l élcizquez Painting the Life of the Rlararita with the Lights and Shadows of His Own Glom-, 1958 (see what follows, on. 34, 53). 4. See what follows, n. 62. 5. Manolo (Manuel Martinez Hugué), 1876-1945. 6. William-Adolphe Bouguereau (1825-1905), a French painter who epitomized the nineteenth-century academic painting, aiming to apply in his painting the ideal forms of High Renaissance art. 7. This view of patina seems to be diametrically opposed to that expressed earlier in 1928 in "For the Sitges `Meeting' " (Section Two). 8. The Eclogues is the name by which Virgil's Pastoral Poems are usually called. The Garden of the Hesperides, or the Garden of the West, appears in Eclogue VI (The Song of Silenus). 9. The reference to Gala as one who "advances" reflects a new phase of the "Gala Myth," in which Gala is the one who cures Dalí of his madness. It was introduced in The Secret Life of Salvador Dalí, with the identification of Gala with the image of Gradiva, the central "character" in a book by Wilhelm Jensen entitled Gradiva: A Pompeian Fantasy, whose name, Gradiva - she who steps along or advances - is based on "Mars Gradivus," the epithet of the god of war striding into battle. The Gradiva theme became prevalent in Surrealist circles in the early 1930s, following the publication in 1931 of a French translation of Freud's Delusions and Dreams in Jensen's Gradiva (1907). Freud analyzed in it a process of a cure performed by a girl identified with Gradiva, who first conforms to the young archeologist's delusions about her and then slowly leads him to a rediscovery of his repressed feelings for
NOTES " 435 he also cited Bramante (earlier), Raphael, and El Escorial as the greatest exemplars of the pursuit of form. Here he singles out for praise Bramante's Tempietto de San Pietro in Montorio, Rome (commissioned 1502 and built c. 1510), the first great monument of the High Renaissance, and El Escorial (see Section Nine, n. 31), both known for their austere character and lack of surface decoration. 20. Georges Mathieu (b. 1921), a French artist known for his spontaneous and gestural brushwork and a calligraphy consisting of sweeping patterns of lines. A friend of Dalí's, Mathieu was one of the few abstract painters whom Dalí admired. 21. Miguel de Unamuno (1864-1936), Spanish writer of Basque origin whose writings (especially The Tragic Sense of Life) had great influence in Spanish-speaking countries. 22. Dalí's references form quite an eccentric mixture of titles, with a kind of Italianate or Latinate inflection of Dalí's own invention, of works that were done or about to be completed at the time (or, one suspects, that were never done at all). Among them, The Aladonna of Port Lligat (1950), Assunapta Corpuscularia Lapislazulina (1952), Exploding Ropheaesque Head (1951), and a few works of the early 1950s in which the word "Rhinocerontic" appears, such as, Rhinocerontic Disintegration of Phidias's Illissos (1954). 23. I have not found any painting resembling this description. There are, however, a few works done a few years prior to the publication of Alanifeste mystique in which appear elephants with long tapering legs and with obelisks on their backs (The Temptation of St. Anthony, 1946; The Elephants, 1948). 24. Dalí painted a few similar versions of this theme, all bearing, with slight variations, the title, /173 self at the Age of Sir, Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the 11 titer (1950). 25. "Laugh then, clown" - a line from Leoncavallo's opera I Pagliacci (see "Short Critical History of Cinema," Section Four, n. 41). 26. This appellation was given him on account of the obscurity of his style, which is confirmed by a few fragments known to us of his work On Nature. 27. See the reference to Luca Pacioli and his work Da divina proportione in Section Nine, n. 32. The theory of the Roman architect Vitruvius had enormous influence from the Early Renaissance onwards. 28. Saint John of the Cross (San Juan de la Cruz, 1542-91), Spanish poet and mystic. 29. Dalí seems to refer here to time as the "delirious substance." 30. Reference to Mathias Grinewald's (c. 1460-1528) Crucifixion, the central panel of the Isenheim altarpiece, depicting the suffering Christ with cruel naturalism. Dalí's "next Christ" is his painting Christ of St. John of the Cross (1951). As a number of preparatory studies done in 1950-1 indicate, Dalí worked out for it a geometric scheme based on an upside-down triangle formed by Christ's hands and head. Dalí confirmed that this was an "attempt to paint the only vision recorded in a drawing, probably after an ecstasy, by Saint John of the Cross" (Descharnes, The World of Salvador Dalí, p. 278). The publishing of A7i'istical Alanifesto was timed to the unveiling of the
436 f NOTES ing. A similar conception for the figure of Christ was adopted in Assirnpta Corpuscularia Lapislazulina (1952). 31. The French original reads "esperantos abatesios" (within quotation marks), which is totally meaningless. However, the Latin column reads "esperpentos abatesios" (within quotation marks), and esperpentos is Spanish for scarecrows, similarly. "abatesios" might be associated with the Spanish verb abatir, in the sense of "knock down" or "depress." This, then, might be yet another strange coinage by Dali, similar to the one offered earlier (n. 22), and an eccentric evocation of the frightening and cruel distortions of human anatomy exhibited by the "dejected scarecrows" depicted in the series of portraits of Dora Maar (as well as in other works done in 1937-8), in which the profile is combined with the front view of the face. 32. Werner Karl Heisenberg (1901-76), German physicist who formulated the quantum theory. 33. Dali appears to draw an analogy among the drips, blots, or spots, characterizing the French postwar Part informel, or perhaps, more specifically, the trend known as tachistne, and the realm of quantum particles. However, of the three names mentioned here, only Mathieu (earlier, n. 20) seems to fit the bill. Michel Tapié is not a painter but a critic; however, he is the one who coined the term V art informel and stood behind the art manifestations to which Dali refers here. Yves Klein (1928-62) seems to fit Dali’s notion of "microphysical structures" (i.e., up to the date of the present text) with a 1956 environmental piece, composed of innumerable blue globes floating in the space of the gallery. 34. Quevedo y Villegas (1580-1645) was one of Spain's greatest poets and prose writers. The "stains and distant spots" cited by Dalí seem to form the texture and substance of his own 1958 painting f élázquez Painting the Infanta ,largarita with the Lights and Shadows of His Own Glory- (see the following note). 35. Two of the better-known works shown in the exhibition. purporting to exhibit Dah's new "anti-matter" vision, are The Sistine Aladonna (1958. entitled in the catalogue: Quasi-grew picture which, closet- seen, is an abstract one; seen from two meters is the Sistine Aladonna of Raphael; and from ,fifteen meters is the ear of an angel measuring one meter and a half which is painted with anti-matter; therefore with pure energy); l elizquez Painting the Infanta Alargarita with the Lights and Shadows of His Own Glory (1958). 36. As noted in a marginal note in the original Art News publication of this article, "The master of melting watches pays homage to the master of Nude Descending a Staircase, on the occasion of a big Duchamp show in New York and the publication of his biography." The book, Robert Lebel's On .parcel Duchamp, is not quite a biography but rather a comprehensive work on Duchamp, and this publication was celebrated in a one-man exhibition at the Sidney Janis Gallery, New York; Galerie La Hone, Paris, and the Institute of Contemporary Arts, London. 37. The French title of this work is Le Roi et la reine entourés de nus rites, or The King and Queen Surrounded by Swift Nudes. It was done in the spring of 1912, right after Nude Descending a Staircase. and it is now at the Philadelphia Museum of Art.
Selected Bibliography

A. WRITINGS BY DALÍ INCLUDED IN THE PRESENT VOLUME

Unless otherwise indicated, all translations are by Haim Finkelstein.


"NOTES and Dalí on a finally I perceived that it was a Hair! (Œuvres complètes, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alaldoror appeared in L'Ainíc de les Arts in November 1927, and this association in Dalí's mind between Foix and Lautréamont may also have provoked the echoing of Alaldoror in the present context. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations of Saint Anthony (Museu Nacional de Arte Antiga, Lisbon). Lydia was a woman of the village of Cadaqués, whose highly imaginative ramblings were greatly admired by the young Dalí. She came to believe that the
140 "UN CHIEN ANDALO" AND LATER FILM VENTURES cernible), the restoration of certain notions of the concrete that are capable, at least momentarily, of creating confusions and complications based on the persistence in memory of words over the images, to the grand detriment of the latter. Throughout the history of cinema and, in particular, of contemporary cinema, a single tendency, the concrete irrationality, the delirious and pessimistic aspiration toward gratuitousness, continues in an upward surge, more and more sterilized, more and more conscious, in films incorrectly named film comedies, this for the sole and insufficient reason that they generally provoke laughter, albeit an infinitely distinctive laughter, and without an R i d i P a g l a c c i o. which is cultivated indistinctly and with the same fondness by the Sternbergs, Stroheims, Chaplins, Pabsts," etc. . . . , etc. . . . , we must state that the irrationally inclined film comedies are the only ones to 396 + NOTES tendencies found in American comedy films such as those of Mack Sennett (see "Short Critical History of Cinema," Section Four, n. 40, for Dali's own footnote in reference to this film). 92. The film came out under the title Prix de beauté (1930). While Clair was originally scheduled to direct, the film was finally directed by Augusto Genina. Although not quite Dali's "documentary of Louise Brooks Object as Revealed in Surrealist Experiment"; Dali, Salvador, writings, "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View" banishment from father's house, 148, 411n "Bonwit Teller" affair, 332, 440n16 "classical" ambition ("to become classic"), 4, 5, 279, 317, 322-3, 337, 345, 442n31 concepts, art of conception, 81; art of perception, 81-2; cataloguing, 75; concrete irrationality, 123, 140,215-6,249,252,254,256, 259, 265, 496n7; documentary (see also Dali, Salvador, writings, "The Photographic Data"; Dali, Salvador, writings, "Documentary-Paris-1929"; photography, and documentation; film, documentation [documentary]), 69,75-6, 99,389n66,103-4, á93n61, 422n1; form, 323, 3378, 444n19; invisible images (see also multiple figuration, images of), 340; irony, 19, 52, 102, á93n55 "The Dream of Venus" affair, 3323, 440n17, 441n21 exhibitions, first exhibition at Dalmau Gallery (1925), á85n15; first exhibition in Paris (1929), 412n19; Galerie Pierre Coile (1933), 249, 417n65; "Salvador Dali: Les Chants de Maldoror" (1934), 274 418n68, 418n75 experimental scheme proposed to the Surrealists, 240-2 film, early views of, 119 Freud's theory in the thought of, 148, 319, 429n5 interest in Hitler, 300, 420n100, 426n4, see also Dah, Salvador, motifs, nursemaid (Hitlerian nursemaid) lectures, Ateneo de Barcelona (1930), 411n5; Sorbonne lecture, December 1955, 384n9, 398n26, 443n1 letters to Lorca, 18, á79n1, 379n11, á79n13, á82n44, á92n41, 422n14 motifs, aphrodisiac jacket, 310; bare bones, 253, 418n75; "beasts" ("besties"), á82n40; bicycle riders with stones on heads, 143, 401n5á; butterflies, 406n21; butterfly chase, 186; comedones, 207-210, 272, 426ná2; decapitated figures, 79-80, á90n8; elongated cylindrical shape
"The Object as Revealed in Surrealist Experiment" in this section. Dali employs the word 'révélateur' in its photographic sense of developer or developing fluid, in order to highlight the notion of images appearing spontaneously and in their entirety once the printing paper is placed in this solution. Objective chance, a central concept in Breton's thought, is defined by him as "the form of the manifestation of exterior necessity which opens up to itself a pathway into the unconscious" (L'Amour fou 25). More simply, it involves the unexplained coincidences that seem to answer the individual's psychological needs and predilections, and for Dali these coincidences play a role in his elaboration of the Paranoiac-Critical interpretation, as exemplified in The Tragic Birth of Rillett's L'Angélus. Breton, in "Le Cas Dali," concurred with Dali's contention regarding the relationship between Paranoia-Criticism and objective chance (Le Surréalisme et /a peinture, p. 135). I am unable to account for such a painting. This description, however, points to the multiple images of 1938, and, in particular, to The Endless Enigma, with its six different images. See Art and Writing, pp. 202-8. For the history of this book and its eventual publication, see the commentary to the texts included in Section Eight. Abstraction-création, a group of abstract and constructivist artists founded in 1931. Most of its original members belonged to the earlier Cercle et carré group, which was formed in 1929 with the aim of countering the rising tide of Surrealism. Dali refers to the artists engaged in abstraction as "retarded Kantians" probably because they seem to adopt, in his eyes, the Kantian account of space as something subjective and ideal, a scheme for coordinating the
Notes INTRODUCTION 1. See Chapter 14 in Haim Finkelstein, Salvador Dali's Art and If 'riting, 1927-1942: The Aletamorphoses of Narcissus (New York: Cambridge University Press, 1996) (henceforth referred to as Art and If 'riting). 2. Salvador Dali: The Earn' léars, ed. Michael Raeburn (London: South Bank Center, 1994). 3. Surprisingly enough, in view of Dali's influence and prominence, at least in the contexts of the Catalan avant-garde and of Surrealism, collections of his writing in other languages, including Catalan, Spanish, and French, came relatively late, and these are also quite limited or incomplete. A few of his Catalan or Spanish essays are to be found in their original version in Paul ilie, ed., Documents of the Spanish Vanguard. Others may be found in the second volume of the catalogue accompanying Dali's 1984 exhibition in Madrid and Barcelona, 400 Obres de Salvador Dali (191-1983). Until recently it was very difficult to obtain a great many of the early texts published by Dali in Catalan and Spanish. This problem was recently solved with the publication of L Alliberament dels dits: Obra Catalana completa (1995). The most easily accessible French-language collection of Dali's writings are the two volumes, Oui 1. La névolution paranoiáque-critique and Oui 2. L'archangOïisme scientifique (1971), in which are included translations into French of almost all of his early Catalan and Spanish writings, as well as texts originally published in French or in English. Glaringly omitted from this collection are the poem "Love and Memory"; also omitted are two essays that were included in La Fenune visible ("Love" and "The Sanitary Goat"), Alani feste mystique, and a few other texts. Some of his texts were also published in the two volumes accompanying Dali's 1979-80 retrospective exhibition in Paris, Salvador Dali, rétrospective 1920-1980 and La vie publique de Salvador Dali. Translations into German of most of his important short writings are included in Salvador Dali Unabhängigkeitserklärung derPhantasie and Erkldrung der Rechte des Alenschen auf seine I érrücktheit: Gesammelte Schriften (1974). 4. That is, without taking into account the poem "Love and Memory" (Section Five), which was published by the Editions Surréalistes as an independent volume, albeit a very slim one, under the title L'aniour et la ménoire. 5. Les cocas da vied art inoderne (1956; translated as Dali on Alodern Art: The 377
NOTES and Dalí on a few texts and manifestoes, including the "Fellow- Manifesto" (Section Two). 39. The title of one of Dali's proto-Surrealist paintings of 1927. Dali referred to it as a reversion of one of Lydia of Cadaqués's enigmatic utterings (see n. 48 in this section). 40. These beasts (besties in the Catalan original) played a role in Dali and Lorca's project for a "Book of Putrefieds" (n. 36), and they lead to the small and curious organisms that begin to fill up Dali's canvases late in 1927, which, as "small things," begin to inhabit his poetic writings at the time. 41. This is one of the earliest references in Dali's writings to the eye-slicing motif, which later figures prominently in the film Lbr chien andalou (see Section Four). Eyes dripping blood appear in several drawings by Lorca. Eyes torn out of their sockets, and other cases of eyes as targets for hideous infliction of injury, appear often in literary works, Spanish as well as French (especially those in the Surrealist vein). Both Buixiel and Dali employ this motif in their writings. See "No. 1 to 6," Section Four; Art and iiiiting. p. 93; see also Morris. Surrealism and Spain. pp. 115-18, for other examples of this motif in finally I perceived that it was a Hair! (Oeuvres cotmplètes, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alaldoror appeared in L Ainic de les Arts in November 1927, and this association in Dali's mind between Foix and Lautréamont may also have provoked the echoing of Alaldoror in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations ofýSaint Anthony (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative raN ings were greatly admired by the young Dah. She came to believe that the
392 "NOTES from other reviews of Miró, in LAmic de les Arts 3(36) (June 30, 1928) - that is to say, in the issue following the present issue (May 31) - and Dali may have seen it just before writing the present installment of his article. 38. See "Yellow Manifesto," Section Two, n. 52. 39. Edouard Tériade, French art critic who, until the early 1930s, worked on the modern section of Zervos's Cahiers d'Art. In this period, he saw little in Surrealist painting, apart from the works of Miró and Masson, but later he adopted a more sympathetic outlook, coediting with Albert Skira the sumptuous magazine Alinotaure, which served as an important platform for Surrealist art and thought in the 1930s. 40. I am unable to identify the painting entitled The Sierra. Dali may be referring to Miró's early "fauve period (and to works such as The Path, Ciurana. 1917) or to later works of "poetic realism" such as lines and Olire Trees, blontrig, 1919. The Second work, The Farm of 1921-2, is far better known. 41. Already in 1926, in a letter to Lorca, Dalí pointed out that he no longer cared for "poetic contrasts, distant and strongly realistic relations," citing Cocteau as an example of what he considered poetic impressionism bound to sensation (see Correspondance, pp. 35-8; .Art and Writing, p. 19). 42. Ramón Gomez de la Serna, avant-garde writer, author of the word-game poetry called "Greguerias," with its humorous and intellectual puns. He also wrote one of the first cinematic novels, Cinelandia; Jean Giraudoux (1882-1944), French writer and playwright. 43. Dalí quotes again (see "New Limits of Painting." Part 1) from the last paragraphs of Le Surréalisme et la peinture devoted, on the whole, to Arp (p. 48). 44. See the uncomplimentary reference to Yaléry in "Saint Sebastian" (Section One). 45. The somewhat obscure term "elementalidad chofeur-keserliniano" could be a reference to Hermann Alexander, Graf yon Keyserling, the German philosopher, who wrote in 1919 The Trasel Diat-- of a Philosopher (hence, possibly, the "choffettrr," a misspelling both in that, we would have found, beyond art, suggestions and facts that I would have moved us with greater efficacy N titan the ancient artistic mechanisms. A The assassination of art, what a beautiful T tribute!! The Surrealists are people who honestly devote themselves to this. My thought 0 is quite far from identifying with theirs, but N can you still doubt that only those who risk all for everything in this endeavor will 0 know all the joy of the imminent intelligence. F Surrealism risks its neck, while others continue to flirt, and, while many put something aside for a rainy day. A If truly the latest of the new limits of I painting appear to be of such an order, moN mentally denying the formidable conquests T still closer to us; if, in the least contact with I what used to be German Expressionism, the N most recent painting appears to take on an exG pressive physiognomy, it is also quite clear to everybody's eyes that the aim of this
"NOTES objects" or "acts-objects," as introduced in "Cher Breton" (Section Seven). See reference to such costumes also in "Latest Modes of Intellectual Stimulation for the Summer of or goldcolored Douro. 82. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "oeufs sur le plat sans le plat." or fried eggs without the frying pan (the French wordplay does not work very well in English). This motif is also evoked in "Short Critical History of Cinema" and "Babaouo" (Section Four). 83. Jan Kiepura (1902–66), a leading tenor in European opera houses, who became very popular in musical films of the 1930s. 84. This whole evocation of the up-and-coming fashions in cinema is obviously quite sarcastic in tone, and it is reminiscent of his condemnation of the prevalent styles of filmmaking in "Short Critical History of Cinema" (Section Four). It might be recalled that in 1928 Dali called for the abolition of the Sardana, the traditional dance of Catalonia. 85. The "barretine" is a Catalan headdress, Dalí may also be referring to the "barrette" which is a square cap with three or four "horns" worn by churchmen (it is red for cardinals). 86. This title appeared originally as a subheading, with the whole title reading: "Paranoiac-Critical Interpretation of the Obsessive Image 'Millet's Angelus.' / Prologue / New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View." Dali presumably meant it to be the theoretical prologue for his forthcoming book on Millet's L Angélus. When it finally appeared, thirty years later, the book offered a modified theoretical exposition. 87. This opening paragraph is printed in the original publication in smaller type, as a summary of what follows, it is a device utilized again in Tire Tragic Alt-th o f Millet's L Angélus.
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410 + NOTES while writing "The Metamorphosis of Narcissus." See Art and Editing, pp. 234-5. 63. Michael Faraday (1791-1867), English physicist, was the discoverer of electromagnetic induction and of the relations between light and magnetism, and was the originator of the concepts underlying the modern theory of the electromagnetic field. James Clerk Maxwell (1831-79) translated Faraday's ideas into mathematical notation and developed the concept of field and lines of force. These discoveries embody for Dalí the notion of the "thickening" of space into the viscous consistency of the moral, philosophical, and physical space of modern thought. See references to Faraday and Maxwell, as well as to Newton, in "Conquest of the Irrational" (Section Seven). Newton also plays a prominent role in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Minotaure, 1933) "The Phenomenon of Ecstasy" (Minotaure, 1933) "The New Colors of Spectral Sex-Appeal" (Minotaure, 1934) "Aerodynamic Apparitions of 'Beings-Objects' " (Minotaure, 1934-5)

The essays included in this section present Dalí's general program of aesthetic and philosophical adoption of the basic characteristics of pregenital sexuality. Unlike the texts in Section Five, these purport to present this program, not so much from the perspective of his own sexual and emotional situation (although this, after all, is unavoidable, especially in the context of such a uniquely personal vision), but, rather, as an attempt to apply them more broadly, universalize them, so to speak, and show their persistence in man's fantasy life as well as in the world of reality; and, as importantly, to incorporate them within the framework of a new formal conception for his plastic work. Two of the present texts, "The Great Masturbator" and "Love," were included in Dalí's first published book, La Femme visible (1930). The two other texts comprising this book, "The Rotting Donkey" and "The Sanitary Goat," included in Section Seven, present the other dimension of Dalí's writing activity: the integration of his theory 173
this article or in the article "Surrealist Objects" (see earlier), others, especially those of Crevel, Man Ray, and Eluard, remain unknown to us today. 56. Such a medieval Catalan popular tale, concerning a "wax manikin with a sugar nose," told to Dali in his infancy, is related in Secret Life (pp. 23540), accompanied by an interpretation of the wax in the tale as an expression of "necrophilic impulses and desires," used in a "substitutive operation which could he regarded only as magical" for the purpose of effecting a psychological cure. Dali equates this cure with his being cured by Gala, which he also associates with the cure effected in Jensen's Gradira, as analyzed by Freud in his Deptsions and Dreams in Jensen's Grarida (1907). See Art and ff citing, pp. 257-9, 57. See Dali's elaboration of this notion in "Love" (Section Six). Smells occupy a prominent position in Dali's thought and aesthetics. See his reference to body odors in "Love and Memory," and the role played by smell in his erotic fantasies in "Daydream" (Section Five). 58. The article was originally published in its English version. Later French versions are actually translated from the English. 59. Probably in reference to the stays and struts used to support antennas. The Italian physicist Gugliermo Marconi (1874-1937) was the inventor of "wireless telegraphy." 60. Ether is evoked here, one suspects, not only in its capacity as anesthetic, but also, in view of the "atmospheric" factor underlying Dali's thought in this article, as the hypothetical substance filling all space and serving to transmit
NOTES 12. There is quite a literal representation of this image in one of Dalí's paintings, The Architectural Angelus of Millet (1933), with its two large rocks. the smaller one, obviously a "male" form, leaning on a crutch, with a needle-like phallic shape projecting from it into a cavity of retreating "flesh" in the second rock, whereas the latter exhibits a rounded female character. A related work, in which the two figures seem to merge into an androgynous rock form, is Ataristic 1 estigies After the Rain (1934). 13. [Dalí"s note appearing in the original publication as an endnote] One of these images appeared to me clearly for the first time in 1939, succeeding very probably many others, although I cannot find in my memory any antecedents for it. It arose in my mind in Cadaqués, when I was in the midst of hard rowing, and consisted of a white shape illuminated by the sun, elongated and 14. Daft refers to these images in "The Conquest of the Irrational" (Section Seven) as being "provisionally unexplainable and irreducible by systems of logical intuition or by rational mechanisms. The elongated cylindrical shape. mentioned in the preceding note, appears in Portrait of Paul Eluard (1929) and Spectre du soir (1930). The piano keyboard with the small halos surrounding the face of Lenin appears in Partial Hallucination. 5i.r Apparitions of Lenin on a Grand Piano (1931). The loaf of bread. with inkstands and fountain pens, appears in Catalan Bread, (1932): Ifilliana Tell, Gradira and the Arerage Bureaucrat (193'?) Retrospective Bast of a Il'Oman (1933); and Nostalgia of the Cannibal (1932). Inkwells and fried eggs -"without the frying pan" appear separately in numerous other paintings. 15. Dali's reference is to earlier note 13. 16. There is on the facing page in the original edition of the book a reproduction of the painting entitled fisage paranoiaque (Paranoiac Face, 1934-5) that is based on one of the side views represented in "Communication: Visage Paranoiaque" (1931). See "New General Considerations Regarding the Mechanisms of the Paranoiac Phenomenon," Section Seven, n. 95. 17. Jean Henri Fabre (1823-1915), French entomologist noted for his writings.
426 "NOTES include also Millet's The fl innover and The Hair Trussers, referred to in the next notes. 24. Millet's The fl innover (Nliti-the tragique, p. 85). 25. Millet's The Hair Trussers (dlyhe tragique, p. 83). 26. Illustration of a French postcard showing two lovers kissing over a wheelbarrow (ll7t-the tragique, p. 86). 27. A postcard showing Cheval with his wheelbarrow is reproduced in Allýthe tragique, p. 86. See the earlier reference to the Postman Cheval and his Ideal Palace (n. 17). 28. The fourth and fifth secondary delirious phenomena and their analysis are not included in the present selection. The first has to do with a porcelain coffee set with the cups and pot decorated with a reproduction of L Angélus, which Dali analyzes in the "cannibalistic" terms of a brutal mating of the coffee pot and the cup or a devouring of the son by the mother. A glimpse of a chromolithograph of cherries that Dali momentarily confuses with L Angélus is analyzed by him in terms of stereotypy associated with the image of the son and the cannibalistic and annihilating phantasm of teeth biting into the cherries that reinforces the observations regarding the coffee set. 29. See reference to d'Ors in "The New Limits of Painting" (Section Three). 30. Pegasus was Bellerophon's winged horse, and Bellerophon is a symbol of poetic inspiration. "Transcribing" Sacker-Masoch, Dalí converts the "Austrian Pegasus," which symbolizes the "ideal aspirations of the elite of the nation." into the "Parisian Pegasus," which is viewed as a representation of French political life with its contradictory character; perhaps also the contradiction lies between the wings of Pegasus (i.e., French culture and society) and the wings of the German eagle. 31. "Demis" generally refers to beer, signifying large glasses, of about half a liter in size. By equating the Vichy water with beer, Dalí, of course, is having a joke on Picasso. 32. The slow expelling of comedones or blackheads is fully evoked in "Aerodynamic Apparitions of 'Beings-Objects' " (Section Six). 33. A noted Parisian art dealer with whom Picasso was associated for many years. 34. Dalí's obsession with Hitler, as illustrated by the numerous appearances of the "Hitlerian nursemaid" theme in his writings of the 1930s, was often criticized by his Surrealist associates, although Dalí insisted on its apolitical nature, putting a humorous slant on it. There is an evocation of the "Hitlerian nursemaid" in the last lines of the present text. See also reference to this obsession in "The Conquest of the Irrational" (Section Seven). 35. At the time he wrote this text, Dali was developing his conception of Anthropomorphic Landscapes - anthropomorphic images hovering ghostlike over the landscape, that are fornied by clever arrangement of small human figures posed on a flat landscape (e.g., Le Grand paranoiáque, 1936; Head of a ff6man Having the Form of a Battle, 1936). These small figures seem at times like stains or spots that coalesce into larger images. Several hints in Dali's writing point to his associating this pictorial method of "paranoiac painting" with Leonardo's recommendation to his pupils to regard, for inspiration, the patches and spots of dampness on a wall and let rise out of them all kinds of unexpected images. See Art and uiiting, pp. 198-202,
438 + NOTES logue for the exhibition of his painting Tuna Fishing (1967). He saw, the culmination of this trend in the "sublime période 1900," and noted in particular their infrastructure of minutiae that he associated with the charged and dynamic "corpuscles" inhabiting the canvases of the tachiste painters (see what follows) as well as his own works at the time. 53. De Kooning, who took part in the first art autre exhibition (see earlier, n. 44), was one of the American artists most admired by Dali, perhaps because he saw in his "gestural" painting something akin to the tachisine and "action painting" characterizing his evocation of quantum particles, in paintings such as Saint Surrounded by Three Pi-Mesons (1956), and 1 ehizquez Painting the Infanta Margarita (1958), or, later and closer to the time he wrote the present article, in Tuna Fishing- (c 1966-7). 54. Dalí related how he had shown de Kooning enlargements of details from a painting by Vehisquez, to which de Kooning responded: "That's Action Painting raised to the sublime" (In Quest of Dali, p. 60). 55. Reference to the series of paintings, begun by de Kooning in the early 1950s, that explore the woman theme. 56. Malcolm Morley is considered the first artist to work in the Super Realist style. He started as an abstract Minimalist painter, and moved on to a inesticulous large-scale copying of postcards, mostly those involving photographic reproductions of ships, which carried on the premises underlying Minimalism. 57. Contrary the inventor of "wireless telegraphy." 60. Ether is evoked here, one suspects, not only in its capacity as anesthetic, but also, in view of the "atmospheric" factor underlying Dali's thought in this article, as the hypothetical substance filling all space and serving to transmit


NOTES " 415 ated by automatic writing. The description of the friends holding their breath and leaning over the recording apparatus brings to mind some well-known photographs of these sessions in which the Surrealists are seen leaning over the "recording apparatus" that is, of course, the sleeper, who very often was Robert Desnos, dictating an automatic text. 38. See Nadja, pp. 59–64. Dah's admiration for Nadja had already been expressed in some of his Catalan essays, notably in "The Liberation of the Fingers" (Section Three). 39. The quotation may be found in André Breton, "Caractères de l'évolution moderne et ce qui en participe," Les Pas perdus, p. 162. The object described is Duchamp's Why Not Sneeze Rose Sélavy, 1921. 40. The photograph entitled L'énigme d'Isidore Ducasse appeared on the first page of La Révolution surréaliste 1 (December 1, 1924). 41. Dali has already referred to one of de Chirico's "metaphysical interiors," in relation to the biscuits appearing in it, in "Saint Sebastian," Section One. 42. The passage may be found in "Introduction au Discours sur le peu de réalité," Point du jour, pp. 23–5. See references to it elsewhere in "Review of Antiartistic Tendencies (Section Two) and "New General Considerations" later in this section. 43. "Recherches sur la sexualité," La Révolution surréaliste 11 (March 1928). See Section Three, n. 63, for an explanation of the discrepancy in the number of the issue. 44. See opening paragraphs of "The Rotting Donkey" earlier in this section. 45. L'immaculée conception (1930) was a joint undertaking of Breton and Eluard to create a series of automatic texts for the purpose of a systematic exploration through simulation of some predetermined themes related to stages of human life and to known forms of insanity, such as, for instance, mental debility and delirium of interpretation. 46. The observation made a few lines above to the effect that "we are led to regard the world of objects, the objective world, as the true and manifested content of a new dream," is enhanced by Dalí’s reference to Les fuses communicants (1932), where Breton analyzes a period in his life and shows how dreams infiltrated his waking experience and life arranged itself around him as in a dream – a "rêve éveillé" analogous in some respects to Dah's "new dream" – in accordance with his emotional problems at the time. 47. Among the transcripts of several experiments conducted by the Surrealists and reported in the sixth issue of Le Surréalisme au service de la Révolution, there are two "sur la connaissance irrationnelle de l'objet" that were conducted along the general lines provided by Dalí in his scheme. The two objects at the center of these experiments were a clairvoyant's crystal ball and a piece of pink velvet. See my book Surrealism and the Crisis of the Object, pp. 37–41. 48. Photographs published in Minotaure 3-4 (December 1933) under the title "Sculptures involontaires" (Involuntary Sculptures) appear to follow Dalí's suggestion (the materials used include bread, bus ticket, soap, etc.). The author or photographer is not specified; it has been noted that the photographs were taken by Brassaï (L Amour Jon: Photography and Surrealism), but the captions unmistakably bear the mark of Dalí's thought and style.
382 "NOTES and Dalí on a few texts and manifestoes, including the "Fellow-Manifesto" (Section Two). 39. The title of one of Dali's proto-Surrealist paintings of 1927. Dalf referred to it as a reversion of one of Lydia of Cadaqués's enigmatic utterings (see n. 48 in this section). 40. These beasts (besties in the Catalan original) played a role in Dali and Lorca's project for a "Book of Putrefieds" (n. 36), and they lead to the small and curious organisms that begin to fill up Dah's canvases late in 1927, which, as "small things," begin to inhabit his poetic writings at the time. 41. This is one of the earliest references in Dali's writings to the eye-slicing motif, which later figures prominently in the film Lbr chien andalou (see Section Four). Eyes dripping blood appear in several drawings by Lorca. Eyes torn out of their sockets, and other cases of eyes as targets for hideous infliction of injury, appear often in literary works, Spanish as well as French (especially those in the Surrealist vein). Both Buuivel and Dalf employ this motif in their writings. See "No. 1 to 6," Section Four; Art andffiting. p. 93; see also Morris. Surrealism and Spain. pp. 115-18, for other examples of this motif in literature. 42. In English in the original. 43. American vocal quartet whose recordings included songs such as Dinah (1935) (referred to in "Saint Sebastian," earlier, n. 23), ff here Is All- Rose Of if àïkiki? (1926), In a Little Spanish Town (1927), and Oh! Lucindv (1927). 44. The association of Brussels and Christmas in Dalí's mind is hinted in a letter to Lorca, written in September 1926. in which he states that he dreams of "going to Brussels to the museum in order to work on the Flemish painters," and that lie cannot visit Lorca in Granada because lie thinks of having an exhibition in Barcelona in time for Christmas (Correspondance. p. 58). It should also be noted that the poet Foix published a "Conte de Nadal" in LAinic de les Arts 9 (19'36) with two illustrations by Dalí who. a year later. may finally I perceived that it was a Hair! (Oeuvres cotnplètes, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alaldoror appeared in L Ainic de les Arts in November 1927, and this association in Dalí's mind between Foix and Lautréamont may also have provoked the echoing of Alaldoror in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations ofýSaint Anthonv (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative raN ings were greatly admired by the young Dah. She came to believe that the
dans l'autre"), and there is not a clear opposition between, on the one hand, the culmination of the growth of the plant as sufficing for an exact sense of the whole, and, on the other, the harmony or musical element, to which he vehemently objects, in the documentation of the tennis player's motion. And yet I consider these two cases in opposition one to the other, because one involves instinctive exactitude of thought (whose "curve" he evokes in the previous paragraph), and the other is too consciously "musical" and calculated, and thus it belongs to a "pure realm of shame." 27. Dali may not be as gratuitous as he would like (us) to believe. The whole paragraph expresses the demand that Paranoiac-Critical thought be cut off from any "psychological-sensory connections and influences", hence its "sanitary" aspect. Thus, the "sanitary goat" may be an expression of the same order as the designation of Gala as "sterilized woman." See "Love," Section Six, n. 35. 28. This rather obscure phrase might imply a plane of thought in which an abstract concept of the meter interferes with the material, physical object called meter.
There is no number 7 in Dali's original article. It is always the little old lady - traditionally, the "witch," the nonsexual female - who suffers most in Dali's experiments. See "Aerodynamic Apparitions of `Beings-Objects' " (Section Six). Reference to Guillaume Apollinaire's poems (published in 1918) that form a confluence of the visual and verbal in typographical shapes suggesting objects. There is at this point a footnote that constitutes part of Dali's article "Surrealist Objects" (earlier), in which are described objects by Giacometti, Valentine Hugo, André Breton, Gala Eluard, and Dali himself (there is a difference, though, between the text included in the footnote to the present article and the text as it appears in "Surrealist Objects," since the latter is independently translated by the editor of the present volume). Around this time, the elaboration of food (and eating) as a metaphorical representation applicable to a variety of themes and concerns, mostly erotic in nature, gains in prominence in Dalí's thought and art. See "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six) for a sustained elaboration of this metaphor in relation to the eroticization of objects in terms of their "nutritional" potential, as exemplified by Art Nouveau architecture. Dali had already referred to de Chirico's T-squares and biscuits earlier in this essay. Clusters of bananas appear in quite a few of de Chirico's works, especially around 1913; for instance, The Uncertainty of the Poet and The Transformed Dream. Artichokes appear in The Square (1913), The Philosopher's Promenade (1914), and The Philosopher's Conquest (1914). Whereas some of the objects referred to appear in a footnote to this article or in the article "Surrealist Objects" (see earlier), ..ERR, COD:1..
NOTES 435 he also cited Bramante (earlier), Raphael, and El Escorial as the greatest exemplars of the pursuit of form. Here lie singles out for praise Bramante's Tempietto de San Pietro in Montorio, Rome (commissioned 1502 and built c. 1510), the first great monument of the High Renaissance, and El Escorial (see Section Nine, n. 31), both known for their austere character and lack of surface decoration. 20. Georges Mathieu (b. 1921), a French artist known for his spontaneous and gestural brushwork and a calligraphy consisting of sweeping patterns of lines. A friend of Dalí's, Mathieu was one of the few abstract painters whom Dalí admired. 21. Miguel de Unamuno (1864-1936), Spanish writer of Basque origin whose writings (especially The Tragic Sense of Life) had great influence in Spanish-speaking countries. 22. Dalí's references form quite an eccentric mixture of titles, with a kind of Italianate or Latinate inflection of Dalí's own invention, of works that were done or about to be completed at the time (or, one suspects, that were never done at all). among them, The Aladonna of Port Lligat (1950), Assunapta Corpuscularia Lapislazulina (1952), Exploding Rophaeleseque Head 11), 429112, 429118; AIrself at the Age of Six, Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the If áter, 4351124; M1-self at the Age of Ten ff hen I fl as the Grasshopper Child, 177, 4171165; Necrophilic Fountain flowing from a Grand Piano, 4051118, 4281155; Nostalgia of the Cannibal, -3031129, 4241114; The Old Age of ff illiana Tell, 149, 3991136, 4011110, 4061125; Palladio's Corridor of Dramatic Surprises, 4311124; Partial Hallucination. Six Apparitions of Lenin on a Grand Piano, 4241114; The Persistence of IYlemory, 404112, 4141129; Pharmacist Lifting with Extreme Precaution the Lid of a Grand Piano, 4091161; Pharmacist ofAmpurdan in Search ofAbsolutelyNothing, 4091161; Phenomenon of Ecstasy (photocollage), 202 (Fig. 5), 3931160, 4081152; Planche d'associations dennentielles ou Feux d'artifice, 4141131, Portrait de Madame Isabel Styler-Tas, 431n2.á; Portrait of Cala with Two Lamb Chops Balanced on Her Shoulder, 4081143; Portrait offPaul Eluard, 4061121, 4061127, 4241114; Premature Ossification of a Railway Station, 4091154; Rainy Taxi, 4â0n20; Rophaeleseque Head Exploding, 347, 4â5n22; Retrospective Bust of a Ubman, 40ân29, 4241114; Rhinocerontic Disintegration of Phidias's Illissos, 435n22; The Rotting Donkey (The Stinking Ass), â92n50; Le Sacré-Coeur, 411117; Saint Surrounded by Three Pilllesons, 347, 4â8n53; ShoeCollage, 3871144; Sistine Madonna, 4â6n35; Slave Market ff ith the Disappearing Bust of fôltaire, 342, 41206, 4â2n36; Spaghetti Style, 4381159; The Specter and the Phantom, 4021112, 4041118, 4091156, 4271136; Specter of Sex-Appeal, 179; Spectre do soir, 4241114; Still-Life (Invitation to Sleep), 38; Still-Life 4v Mauve Moonlight, 38; Surrealist Object Functioning Symbolically, 234, 235 (fig. 7), 4021120, 4021120; Temptations of St. Anthony. 4351123: Tower of Pleasure, 4381160; Tuna Fishing, 4371152, 4381153; Unsatisfied Desires, 3931153; f élázquez Painting the Infanta Margarita with the lights and Shadows of His Own Glom-, 433113, 4361134, 4361135, 4381153; Venus de Milo with Drawers, 4081150; f'isage paranoiáque, 288-9, 4241116; If edding of Buster Keaton, 3811130; if illiam Tell, 149, 4021118, 4051118, 4061125; If
illiann Tell, Gradiva and the Average Bureaucrat, 4031129, 4091154, 4241114; II bonded Bird, 3931153 writing, abstract quality of imagery, 18; adopting "speaking voice," 8, 10; antiart rhetoric, 38, 43; as political tool, 38; as tool for affiliating himself with a group, 2; autobiographies, 4, 5; botched up texts, 11; Les Chants de Maldoror
NOTES and Dalí on a few texts and manifestoes, including the "Fellow- Manifesto" (Section Two). 39. The title of one of Dali's proto-Surrealist paintings of 1927. Dalf referred to it as a reversion of one of Lydia of Cadaqués's enigmatic utterings (see n. 48 in this section). 40. These beasts (besties in the Catalan original) played a role in Dali and Lorca's project for a "Book of Putrefieds" (n. 36), and they lead to the small and curious organisms that begin to fill up Dah's canvases late in 1927, which, as "small things," begin to inhabit his poetic writings at the time. 41. This is one of the earliest references in Dalf's writings to the eye-slicing motif, which later figures prominently in the film Lbr chien andalou (see Section Four). Eves dripping blood appear in several drawings by Lorca. Eyes torn out of their sockets, and other cases of eyes as targets for hideous infliction of injury, appear often in literary works, Spanish as well as French (especially those in the Surrealist vein). Both Buñuel and Dalf employ this motif in their writings. See "No. 1 to 6," Section Four; Art and ff iiting. p. 93; see also Morris. Surrealism and Spain. pp. 115-18, for other examples of this motif in literature. 42. In English in the original. 43. American vocal quartet whose recordings included songs such as Dinah (1935) (referred to in "Saint Sebastian," earlier, n. 23), ff here Is All- Rose Of if àikiki? (1926), In a Little Spanish Town (1927), and Oh! Lucindv (1927). 44. The association of Brussels and Christmas in Dalí"s mind is hinted in a letter to Lorca, written in September 1926. in which he states that he dreams of "going to Brussels to the museum in order to work on the Flemish painters," and that lie cannot visit Lorca in Granada because lie thinks of having an exhibition in Barcelona in time for Christmas (Correspondance. p. 58). It finally I perceived that it was a Hair! (Oeuvres complotès, p. 239). The transformation of a cow into a bear and later into a hair might have been evoked by the description of a "beetle, rolling on the ground with its mandibles and antennae a ball composed mostly of excremental matter.... This articulated animal was not very much larger than a cow!" (p. 289). It should be noted that Foix's translation of the Chant premier (strophe 8) of Les Chants de Alaldoror appeared in L Ainic de les Arts in November 1927, and this association in Dali's mind between Foix and Lautréamont may also have provoked the echoing of Alaldoror in the present context. 47. Possibly a reference to the devilfish appearing in the central panel of Bosch's Temptations ofSaint Anthonv (Museu Nacional de Arte Antiga, Lisbon). 48. Lydia was a woman of the village of Cadaqués, whose highly imaginative raN ings were greatly admired by the young Dah. She came to believe that the
NOTES " 399 an imitation of a discourse soon at the Ursulines, together with Luis Buñuel's film Un Chien andalou. In the coming summer, Luis Buñuel is going to make a documentary film of Cadaqués and the coast. This film will register everything from the nails on the toes of the fisherman to the crests of the rocks of the Cap de Creus, passing through the trembling of all kinds of herbs and all kinds of underwater algae. 33, rue de La Boétie - The Match fashion house exhibits informal spring fashions. Suede jackets with removable "Éclair" zipper. Garrick's double-breasted suits."6 Camel-hair coats. Yachting jackets. Oilskin coats in all colors. Waterproof coats lined with suede or cashmere. Leather coats. Camel-hair vests, etc. SUMMARY Would there be any value in knowing these or similar things about ancient Pompeii? I prophesy: from the documentary point of view, any postcard album "whatsoever" of the streets and squares of Paris will have one day more value than all the literary descriptions that will be written by the best of writers. Spiritually, such descriptions will be of no account either. What counts are only and exclusively the Surrealist documents and texts of today. There is precious little that could still be pointed out in conclusion, in this "fixed-in-advance" confusional state with regard to these questions, unless it is to add that the Surrealist Movement has always been, politically, an unconditional supporter and has been for a long time incorporated in the Communist Party. "Documental - París - 1929," La Publicitat (Barcelona) (June 28, 1929)
The drawing accompanying "Saint Sebastian" in its original publication exhibit a transparent fish for the head, a truncated arm, and a swarm of tiny arrowlike shapes focusing on the bleeding wound. See Art and All'riting (Chapter 2) for the implication of the fish (p. 25), and for the connection between the drawing and the text itself to Dalí's 1927 paintings Honey Is Sweeter than Blood and Apparatus and Hand. 1.1. The Saint's head, being a synthesis of two completely different parts, reflects Dalí's recent Cubist experimentation with split or doubled heads; the "face which reminded tire of someone very well-known" might be a reference to Lorca, whose head, or "shadow," appears in Dalí's paintings at times to be combined with the artist's head. See, for instance, the 1926 work Cubist Figure (Fundació Gala-Salvador-Dali, Figueres), also called Cubist SelfPortrait, and identified by some as Hoinage to Eric Satie or Table b1- the Sea. 15. Joachim Patinir (c. 1485-1524), a painter who worked in Antwerp and is known for his landscapes of vast panoramas and fantastic rocks that still offer a sensitive recreation of nature. 16. Giorgio Morandi (1890-1963), a painter who lived and worked in Bologna; incorporated Metaphysical iconography in his paintings of 1918-20, but was closer in his technique to the Parisian Purists. It is this quality of his work to which Dalí may be referring here. 17. There is some obvious parodistic sense to such a mock-serious description that may have been directed at the didactic and doctrinaire tone and the pretense of scientific objectivity that characterize much of the writings of the Metaphysical School, to which Dalí was exposed through the magazine Talori Plastici. See, for instance, Giorgio de Chirico's statement in Talori Plastici, April-May 1919: "The absolute consciousness of the space that an object in a painting must occupy, and the awareness of the space that divides objects, establishes a new astronomy of objects attached to the planet by the fated law of gravity. The minutely accurate and prudently weighed use of surfaces and volumes constitutes the canon of the metaphysical aesthetic" (AletaphysicalArt, p. 91). 18. The names of dances and drinks appear in italics in their English form in the original. 19. In 1925-6, Dalí devoted several drawings and paintings to the theme of Venus and the Sailor. See Art and All'riting, pp. 15-16. 20. See an advertisement for the Isotta trade by Dalí for the Revista Residencia, Year 1, no. 3, Madrid 1926 (Tie publique, p. 16). 21. The painting, in which the biscuits carry the inscription "Superior Petit Beurre Biscuit," is dated, in fact, to 1917. It was reproduced in Talori Plastici VII - VIII (1920). where Dalí would have seen it. See earlier, n. 17; see also "Federico Garcia Lorca: Exhibition of Color Draa-iilgs" (Section Two) for Dah's acquaintance with Metaphysical Painting. 22. One of the paintings on the theme of Venus and the Sailor done by Dalí in 1925-6 is entitled Departure: Homage to the Fox iYewsreel (1926). 23. A 1925 record by the American vocal quartet called the Revelers (see what follows, n. 43). 24. Josephine Baker (1906-75), dancer and singer who, in 1925, accepted an offer to dance in La Revue,Wgre in Paris and became a legend in Paris music.
"SURREALIST DOCTRINE AND ITS SUBVERSION that would lead them to regard the world of objects, the objective world, as the true and manifested content of a new dream." This "new dream" would be attained by an active simulation of a paranoiac state in which objective phenomena will combine with subjective concerns to form a complex delusional system. What Dali took great pains to emphasize, beginning with "New General Considerations," was his complete rejection of the notion that paranoia involved a "voluntarily directed thinking and an a posteriori systematization, and lie found full corroboration of his ideas in Jacques Lacan's doctoral thesis De la psyché paranoïaque clans ses rapports avec la Personnalité (193?)." What appealed to Dali in particular in Lacan's thesis was the "concrete and truly phenomenological essence" of the paranoiac process. Following this thesis, the delusion is already in existence, with the interpretation forming part of it: "Far from constituting a passive element.... propitious for interpretation and suitable for intervention, the paranoiac delirium constitutes already in itself a form of interpretation." These ideas got their clearest and most comprehensive expression in The Conquest of the Irrational, where Dali defined the Paranoiac-Critical activity in terms of the formation of a systematic delirium and the interpretative act that brings it to light, and as a means of revealing the hidden obsessive character of the object under consideration - an activity whose practical application is illustrated by the texts included in Section Eight. What is quite apparent in the texts written at the height of Dali's association with the Surrealist group was the ambition to present a comprehensive and sweeping historical view that would place him well within Surrealist theory and practice. but that would also show his activities to be the inevitable and logical continuation from them. as the only road to follow in order to critique de l'image obsédante 'L'Angélus' de Millet." In "The Latest Modes of Intellectual Stimulation for the Summer of 1934," Dali referred to a publication entitled Le Mythe tragique de l'Angélus de Millet as an "experimental example of 'paranoiac-critical' activity," and in "The Conquest of the Irrational" he referred to it as "Salvador Dalí's next book." 3. This may also be corroborated by the fact that there are various hints of a personal nature strewn in the book - some having to do with his mother and his childhood phobias concerning her - that seem to be beautiful like the fortuitous encounter on a dissecting table of a sewing machine and an umbrella." This comparison served as the basis for a new concept of metaphor not based on resemblance but rather on a disorienting divergence. Isidore Ducasse (1846-70) published Maldoror in Paris in 1867 under the name of Comte de Lautréamont (it was followed by Poésies in 1870). Maldoror ranked for the Surrealists with de Sade's writings as the highest form of revolt. In 1933, the publisher Albert Skira entrusted Dali with the illustration of Maldoror. The book, appearing in 1934, contained forty-two etchings (drypoints, in part), thirty on separate leaves and twelve vignettes. Some of the illustrations depict different variations on the Angelus theme where the couple assume the formal characteristics of Dali's "specters." For
Maldoror as subtext in some of Dah's Catalan writings, see "Christmas in Brussels" in "Two Pieces in Prose" (Section One). 8. The paranoiac "illustration" is referred to as being "identique" or "identical" in the sense of its having a literal identity. In the present case, as Dali argues next, the paranoiac identity of Les Chants de Maldoror is subsumed in the image of Millet's L'Angélus. 9. In Les fases communicants (1932), Breton considers the impact Lautréamont's aphorism, in terms of quite obvious sexual symbolism, as consisting of the fact that the umbrella can represent only man while the sewing machine can represent only woman (p. 65). 10. This passage consists of an evocation of one of the illustrations for Maldoror (Figure 9). The reclining figures of Millet's The Cleaners (Salon of 1857) are seen behind the Angelus couple, below the visual reference to Meissonier's painting 1514, la Campagne de France, referred to already in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six) and "Cher Breton" (Section Seven). See what follows, n. 14, for some of the verbal and visual evocations of inkpots or inkstands and the "fried eggs (without the pan)" in Dah's work. 11. Reference to "Communication: Visage Paranoïaque" (1931). See "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon," Section Seven.
reference to Paccioli and his Da divina proporzione (both names somewhat misspelled here) in "The Last Scandal of Salvador Dalí" (Section Nine, n. 32). 12. In 1948, when Dalí published the present text, several studies for Dalí's painting Leda Atomica (1949) were done in which this method for attaining the golden section is fully illustrated. In these studies, Leda is bounded by the triangle referred to in this passage, with one leg touching one of its bases, and the horizon stretching behind her lying on the line whose intersection with the sides of the triangle defines the golden section. Leda Atomica is Dah's most obvious application of Luca Paccioli's conception of harmony and proportion; he was greatly aided in his studies of the golden section by the work of the mathematician Matila Ghyka, whose Le nombre d'or - ..ERR, COD:3.. et rh-thnzes pythagoriciens dans le déreloppement de la civilisation occidentale came out in Paris in 1931. 13. In a former chapter, Dalí explains the secret of building the aranearium - loops fashioned for the purpose of letting the aranea or araneida
beyond the limits of Cubism. One of these limits is quite

dés in Dali's writing is found only later in the last installment of
"Documentary - Paris - 1929" (Section Three). 14. See reference to
Menjou in "Saint Sebastian" (Section One). Snub Pollard (Harold Fraser,
1886-1962) and Ben Turpin (1874-1940) were popular comedians who played
in American silent slapstick shorts in the 1920s. 15. The original "las
Sociedades de Cursos y Conferencias" probably refers to the Sociedad de
Cursos y Conferencias in Madrid, which, in March 1929, organized an
exhibition of Spanish artists resident in Paris in which Dalí exhibited
four of his works. 16. A common immunization at the time. 17. Scénario
(screenplay), vedette (film star), and decoupage (continuity editing)
are given in French (without the accents). 18. "'Decoupage' o
See "Always, Above Music, Harry Langdon" (Section Two). 20. Buimel
published in La Gaceta Literaria in 1928 an article entitled "Variations
Upon the Moustache of Menjou" (see Aranda, pp. 270-1). See also Dali's
footnote to "At the Moment" (Section Three) concerning Menjou's
mustache. 21. See Dah's references to Nadja in "The Photographic Data"
(Section Two) and "The Liberation of the Fingers" (Section Three). 22.
This text, written close in time to Dali and Buñuel's collaboration on
the script of ('n chien andalou, includes some obvious correlations with
the film, in particular with the shot in the film in which the cyclist
is looking at a hole crawling with ants in the palm of his hand. The
expression in this text of rage and pain, mixed at times with ecstatic
pleasure, on the one hand, and a contemplative indifference on the
other, largely reflects the state of mind of the cyclist in the film.
23. The text appears on separate pages. with the first three "numbers"
framed within page 5. no. 4 on page 12, and nos. 5 and 6 on page 13.
24. The iuotif of eyes undergoing mutilation and injury- follows
numerous examples found in the works of Spanish writers in the course of
the 1920s. See Morris, Surrealism and Spain, pp. 115-18. 25. The cyclist
with the feminine ruffles hearkens to the silent screen comedians with
their ambiguous sexuality and childlike innocence, or, even more
significantly, to the manner in which these characteristics were further
enhanced by Lorca in "El paseo de Buster Keaton" (written in 1925 and
published in 1928) to encompass the fear of the castrating female. The
bicycle motif also comes up in Alberti's poem "Harold Lloyd,
estudiante," in which Lloyd calls: "Follow- me in the air on bicycles"
(Obras, Sobre los (ingeles, p. 138). 26. Dali had been steadfast
throughout his life in his fascination with this painting. and often
acclaimed its centrality in his thought and aesthetics, as, for
instance. in his Sorbonne Lecture in 1955 (see Diary of a Genius, pp.
12734). 27. This last sequence of "dissolves," together with the initial
eye-slicing sequence, has been analyzed by Linda Williams, in her book
Figures of Desire, in terms of a pattern of assertion and denial of the
presence of the phallus (fetish objects; concave and convex forms; and
so on) that might be seen as
NOTES  "  399 an imitation of a discourse of the unconscious involving the fear of castration. This castration anxiety motif might be discerned in other sequences of the film, such as, for instance, the one near the end with the disappearance of the cyclist's mouth to be replaced by hair that appears to have disappeared from the girl's armpit (and which, in the film, looks like pubic hair). See Art and Il'riting, pp. 91-3. 28. Weekly art, literature, and politics journal founded in 1929. 29. In 1926, Max Ernst published in Paris a collection of thirty-four frottages under the title Histoire naturelle. 30. Dali refers to the international film congress held in the Château de la Sarraz in Switzerland. During the congress, Eisenstein "directed" what nowadays we would call a performance, in which the armies of Commerce fought those of Independence over the "spirit of artistic film." See Appendix 1, "The Work of Eisenstein," in Sergei Eisenstein, The Film Sense, ed. Jay Leyda (New York: Harcourt, Brace & World, 1947), p. 222. Un Chien andalou was shown at this congress, where, according to Dali, it was praised by Einsenstein (see Montserrat Aguer and Félix Fanés, "Illustrated Biography," in Salvador Dalf. The Early Years, p. 41). 31. [Dali's footnote] Majorcans: the inhabitants of the Island of Majorca (Spain). 32. The accepted French term for "faulty acts" (or parapraxes) or blunders such as a slip of the tongue. 33. This scene refers to de Sade's novel The 120 DADs of Sodom. 34. [Dab's footnote] Also seen in this film, among other details, are a mistreated blind man, a dog that has been run over, a child that is almost gratuitously killed by his father, an old woman slapped around, etc. . . . 35. The prevalent trend in Italian films of the early 1910s was the costume epic, but Dali appears to evoke the melodramas and adaptations of stage plays of the time, with their realistic settings, which were better geared to the popular taste. Of these stars of Italian film of the time, the only one still remembered today in film histories is Tullio Carminati (1894-1971), a romantic actor who also enjoyed a success in American and European films. 36. William Tell, as a representation of a father-figure and the super-ego, appears frequently in Dali's art and writing in the years 1931-3. See the poem "Love and Memory" (Section Five) for a similar evocation of Tell's face, "dazzled by the setting sun," an image that also appears in the painting Memory of the Child-Ilóman (1932) and related studies. Another painting offering a pictorial parallel to the poem is The Old Age of If illiam Tell (1931). See Art and Il'riting, pp. 131-9. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "oeufs sur le plat sans le plat," or fried eggs without the frying pan (the French wordplay does not work too well in English). This motif appears further in the present section in Babaouo. See also "Latest Modes of Intellectual Stimulation for the Summer of 1934," Section Seven. 37. This is a translation of the French title of the popular American film serial, The Erploits of Elaine (1915), starring Pearl White. The Surrealists were extremely enthusiastic over this series; Aragon wrote about it in his novel Anicet (1921), and Robert Desnos devoted to it an article in Le Merle (1929). For these texts, see Alain and Odette Virmaux, Les SurrMlistes et le
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20. Dalí expressly refers here to the film L'Age d'or, in which we witness an eruption of scatological imagery in connection to motifs associated with desire, beginning with the frenzied lovemaking of the man and the woman early in ... the whole, and, on the other, the harmony or musical element, to which he vehemently objects, in the documentation of the tennis player's motion. And yet I consider these two cases in opposition one to the other, because one involves instinctive exactitude of thought (whose "curve" he evokes in the previous paragraph), and the other is too consciously "musical" and calculated, and thus it belongs to a "pure realm of shame." 27. Dalí may not be as gratuitous as he would like (us) to believe. The whole paragraph expresses the demand that Paranoiac-Critical thought be cut off from any "psychological-sensory connections and influences", hence its "sanitary" aspect. Thus, the "sanitary goat" may be an expression of the same order as the designation of Gala as "sterilized woman." See "Love," Section Six, n. 35. 28. This rather obscure phrase might imply a plane of thought in which an abstract concept of the meter interferes with the material, physical object called meter.
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425 on insect behavior (Souvenirs entomologiques, 1879-1907). Dali appears to compare the direct observation on which Fabre's work is based, and the imposing structure created by his writings, with one of the great monuments of visionary or naive architecture, the Palais idéal built by Ferdinand Cheval (d. 1924), known as the Facteur Chenal, out of stones he picked up along the way during his rounds as a postman. There is another reference to the Postman Cheval and his Ideal Palace later in the present selection. The Surrealists' interest in the praying mantis in the 1930s was heightened by the belief, following entomological opinion of the time, that the female praying mantis devours the male after the sexual act. Dali saw this aggressive act, associated with the "spectral attitude," as an expression of sexual cannibalism. "Cannibalistic" associations of this nature are found in "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six), where a photograph of the ornament for an entrance to the Métro (Figure 4) bears a striking resemblance to the "spectral attitude," and the caption refers to the "metal atavism of Millet's L'Angélus." See William Pressly, "The Praying Mantis in Surrealist Art, for a comprehensive review of the praying mantis as a central iconographic preoccupation for the Surrealists in the 1930s. See also the contemporary view offered by Roger Caillois in two articles published in 3linotaure, "La Mante religieuse" and "Mimétisme et Psychasthénie légendaire." Dali refers to the secondary delirious phenomenon no. 2 concerning the rocks corresponding to the figures of L'Angéhhs, and, in particular, to the formless block evoking the silhouette of the man which is "the one deformed most by the mechanical action of time..." (see earlier). The analysis of this phenomenon is not included here. In "The Conquest of the Irrational" (Section Seven), Dali argues that, following the Paranoiac-Critical method, "paintings apparently as different as La Gioconda, Millet's L'Angélus, and Watteau's Embarkation for Cythera would represent exactly the same subject." Dali does not specify what it is that these works have in common, nor does he give proof for his contention here that Watteau's painting (1717) and L'Angélus exhibit several striking connections. Undoubtedly, Dali responds to the ambiguity of Cythera and to the fascination exerted by it on many writers and artists. The only connection offered here is based on the perception that the two paintings represent issues of "arrested" sequential temporal representations. There is a reference in the original publication at this point to an old postcard in cartoon form shown on the facing page on which there is a sequence of four images depicting the story of a man who is sunbathing naked; surprised by two buxom maidens, he covers his shame with his hat; his finger stung by a bee, he raises his hands to his mouth, letting go of the hat, and, as the inscription underneath reads, "the hat doesn't fall down......" A "paroxystic effort" of this kind is amply illustrated in the piano-pulling scene in lin chien andalou, with the man, pulling two grand pianos, desperately straining toward the woman (Section Four). Millet's painting Maternal Precaution is reproduced in 3lythe tragique, p. 82. A reproduction of
this painting is included in the 1933 essay "General Considerations Concerning the Mechanism of the Paranoiac Phenomenon" (Figure 8). The illustrations to this essay on this page layout
NOTES " 435 he also cited Bramante (earlier), Raphael, and El Escorial as the greatest exemplars of the pursuit of form. Here lie singles out for praise Bramante's Tempietto de San Pietro in Montorio, Rome (commissioned 1502 and built c. 1510), the first great monument of the High Renaissance, and El Escorial (see Section Nine, n. 31), both known for their austere character and lack of surface decoration. 20. Georges Mathieu (b. 1921), a French artist known for his spontaneous and gestural brushwork and a at the Age of Six, Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the If átér, 4351124: M1-self at the Age of Ten ff hen I fl as the Grasshopper Child, 177, 4171165; Necrophilic Fountain flowing from a Grand Piano, 4051118, 4281155; Nostalgia of the Cannibal, -3031129, 4241114; The Old Age of ff illiana Tell, 149, 3991136, 4011110, 4061125; Palladio's Corridor of Dramatic Surprises, 4311124; Partial Hallucination. Six Apparitions of Lenin on a Grand Piano, 4241114; The Persistence of IYlemory, 404112, 4141129; Pharmacist Lifting with Extreme Precaution the Lid of a Grand Piano, 4091161; Pharmacist ofAmpurdan in Search ofAbsolutelyNothing, 4091161; Phenomenon of Ecstasy (photocollage), 202 (Fig. 5), 3931160, 4081152; Planche d'associations dénentielles or Feux d'artifice, 4141131, Portrait de Madame Isabel Styler-Tas, 431n2.á; Portrait of Cala with Two Lamb Chops Balanced on Her Shoulder, 4081143; Portrait ofPaul Eluard, 4061121, 4061127, 4241114; Premature Ossification of a Railway Station, 4091154; Rainy Taxi, 4á0n20; Raphaelesque Head Exploding, 347, 4á5n22; Retrospective Bust of a Ubman, 40án29, 4241114; Rhinocerontic Disintegration of Phidias's Illissos, 435n22; The Rotting Donkey (The Stinking Ass), á92n50; Le Sacré-Coeur, 411117; Saint Surrounded by Three Pilllesons, 347, 4á8n53; ShoeCollage, 3871144; Sistine Madonna, 4á6n35; Slave Market with the Disappearing Bust of fóltaire, 342, 41206, 442n36; Spaghetti Style, 4381159; The Specter and the Phantom, 4021112, 404118, 4091156, 4271136; Specter of Sex-Appeal, 179; Spectre do soir, 4241114; Still-Life (Invitation to Sleep), 38; Still-Life 4v Mauve Moonlight, 38; Surrealist Object Functioning Symbolically, 234, 235 (fig. 7), 4021120, 4021120; Temptations of St. Anthony. 4351123: Tower ofPleasure, 4381160; Tuna Fishing, 4371152, 4381153; Unsatisfied Desires, 3931153; f élázquez Painting the Infanta Margarita with the lights and Shadows of His Own Glom-, 433113, 4361134, 4361135, 4381153; Venus de Milo with Drawers, 4081150; f'isage paranoiáque, 288-9, 4241116; If édging of Buster Keaton, 3811130; if illiam Tell, 149, 4021118, 4051118, 4061125; If illiann Tell, Gradiva and the Average Bureaucrat, 4031129, 4091154, 4241114; II bonded Bird, 3931153 writing, abstract quality of imagery, 18; adopting "speaking voice," 8, 10; antiart rhetoric, 38, 43; as political tool, 38; as tool for affiliating himself with a group, 2; autobiographies, 4, 5; botched up texts, 11; Les Chants de Maldoror
For Pompeii Fabra. At the heart of the beach, on a strange table made of a heap of dry shellfish and on the surface made of a bunch of carnations that served as a false table cloth, an olive was standing immobile next to the shadow of a nose which I was about to scoop with a spoon from the palm of my hand, where this nose had tarried probably—because of the word BORRISOL written on all the labels of the small packages of noodles, and since the latter have a great affinity with the shadows of noses, mainly because the tips of the said noodles, as this has been the case, slip out of the package, imitating precisely the combs of the seed of a flea. On this same table, an endless number of bread crumbs, each with its small minute hand, glistened in the sun like mica. There were so many of them that I found it difficult to place my elbows without crushing some, and more difficult still to avoid crushing the countless small luminous glands 54 carried along by truly a multitude of large winged ants, at a pace almost identical to that of the bread crusts. But that was not all: In addition to all kinds of snails, shells, mother-of-pearl, sea-urchin spines, reeds, feathers, pieces of glass, hairs, almond peels, egg shells, eyelashes, corks, etc., the table was also covered in disarray with a large number of floats from nets, enormous decomposed horns, rotting donkeys, rotting cows, rotting giraffes, rotting camels, rotting she-camels, etc., etc., etc. I was forced by all this once and for all not to try to lean on the table, but to intertwine my hands at the back of my neck. But before placing myself in this dignified posture, as I was going to hold the olive between the thumb and the forefinger, in order to bring it closer to the small acorns where it would have more sunshine, the latter was transformed into a ball of smoke and disappeared. All this greatly inspired me and I sang: SUGAR DISSOLVES IN WATER, BECOMES TINGED WITH BLOOD AND JUMPS LIKE A FLEA.
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399 An imitation of a discourse of the unconscious involving the fear of castration. This castration anxiety motif might be discerned in other sequences of the film, such as, for instance, the one near the end with the disappearance of the cyclist's mouth to be replaced by hair that appears to have disappeared from the girl's armpit (and which, in the film, looks like pubic hair). See Art and I'riting, pp. 91-3. 28. Weekly art, literature, and politics journal founded in 1929. 29. In 1926, Max Ernst published in Paris a collection of thirty-four frottages under the title Histoire naturelle. 30. Dali refers to the international film congress held in the Château de la Sarraz in Switzerland. During the congress, Eisenstein "directed" what nowadays we would call a performance, in which the armies of Commerce fought those of Independence over the "spirit of artistic film." See Appendix 1, "The Work of Eisenstein," in Sergei Eisenstein, The Film Sense, trails. and or goldcolored Douro. 82. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "oeufs sur le plat sans le plat." or fried eggs without the frying pan (the French wordplay does not work very well in English). This motif is also evoked in "Short Critical History of Cinema" and "Babaouo" (Section Four). 83. Jan Kiepura (1902-66), a leading tenor in European opera houses, who became very popular in musical films of the 1930s. 84. This whole evocation of the up-and-coming fashions in cinema is obviously quite sarcastic in tone, and it is reminiscent of his condemnation of the prevalent styles of filmmaking in "Short Critical History of Cinema" (Section Four). It might be recalled that in 1928 Dali called for the abolition of the Sardana, the traditional dance of Catalonia. 85. The "barretine" is a Catalan headdress, Dalí may also be referring to the "barrette" which is a square cap with three or four "horns" worn by churchmen (it is red for cardinals). 86. This title appeared originally as a subheading, with the whole title reading: "Paranoiac-Critical Interpretation of the Obsessive Image 'Millet's Angelus.' / Prologue / New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View." Dali presumably meant it to be the theoretical prologue for his forthcoming book on Millet's L Angélus. When it finally appeared, thirty years later, the book offered a modified theoretical exposition. 87. This opening paragraph is printed in the original publication in smaller type, as a summary of what follows, it is a device utilized again in Tire Tragic Alt-th o f Millet's L Angélus.
p. 233). For the Gradiva phase of the Gala Myth, see flrt and If 'riting pp. 257-9. 10. Pomegranates figure in some of Dali's works; one divided in two appears in Dematerialization Near the Nose of Aero (1947). 11. See the reference to Paccioli and his Da divina proporcione (both names somewhat misspelled here) in "The Last Scandal of Salvador Dali" (Section Nine, n. 32). 12. In 1948, when Dali published the present text, several studies for Dali's painting Leda Atomica (1949) were done in which this method for attaining the golden section is fully illustrated. In these studies, Leda is bounded by the triangle referred to in this passage, with one leg touching one of its bases, and the horizon stretching behind her lying on the line whose intersection with the sides of the triangle defines the golden section. Leda Atomica is Dah's most obvious application of Luca Paccioli's conception of harmony and proportion; he was greatly aided in his studies of the golden section by the work of the mathematician Matila Ghyka, whose Le nombre d'or - Rites et ritournelles pythagoriciennes dans le développement de la civilisation occidentale came out in Paris in 1931. 13. In a former chapter, Dalí explains the secret of building the aranearium - loops fashioned for the purpose of letting the aranea or araneida (or, in other words, common spiders) spin their webs within them. Seeing things through these webs serves to revive the enchantment and freshness of vision in one's youth, a vision to be rendered noß- with the skill and dexterity of the mature artist. 14. The Alanifeste mystique, unveiled in June 1951, was published in a sumptuous limited edition, bound in a cover in red velour imprinted in gold. The text is laid out in two columns, the left-hand column as befitting the contents, is in Latin, and the other in French. 15. A fifteenth-century Spanish theologian, whose book, Theologia A'aturalis sire Liber Creaturarunz (Natural Theology as the Book of Creatures), teaches that unaided human reason could comprehend the universe and establish the existence and nature of God. 16. See Section Six, n. 47. 17. Donato Bramante (1444-1514) was the first of the great Renaissance architects. . .ERR, COD:3.
LATEST MODES OF INTELLECTUAL STIMULATION " 255 Psychic anamorphosis: Instantaneous reconstitution of desire deformed through its refraction by a cycle of memories. Example: Instantaneous reconstruction of the desire of thirst deformed through its refraction in a cycle of masochistic memories. PLATES WITHOUT THE PLATS DU JOUR Herb omelettes tenderly crushed by the weight of "Douros", the silver coin is slightly soiled by the yellow omelette juice, and this turns it into a gold-colored Douro," with all the intrauterine consequences that can be assumed. There is nothing better to eat than a gold-colored Douro. And also the omelettes are good and pretty to look at as they slip on inclined frosted surfaces; they all carry, of course, a Douro on their back, and this transforms them into "aerodynamic" omelettes. The absence for the moment of the fried eggs without the pan 82 is justified well enough by the flavor of the omelettes. Cinema: In what concerns cinema, one will develop a wholly Platonic taste for a certain monotonous and persuasive baseness, preferably, the films of "exhibitionistic tenors with dribbling tongues and dazzling teeth," of the Jan Kiepura type."' There will also be a great updating of regional costumes and dances," a new Tyrolean spirit on the screen. Every good film will include "typical visions" alternating with the play of good tenors. All films reworking the Barber of Seville theme will be on principle desirable. GALA AND MYSELF The most spectral anachronism of this summer will be that of Gala and myself, and myself, wearing a red "barretine,"s' near the large fossil rotting donkey of Cape Creus. etc. "Derniers anodes d'excitation intellectuelle pour l'été 1934," Documents 34: no. spécialInterretointer Intention surréaliste (Paris) nouvelle série 1 (June 1934): 33-5
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140 " UN CHIEN ANDALO11 AND LATER FILM VENTURES cernible), the restoration of certain notions of the concrete that are capable, at least momentarily, of creating confusions and complications based on the persistence in memory of words over the images, to the grand detriment of the latter. Throughout the history of cinema and, in particular, of contemporary cinema, a single tendency, the concrete irrationality, the delirious and pessimistic aspiration toward gratuitousness, continues in an upward surge, more and more sterilized, more and more conscious, in films incorrectly named film comedies, this for the sole and insufficient reason that they generally provoke laughter, albeit an infinitely distinctive laughter, and without of R i d i P a g 1 i a c c i o. which is cultivated indistinctly and with the same fondness by the Sternbergs, Stroheims, Chaplins, Pabsts," etc. . . . , etc. . . . , we must state that the irrationally inclined film comedies are the only ones to Object as Revealed in Surrealist Experiment"; Dali, Salvador, writings, "New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View" banishment from father's house, 148, 411n "Bonwit Teller" affair, 332, 440n16 "classical" ambition ("to become classic"), 4, 5, 279, 317, 322-3, 337, 345, 442n31 concepts, art of conception, 81; art of perception, 81-2; cataloguing, 75; concrete irrationality, 123, 140,215-6,249,252,254,256,259,265, á96n7; documentary (see also Dali, Salvador, writings, "The Photographic Data"; Dali, Salvador, writings, "Documentary-Paris-1929"; photography, and documentation; film, documentation [documentary]), 69,75-6.,99,389n66,103-4, á93n61, 422n1; form, 323, 3378, 444n19; invisible images (see also multiple figuration, images of), 340; irony, 19, 52, 102, á93n55 "The Dream of Venus" affair, 3323, 440n17, 441n21 exhibitions, first exhibition at Dalmau Gallery (1925), á85n15; first exhibition in Paris (1929), 412n19; Galerie Pierre Colle (1933), 249, 417n65; "Salvador Dali: Les Chants de Maldoror" (1934), 274 418n68, 418n75 experimental scheme proposed to the Surrealists, 240-2 film, early views of, 119 Freud's theory in the thought of, 148, 319, 429n5 interest in Hitler, 300, 420n100, 426ná4, see also Dah, Salvador, motifs, nursemaid (Hilterian nursemaid) lectures, Ateneo de Barcelona (1930), 411n5; Sorbonne lecture, December 1955, 384n9, 398n26, 443n1 letters to Lorca, 18, á79n1, 379n11, á79n13, á82n44, á92n41, 422n114 motifs, aphrodisiac jacket, 310; bare bones, 253, 418n75; "beasts" ("besties"), á82n40; bicycle riders with stones on heads, 143, 401n5á; butterflies, 406n21; butterfly chase, 186; comedones, 207-210, 272, 426ná2; decapitated figures, 79-80, á90n8; elongated cylindrical shape
NOTES " 399 an imitation of a discourse of the unconscious involving the fear of castration. This castration anxiety motif might be discerned in other sequences of the film, such as, for instance, the one near the end with the disappearance of the cyclist's mouth to be replaced by hair that appears to have disappeared from the girl's armpit (and which, in the film, looks like pubic hair). See Art and Il'riting, pp. or goldcolored Douro. 82. In 1932, Dali evoked the intrauterine experience in a series of paintings with the motif of the "oeufs sur le plat sans le plat." or fried eggs without the frying pan (the French wordplay does not work very well in English). This motif is also evoked in "Short Critical History of Cinema" and "Babaouo" (Section Four). 83. Jan Kiepura (1902-66), a leading tenor in European opera houses, who became very popular in musical films of the 1930s. 84. This whole evocation of the up-and-coming fashions in cinema is obviously quite sarcastic in tone, and it is reminiscent of his condemnation of the prevalent styles of filmmaking in "Short Critical History of Cinema" (Section Four). It might be recalled that in 1928 Dali called for the abolition of the Sardana, the traditional dance of Catalonia. 85. The "barretine" is a Catalan headdress, Dalí may also be referring to the "barrette" which is a square cap with three or four "horns" worn by churchmen (it is red for cardinals). 86. This title appeared originally as a subheading, with the whole title reading: "Paranoiac-Critical Interpretation of the Obsessive Image `Millet's Angelus.' / Prologue / New General Considerations Regarding the Mechanism of the Paranoiac Phenomenon from the Surrealist Point of View." Dali presumably meant it to be the theoretical prologue for his forthcoming book on Millet's L Angélus. When it finally appeared, thirty years later, the book offered a modified theoretical exposition. 87. This opening paragraph is printed in the original publication in smaller type, as a summary of what follows, it is a device utilized again in Tire Tragic Alt-th o f Millet's L Angélus.
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20. Dalí expressly refers here to the film L Age d'or, in which we witness an eruption of scatological imagery in connection to motifs associated with desire, beginning with the frenzied lovemaking of the man and the woman early in the film, who are shown rolling about in the mud. See Dalí's and Buñuel's scenario of L Age d'or and the commentary on the texts included in Section Four. See also Art and Writing, pp. 115-61; Allen S. Weiss, "Between the Sign of the Scorpion and the Sign of the Cross: L Age d'or." 21. Dalí associates the "demoralization and confusion" of the new Surrealist images with the moral implication of the "acte gratuit," or motiveless act, as exemplified by André Gide's hero Lafcadio in Les Cares do Iático, which was greatly admired by the Surrealists, especially ... the whole, and, on the other, the harmony or musical element, to which he vehemently objects, in the documentation of the tennis player's motion. And yet I consider these two cases in opposition one to the other, because one involves instinctive exactitude of thought (whose "curve" he evokes in the previous paragraph), and the other is too consciously "musical" and calculated, and thus it belongs to a "pure realm of shame." 27. Dali may not be as gratuitous as he would like (us) to believe. The whole paragraph expresses the demand that Paranoiac-Critical thought be cut off from any "psychological-sensory connections and influences", hence its "sanitary" aspect. Thus, the "sanitary goat" may be an expression of the same order as the designation of Gala as "sterilized woman." See "Love," Section Six, n. 35. 28. This rather obscure phrase might imply a plane of thought in which an abstract concept of the meter interferes with the material, physical object called meter.
MILLET'S L'ANGÉLUS + 279 The last two essays published by Dali in Minotaure fully exemplify Dali's playful verbal structures and metaphorical a-it. One essay, "The Spectral Surrealism of the Pre-Raphaelite Eternal Feminine," takes off from a conceit based on the verbal association of "Cezaune's apples" and the term "Adam's apple" referring to the "curved, physical and moral necks of Pre-Raphaelitism," in order to prove the superiority of the latter, with their materialist lyricism, over the idealist emptiness inherent in the former. The second essay, "First Morphological Law Concerning Hairs in Soft Structures," derives its "reasoning" from the assertion that in a paranoiac-critical discourse one should not have too many "poils sur la langue" (to have a hair on the tongue, means, in popular language, having some speech impediment). But, to continue this logical chain, with the tongue literally perceived as a "soft structure," the association also serves as a point of departure for consideration of the morphology of hairs in contact with soft structures. Both essays reflect Dali's efforts to submit his vision of softness, or, rather, his dialectics of the soft and the hard, to a more rigorous formal examination, and find laws regulating the morphology of his forms. These notions, valid enough in themselves, are especially meaningful in view of Dalí's "Classical" ambition and his pursuit of form in the early 1940s. Millet's L'Angélus Millet's L'Angélus, beautiful like the fortuitous encounter on a dissecting table of a sewing machine and an umbrella!' It is quite evident that the "illustrative fact" could not in any way restrain the course of my delirious ideas, but that, on the contrary, it makes them flourish. Therefore, it could not concern me, of course, other than as paranoiac illustration, and I must excuse myself here for the crude pleonasm that this implies. Indeed, as I have often had the pleasure and patience to repeat to my readers, the paranoiac phenomenon is not only one in which are preeminently summed up all the "systematic associative" factors but also the one embodying a "psychic interpretative" illustration that is more "identical."' Paranoia does not limit itself to being always "illustration"; it also constitutes the true and unique "literal illustration" that we know, that is to say, the "interpretative-delirious illustration" - the "identity" manifesting itself always a posteriori as a factor following the "interpretative association."
did cure me!" (Secret Life, p. 233). For the Gradiva phase of the Gala Myth. see flrt and If 'riting pp. 257-9. 10. Pomegranates figure in some of Dali's works; one divided in two appears in Dematerialization Near the Nose of Aero (1947). 11. See the reference to Paccioli and his Da divina proporcione (both names somewhat misspelled here) in "The Last Scandal of Salvador Dali" (Section Nine, n. 32). 12. In 1948, when Dali published the present text, several studies for Dali's painting Leda .4tomica (1949) were done in which this method for attaining the golden section is fully illustrated. In these studies, Leda is bounded by the triangle referred to in this passage, with one leg touching one of its bases, and the horizon stretching behind her lying on the line whose intersection with the sides of the triangle defines the golden section. Leda Atomica is Dah's most obvious application of Luca Paccioli's conception of harmony and proportion; he was greatly aided in his studies of the golden section by the work of the mathematician Matila Ghvka, whose Le nombre d'or - Rites et rh-thnzes pythagoriciens dans le développement de la civilisation occidentale came out in Paris in 1931. 13. In a former chapter, Dalí explains the secret of building the aranearium - loops fashioned for the purpose of letting ..ERR, COD:3..
NOTES " 435 he also cited Bramante (earlier), Raphael, and El Escorial as the greatest exemplars of the pursuit of form. Here lie singles out for praise Bramante's Tempietto de San Pietro in Montorio, Rome (commissioned 1502 and at the Age of Six, Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the If áter, 4351124; M1-self at the Age of Ten ff hen I fl as the Grasshopper Child, 177, 4171165; Necrophilic Fountain flowing from a Grand Piano, 4051118, 4281155; Nostalgia of the Cannibal, -3031129, 4241114; The Old Age of ff illiana Tell, 149, 3991136, 4011110, 4061125; Palladio's Corridor of Dramatic Surprises, 4311124; Partial Hallucination. Six Apparitions of Lenin on a Grand Piano, 4241114; The Persistence of IYlemory, 4041112, 4141129; Pharmacist Lifting with Extreme Precaution the Lid of a Grand Piano, 4091161; Pharmacist ofAmpurdan in Search ofAbsolutelyNothing, 4091161; Phenomenon of Ecstasy (photocollage), 202 (Fig. 5), 3931160, 4081152; Planche d'associations dénnentielles or Feux d'artifice, 4141131, Portrait de Madame Isabel Styler-Tas, 431n2.á; Portrait of Cala with Two Lamb Chops Balanced on Her Shoulder, 4081143; Portrait ofPaul Eluard, 4061121, 4061127, 4241114; Premature Ossification of a Railway Station, 4091154; Rainy Taxi, 4á0n20; Raphaelesque Head Exploding, 347, 4á5n22; Retrospective Bust of a Ubman, 40án29, 4241114; Rhinocerontic Disintegration of Phidias's Illissos, 435n22; The Rotting Donkey (The Stinking Ass), á92n50; Le Sacré-Coeur, 411117; Saint Surrounded by Three Pilllesons, 347, 4á8n53; ShoeCollage, 3871144; Sistine Madonna, 4á6n35; Slave Market if ith the Disappearing Bust of fóltaire, 342, 41206, 4á2n36; Spaghetti Style, 4381159; The Specter and the Phantom, 4021112, 404118, 4091156, 4271136; Specter of Sex-Appeal, 179; Spectre do soir, 4241114; Still-Life (Invitation to Sleep), 38; Still-Life 4v Mauve Moonlight, 38; Surrealist Object Functioning Symbolically, 234, 235 (fig. 7), 4021120, 4021120; Temptations of St. Anthony. 4351123: Tower ofPleasure, 4381160; Tuna Fishing, 4371152, 4381153; Unsatisfied Desires, 3931153; f élázquez Painting the Infanta Margarita with the lights and Shadows of His Own Glom–, 4331113, 4361134, 4361135, 4381153; Venus de Milo with Drawers, 4081150; f'isage paranoiáque, 288-9, 4241116; If édding of Buster Keaton, 3811130; if illian Tell, 149, 4021118, 4051118, 4061125; If illiann Tell, Gradiva and the Average Bureaucrat, 4031129, 4091154, 4241114; II bonded Bird, 3931153 writing, abstract quality of imagery, 18; adopting "speaking voice," 8, 10; antiart rhetoric, 38, 43; as political tool, 38; as tool for affiliating himself with a group, 2; autobiographies, 4, 5; botched up texts, 11; Les Chants de Maldoror
Acknowledgments

Often hailed in blurbs and other promotional materials as one of the most widely popular artists of all times, Salvador Dali, despite his extensive literary output, is still quite unknown as a writer. His writings, especially from the 1920s and 1930s, are on the whole unfamiliar even to those interested in the avant-garde movements with which he had been associated. This is particularly true for the English reader, since few of the writings that date before the early 1940s exist in English translations, and these few are scattered in various publications that are often difficult to come by. This fact was brought home to me in particular during the time I was working on my book, Salvador Dalí's Art and Ili-iting 1927 1942: The Metamorphoses of Narcissus (Cambridge University Press, 1996), when colleagues and acquaintances expressed some astonishment at learning of this particular direction taken by my research. It was during the early stages of the production of that book that Beatrice Rehl, Fine Arts Editor at Cambridge University Press, suggested that I prepare an English edition of Dalí's writings. I took up the challenge, despite my earlier acquaintance with the many pitfalls awaiting anyone who would dare translate and explicate Dalí's writings – problems to which I refer at some length in my introduction, commentaries, and notes, and that are amply illustrated by the texts themselves. Despite these difficulties, the present volume fully attests, I hope, to the satisfaction and sense of fulfilment that I gained from working on this book. I am grateful to Beatrice Rehl for initiating this project, as well as for her continuous support and encouragement. Anna Balakian, who continuously encouraged me in my exploration of Surrealism and offered a probing and pertinent criticism of my first Dalí book, died at the time my manuscript went into production, and it is to her memory that this book is dedicated. It is a pleasure to acknowledge again my indebtedness to the friends and colleagues whose encouragement, criticism, and editorial comments aided me greatly in preparing my first Dalí monograph, which provided
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academic painters, was to rank much higher in Dah's esteem, with one of his paintings inspiring Dali's The Battle of Tetuan (1962). Sebastià Gasch (1897-1988) was, from the 1920s, the most prestigious art critic in Catalonia. He wrote mainly about painting and theater, was librarian of the Gercle Artistic and served as art critic of "Gaceta de les Arts." Later he wrote film criticism for "L'opinió." Influenced by French culture, he promoted the ideas of Le Corbusier, and, together with Dali and Montanyà wrote the "Manifest Groc" (1928), publishing with Montanyà and Diaz-Plaja in 1929 the only issue of the avant-garde art journal "Fulls gross" (which included the "Manifest Groc"), causing a violent reaction in the art world. As noted by Dali here, there is no question as to the basic sympathy toward Surrealism that he displayed in his writing, although this was not altogether free from some ambivalence (see Art and Writing, p. 68; Morris, Surrealism and Spain, p. 16). His books include La Danza (1946), La Pintura Cataluna (1938), Paris 1940 (1956), and El Circo y sus figuras (1946).

M. A. Cassanyes (1893-1956), art critic who defended the avant-garde. He published in L'Albic de les Arts, Oc, Terrainar, and Illeridia. He prepared an important exhibition of avant-garde painting in Dalmau Gallery (1929) that included works by Arp, Mondrian, and Van Doesburg. He was interested in Nietzsche, Freud and Sade, and influenced by German culture. The exhibition at the Paul Rosenberg Gallery was held in July 1927. Here, as well as in the first part of the present text, where he refers to "Picasso's most recent poetic Cubism," Dalí seems to point to the works of 1926-7 (such as The Milliner's Workshop, 1926: Seated 11 öman, 1927, at the Museum of Modern Art, New York), with their strangely contorted shapes and reversible images. In view of Miró's work up to that time, Dalí may refer to the "dream paintings" of 1925-6, with their linear signs, and flat nonrepresentational forms, as well as to 1926 works such as Dog Barking at the loon and Person Throwing a Stone at a Bird, with their more clearly representational figures. See the last lines of "Saint Sebastian," Section One.

Dali responded in this article to the criticism leveled at the two important works of 1927, Honey Is Sweeter than Blood and Apparatus and Hand. See the opening paragraph of "Saint Sebastian" (Section One). See also earlier, n. 15. 28. See "Photography: Pure Creation of the Mind" in the present section. 29. The title, as it appears in the original publication, is "Film-arte Filantiartistico," but this seems to be a mere misspelling. Dalí's views in this essay and in subsequent writings on film were fully in xvi. ACKNOWLEDGMENTS much of the groundwork for the critical apparatus of the present volume: lack Spector, Francesco Pellizzi, Yishai Tobin, Donald Chankin, Gloria Orenstein, and Mark Gelber. I am grateful to Ignacio Prado and Margarida Básañez Doméncich for helping me in my wrestling with the stylistic and lexical idiosyncrasies of Dalí's Catalan and Spanish texts, and for providing necessary background information. Chains Haines was also helpful in clarifying some of Dalí's more obscure texts. I have benefited immensely from the erudition and unsurpassed linguistic ability of Georges Slama, who revealed to me unfathomed depths of
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have all my love and gratitude.
Introduction

The Writer Painting is only one of the means of expression of my total genius, which exists when I write, when I live, when in some way or other I manifest my magic. (Bosquet, Conversations with Dah) A self-styled genius and Renaissance man, Dalí always considered painting as only one of his many creative accomplishments, often evaluating himself—especially in his later years, when he could well afford such modesty—as a mediocre painter whose genius could be manifested only as a total phenomenon. Writing, an activity consistently pursued by him throughout his career, had, alongside painting, a major share in this phenomenon. His quite voluminous writing output, especially in the 1920s and 1930s, exhibits a diversity of literary forms: theoretical essays, art historical explorations, manifestoes, philosophical treatises, poetry, and film scripts. To these, he later added prose fiction and autobiography. Regardless of the vicissitudes in his artistic reputation, during his lifetime as well as afterwards, Dalí is generally regarded as one of the most important and influential thinkers to function within both the Spanish and Catalan avant-garde of the late 1920s and the Surrealist Movement during the 1930s. His writings are important, however, not only as central documents of these movements, but also as a critique of modernist aesthetic consciousness and for their consistent questioning of various cultural presuppositions that were dominant throughout the greater part of his career. If Dalí "matters," as Carter Ratcliff has argued, because he forces us to question the premise that there is a clear demarcation line between high and low culture ("Swallowing Dalí," p. 36), his writings contributed to this stance perhaps even more forcefully than his plastic oeuvre. Both the Catalan avant-garde and Surrealism, in their declared depreciation of high art, offered an ideological framework that was most propitious to such questioning. But even if his writings seemed to be in compliance with the fundamental concepts of these movements, Dalí consistently functioned as a subversive force, holding up a distorting mirror to their loftiest theoretical pronouncements, throwing back mostly his own often idiosyncratic beliefs and attitudes. His writings are important also for the active and at times crucial role they played in the development of Dalí the artist and Dalí the often 1
INTRODUCTION " 3 Surrealist theory that would be uniquely his own often got the better of him, and one may sense a desperate attempt on his part to overtake the theory, to fulfill the promise of the writing. This is largely the reason why his career in these years conveys, in many respects, a sense of unfulfilled promise, of frustrated hopes, and of neglected projects. The dynamics of frustration are very apparent, for instance, in the quick demise of Dali's concept of the Surrealist Object, from its promising beginning in the "Objects operating symbolically" to its ultimate dissolution already implied in the essay "Psychoatmospheric-Anamorphic Objects" (Section Seven). Dali submitted the Surrealist Object in this essay to various manipulations that ended up by hiding it metaphorically and literally behind a thick veil of symbolic actions. The object then reemerged in the framework of "performance" as a central element in the dialectics informing his concept of "beings-objects" (Section Six), but this activity soon was diverted into various commercial exploits. The strength and overwhelming drive of Dali's vision, as exemplified by the writings in the early 1930s, were derived from the tension created by his attempt to balance the demands of an innately anarchic and selfindulgent imagination with his need to function within the surrealist group headed by Breton and to comply with its theoretical tenets. This balancing act is exemplified primarily by his major theoretical systems - the adoption of the Freudian notion of regression as the basis for an aesthetic of libidinal gratification and Paranoia-Criticism (Sections Six and Seven). The high hopes that Paranoia-Criticism held for Dah, expressed in texts such as "The Conquest of the Irrational" (Section Seven), were frustrated largely due to the paradoxes built into the theory. Indeed, Dali's sole full-fledged paranoiac-critical "interpretation," Le Mythe tragique de l'Angélus de Millet (1934-63), constitutes his only serious, and partially successful, attempt at a consistent application of his theory. In most other cases, Dah's way out of these paradoxes, to which the shorter paranoiac-critical texts of the mid-1930s attest (Section Eight), was to indulge in playful and inconsequential associations. These are analogous, in a sense, to the plastic manifestations of Dali's paranoiac-critical method, as exemplified, for example, by his multiple images of the late 1930s.' Similarly, in the early 1930s, in essays such as "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six), Dali formulated the Freudian notion of regression in terms of a "nutritional" aesthetics, combining erotic, culinary, and excremental concerns. In its early stages, this theory served as background for an intensely personal painting style involving the utilization of deformations and "soft forms." The dissolution of the theory as an underlying structure of vision was already present in whimsical essays written around 1935-6, such as "First Morphological Law Concerning the Hairs in Soft Structures" (
his relentless rejection of modern art (with the exception of Duchamp with his "princely ideas," and artists such as de Kooning, Mathieu, and those associated with the art autre), and his attempt to synthesize science and mysticism in what he entitled "Nuclear Mysticism." Writing without any defined intellectual or cultural context - an intellectual framework 4 + INTRODUCTION tion Eight). It was only a few years later, when Dalí announced his decision "to become classic," that this vision lost its last vestiges of vitality (Section Nine). The writings published in the second half of the 1930s - especially toward the end of the decade - and in the early 1940s betray a slackening of the former tensions characterizing the formulation of Dah's theory vis-à-vis Surrealist theory. They also mark the complete renunciation of his earlier aesthetics and formal concerns, especially those associated with the aesthetics of regression, and provide the groundwork for his decision to "become classic." That Dalí was shifting his sights to the American public at the time is well attested to by the fact that most of the texts he wrote in the late 1930s – well before fleeing in 1940 to the United States – and through the 1940s were originally published in English. That they were meant for a new readership is also clearly apparent in their tenor and rhetorical quality. Consisting of essays in catalogues accompanying exhibitions of his work or articles in popular magazines such as Vogue, Harper's Bazaar, or Esquire, these texts do away with all the ambiguities and mystification needed by Dalí in order to maintain his intellectual acrobatics vis-à-vis Surrealist theory. They offer instead a more straightforward and, often, quite simplistic formulation of a theory geared to his new public (Section Nine). His publications of the 1950s and later are significant mostly as documents pertaining to his own unique standing as an outsider to the modernist scene, as an artist who, despite his many detractors and the generally hostile criticism leveled at his art, was immensely popular and maintained a consistently high profile in the galleries and on the museum scene. Much of his popularity, indubitably, was due no less to his showmanship and eccentricity than to the unabashedly regressive and academic flavor of his art. Dalí's autobiographies and other book-length publications, as well as the books on Dalí and books written in collaboration with him, contributed their share of exhibitionist disclosures and scandal. The shorter texts, whether published as tracts or catalogue essays, or in journals such as Art News and Arts Magazine, generally present in a more focused manner a few consistent themes (Section Ten). These include his relentless rejection of modern art (with the exception of Duchamp with his "princely ideas," and artists such as de Kooning, Mathieu, and those associated with the art autre), and his attempt to synthesize science and mysticism in what he entitled "Nuclear Mysticism." Writing without any defined intellectual or cultural context - an intellectual framework of the kind provided earlier by Surrealism, for instance – Dalí gave free rein in these texts to his imagination, in verbal procedures based at times on intricate conceptual and formal associations, but also often in too facile a manner. ..ERR, COD:3..
Surrealist doctrine implied also his paying lip service to the reigning political orientation of the Surrealists, generally informed, in the 1920s and early 1930s, by continuous courting of the French Communist Party (Art and ffì-ìting, p. 122). He was obliged, however, to constantly maneuver between the outward profession of political faith and his natural bent for provocation, especially sexual provocation. This proved to be one of the causes for the growing reservation with which the Communists, and even some of their close Surrealist adherents, viewed Dalí. The Communists objected to the Surrealists' emphasis on Freud, whom they considered to be a counterrevolutionary, and were quite puritanical in their official attitudes toward sexuality. "Daydream," when it was published under the title "Rêverie" in December 1931, caused great consternation in Communist circles and in the offices of L Humanité and was judged to be pornographic. An inspection committee was formed, and Aragon, Sadoul, Unik, and Alexandre were asked to appear before it and to publish a condemnation of Dalí's piece (Thirion, pp. 336-7). Breton went into a rage when Aragon told him about it,' but there is no doubt that some of Dali's antics proved to be quite unpalatable even for those Surrealists who were more immune to this form of provocation. This and other extreme provocations are a measure of his ambition to carve out for himself a special standing within the Surrealist framework; they might also be accounted for as a stance of emancipation meant to show how far more "advanced" lie really was, compared to his Surrealist friends, in his antiauthoritarian stance, in his proclaiming of sexual freedom, and in his hailing of perversion. Dalí's masturbatory "Daydream" epitomizes the pursuit of libidinal pleasure, unchecked by the limitations and interdictions imposed by reality, that increasingly gains in prominence in his writings of the early 1930s. He stages his daydream with scrupulous attention to detail, maneuvering and shifting various features of the setting in conformity with every aspect of the fantasy, making it as concrete in his mind as possible; as if he is trying to visualize a full-fledged scenario, in which every detail of the setting, placement of characters, and camera angles have the utmost importance to the overall effect. The setting of "Daydream," with its cypresses and "Böcklinian clouds and storms," and combining a few childhood landmarks that seem to have haunted Dali's imagination over the years, is evoked in
of the medium with which Vermeer of Delft painted, one should not hesitate one second in throwing on the other scale of this same balance the left ear of Van Gogh, the left hand of Salvador Dali and an impressive quantity besides of viscera of all sorts, even the most intimate, snatched somewhat at random from the most disorganized anatomies of our modern painters. And if all this freshly cut raw flesh does not -- as I strongly suspect -- suffice to "make up the weight," one should not then hesitate to add for good measure the two ponderous hands of the touching Paul Cézanne. For the poor man, in spite of his wonderful and ultrarespectable ambition to "paint like Poussin from nature' and thereby to become the master and the greatest architect of nature, succeeded merely in becoming a kind of new-Platonic master mason, so that instead of edifying eternal palaces for the princes of intelligence he was able only to build modest shacks capable, at best, of sheltering the indigent Bohemians of modern art who are used to sleeping under bridges or exposed to the elements of impressionism for a couple of aesthetic summers. Since this book is to easily found on the shelves in many bookstores, nor because excerpting them. inevitably does them some my perception that these autobiographical works - and also, for that matter, the later collaborations with Pauwels and Parinaud - often serve Dali's critics as the main source of biographical information - often of the more prurient kind - as well as being a key to his themes and motifs. As I have pointed out elsewhere,' these reminiscences should not be taken at face value, since they constitute a form ..ERR, COD:1.. many bookstores, nor because excerpting them. inevitably does them some injustice.' This decision has to do primarily with my perception that these autobiographical works - and also, for that matter, the later collaborations with Pauwels and Parinaud - often serve Dali's
We expect our readers to know with the greatest clarity that we are increasingly, and at this moment in particular, in favor of complicated and confused things, for the clearest possible complications and confusions. ("The Sanitary Goat") For one thing is certain, and that is that I hate simplicity in all its forms. (The Conquest of the Irrational) While advocating in one of his earliest Catalan essays not to go "beyond the line," already during his years in Catalonia, Dalí became intoxicated with the power of the written word, indulging himself more and more in flights of poetic fancy or complex verbal structures in which key words and concepts were piled up together in confusing, indeed mindboggling, arrays. This verbal excessiveness became a hallmark of his writings in the years to come. Indeed, reading Dalí is an experience full of surprising turns and pitfalls. Witty, anarchically imaginative, and laden with verbal pyrotechnics, Dali's writings — especially those of the 1920s and 1930s — never end up precisely where they appear to be heading. Much of what he wrote was meant to serve the purpose of his being accepted as a bona fide member of a group or cultural milieu. Thus, Dah, a chameleonlike figure, assumed various personas, all equally persuasive in their feigned roles. He appeared to be an orthodox member of the Catalan avant-garde, more extreme than most in his antiart pronouncements. His discourses on Surrealist theory, with their involved definitions, often bore the stamp of Breton's doctrinaire rhetoric (the tone and manner of Breton's Nadja is
8 f INTRODUCTION fully imitated in "'The Liberation of the Fingers" in Section Three). However, while adapting himself to his surroundings, Dalí also lashed out without warning. In paying homage to Breton's version of orthodox Surrealism, he mockingly deflated its basic concepts and pointed to his own concept of Paranoia-Criticism as the inevitable direction to be taken by what, in his view, were already flawed Surrealist theory and practice (Section Seven). Furthermore, even where he appeared to be fully attuned to the group's doctrine, his texts were often still tempered by the intrusive presence of his innately anarchic and self-indulgent imagination. This mechanism allowed him to form an ironic distance and remove himself from the group and thereby retain his own identity, his uniqueness. The "immobile ear over a small upright smoke" found in the midst of an earnest listing of various facets of modernity in the "Catalan Anti-Artistic Manifesto" ("Yellow Manifesto," Section Two) performs a task similar to that of the nonsensical apparatus of many of his pronouncements on the subject of Surrealist theory, with their non sequiturs, tongue-in-cheek comments, and deadpan form of ironic reversal and dissimulation (Sections Three and Seven). Such is, for instance, the deadpan manner in which lie came out with a suggestion to record facts - in examining the osmosis between reality and surreality - with the "automatic aid of the new trisexual dribbling flowers" ("At the Moment," Section Three). The strategy involved, in its lambasting of learned speeches or articles, with their long-winded discursive sentences and convoluted syntax, is clearly parodistic in essence. At times, his enunciation, especially in the texts of the 1930s, is characterized by a "speaking voice" that seems to be, for all purposes, Dali's own, a voice that we can almost hear speaking with all its inflections and exaggerated pronunciation - this through the often excessive use of quotation marks - articulating a situation of great persuasion or one in which he appears to give
INTRODUCTION " 9 in to his emotions, foaming at the mouth while, for instance, listing some of his pet hatreds.' But even Dalí's own "voice" deflates with its mocking intonation one's faith in its complete sincerity. Involved is the type of humor that Maurice Blanchot associates with Lautréamont when he observes that, in the latter's writings, "the significance of each detail is doubled with a mocking intention that does not obliterate it (which is not quite as difficult) as much as it opens it up in an ambiguous manner to an indefinite oscillation of improbable senses" (Lautréamont et Sade, p. 79). For Dali, too, humor is a two-edged sword. It is an ironic deflation of whatever we may consider lucid in him; a tongue-in-cheek posture that seems to imply that he is fully aware of what he is doing and he asks not to be taken seriously. But then one discovers that the tongue-in-cheek is a permanent feature of his face, and that the rigor with which this stance is sustained may imply some hidden seriousness. The mad Dali and the lucid Dali, the clown and the serious thinker, chase each other in a circle, and it is impossible to tell where one ends and the other begins. For Dalí, this was the only means by which he could sustain a pattern of interdependence of theory and art, thought and activity - this despite the paradoxical implications of his theory of Paranoia-Criticism, in particular, and of the excesses of its application, as manifested in his paranoiac-critical texts (Section Eight). However, underneath all these layers of dissimulation and subterfuge, there exists in his writing a bedrock of the inner or "authentic" Dalí, subsumed in a presence that is almost palpable in its physical reality. George Orwell was only partially correct in observing that Dalf's autobiography, The Secret Life of Salvador Dalí, is "a book that stinks. If it were possible for a book to give a physical stink off its pages, this one would" (Dickens, Dali & Others, p. 175). Whatever "stinks" in this book has to do with the more obvious manifestations of its scatological dimension, already well-packaged and made to suit the American reader. We find these even more forcefully and authentically expressed in the earlier writings, with their obsession with bodily excretions and their upholding of an aesthetics of regression (Section Six). However, in their overall intent and essence, Dalí's writings subsume this anality in a far deeper sense. In "Concerning the Terrifying and Edible Beauty of Art Nouveau Architecture" (Section Six), Dalí refers to the blending in art nouveau of architectural styles of the past in terms of "convulsive-formal grinding." Dalí's writing might be described in similar terms, with Dalí gobbling up with voracious appetite everything that will serve his purpose, and putting it all through a grinding machine that digests and excretes these materials in the form of a new "systematization," a new pattern of
new reality, an anal universe, in which all differences, indeed, must be annihilated. To extend the "digestive" metaphor, in which many of Dalí's texts are steeped, this "grinding" action must result in a formless (inforrne)12 mass partaking of the amorphousness of fecal matter. Transcending by far Orwell's "stink," this quality of the text intimates the existence of a more "authentic" Dalí, for whom the pleasure procured from the written text - similarly to that derived from his art - is viewed in terms of oral and anal instincual gratification.

TRANSLATING DALÍ That few of Dalí's writings of the 1920s and 1930s have been translated into English might be ascribed in part to the difficulties involved in accurately translating the verbal acrobatics and quite bewildering barrages of associations, irrational intrusions, and non sequiturs that characterize his texts. After all, it is Dalí himself who argued that he hated "simplicity in all its forms." The form of the text, with the "convulsiveformal grinding" it embodies, partakes, indeed, of the "matter" of Dalí's communication. The convoluted syntax of sentences flowing in haphazard trajectories, and coming back on themselves in what seems to be an endless cyclical movement - sharing, as we have seen, the chaotic dimension of the anal universe - is part and parcel of his paranoiac-critical discourse.
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Enhancing this special character of Dali's texts is, as noted before, the presence of a "speaking voice," where mere words do not quite seem to suffice in conveying the ironic reversal of Dali's own pronouncements - a voice that we can almost hear with all its idiosyncratic diction, strange inflections, and exaggerated pronunciation (the last hinted at in part by the excessive use of quotation marks). This "voice" is at times characterized by a pomposity of tone that reflects Dali's effort to endow his pronouncements with a greater sense of intellectual and ideological weight, but that also derives quite naturally, at least in his French texts, from the persistence of a certain Catalan inflection. One cannot help, however, but discern in this tone of voice and form of elocution a measure of Dali's own mocking deflation of his pronouncements, which, like his upturned mustache in later years, lie between the ridiculous and the sublime. Thus, in attempting to render faithfully these characteristics of the Dalinian text in another language, one finds oneself torn between the demands of legibility and the solicitations of Dali's own distinct "voice." This is a dilemma faced by translators everywhere, but it might be even more acutely experienced in Dali's case, where trying to follow Dali's juggling act and maintain a delicate balance between conflicting readings of the text might result in awkward and stilted language. One needs also to carefully discern, to the extent that it is possible, between willful obscurity, on one hand, and the confusion resulting from bungled manuscripts, on the other. And there are many instances of such botched up texts, especially in the case of the Catalan writings, which, in many cases, were poorly edited," but also in writings published later." Any translation, of course, is a form of interpretation and a compromise between many conflicting claims. Indeed, the unique character of Dali's texts has made it imperative at times to retain in the translation something of the original obscurity or ambiguity. I have tried to make up for these ambiguities by providing a more extensive elucidation in the notes. I should also point out the general purpose of the annotations, which take up a substantial portion of the present volume. In addition to providing some documentation or clarification regarding Dah's more obscure references, the annotations serve to illuminate the rich intellectual background and the broad range of references brought by Dalí into his texts. They help place the texts in their proper perspective, both with regard to their purported role in the continuous dialogue held by Dali with his intellectual milieu and in relation to Dali's own development as a thinker and artist." I have also resorted to the expedient of crossreferencing between the sections. This is for the sake of pointing out various connections between them (which are inevitable in view of their overlapping implications). Also, it enables the reader to approach each
of the medium with which Vermeer of Delft painted, one should not hesitate one second in throwing on the other scale of this same balance the left ear of Van Gogh, the left hand of Salvador Dali and an impressive quantity besides of viscera of all sorts, even the most intimate, snatched somewhat at random from the most disorganized anatomies of our modern painters. And if all this freshly cut raw flesh does not — as I strongly suspect -- suffice to "make up the weight," one should not then hesitate to add for good measure the two ponderous hands of the touching Paul Cézanne. For the poor man, in spite of his wonderful and ultrarespectable ambition to "paint like Poussin from nature' and thereby to become the master and the greatest architect of nature, succeeded merely in becoming a kind of new-Platonic master mason, so that instead of edifying eternal palaces for the princes of intelligence he was able only to build modest shacks capable, at best, of sheltering the indigent Bohemians of modern art who are used to sleeping under bridges or exposed to the elements of impressionism for a couple of aesthetic summers. Since this book is to might be found in his own work. Nevertheless, it is also very apparent that, with his writing utilized "politically," as a means of carving for himself
The Collected Writings of Salvador Dalí is the first comprehensive collection of Dalí's shorter writings to appear in English. The volume includes almost all of his writings published in the 1920s and 1930s, most of which appear in this book for the first time in an English translation. It also offers a substantial selection of the shorter pieces published in the 1940s and later.
6 "INTRODUCTION niques underlying his "classical" ambition. It is also one of the earliest texts to introduce themes related to his sweeping condemnation of modern art, a topic he consistently pursued in the years to come. Books in a similar vein, published in the 1950s or after, in which presentations of his ideas and beliefs are interspersed with fragments of personal recollections, either fall back on Dah's earlier writings or were done in collaboration with other writers.' In addition to The Secret Life of Salvador Dali (New York: Dial Press, 1942), the only other diary-cum-autobiography written by Dali without a collaborator is Journal dun génie (1964; translated as Diary of a Genius, 1965,1. If I have refrained from including ..ERR, COD:1..
"INTRODUCTION text independently, without necessitating the repetition of complete annotations separately for each and every text. All of the texts published originally in Catalan, Spanish, and French, including the few to appear in the past in English translations, have been especially translated by me for the present collection. Some of the texts included in Sections Nine and Ten, for which there are no original versions extant in French or other languages, are introduced in their original published English versions. Since these are translations - and, in a sense, interpretations - of texts Dalí originally wrote mostly in French - and for which, in most cases, the original manuscript is nowadays nonexistent - I have taken the liberty, for clarity's sake, of introducing minor emendations and revisions, especially of punctuation. Dalí's name appears in most of the French and English publications without the accent; I retained the original spelling throughout, applying the accent only when it was used originally.
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"9 in to his emotions, foaming at the mouth while, for instance, listing some of his pet hatreds.' But even Dalí's own "voice" deflates with its mocking intonation one's faith in its complete sincerity. Involved is the type of humor that Maurice Blanchot associates with Lautréamont when he observes that, in the latter's writings, to remain so as a punishment. The punished characters expression has now become keen and treacherous. He turns to face the newcomer. The books he has been holding turn into revolvers. The newcomer looks at him with tenderness, an expression that becomes more pronounced with each passing moment. The other, threatening the newcomer with his guns and forcing him
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Enhancing this special character of Dali's texts is, as noted before, the presence of a "speaking voice," where mere words do not quite seem to suffice in conveying the ironic reversal of Dali's own pronouncements - a voice that we can almost hear with all its idiosyncratic diction, strange inflections, and exaggerated pronunciation (the last hinted at in part by the excessive use of quotation marks). This "voice" is at times characterized by a pomposity of tone that reflects Dali's effort to endow his pronouncements with a greater sense of intellectual and ideological weight, but that also derives quite naturally, at least in his French texts, from the persistence of a certain Catalan inflection. One cannot help, however, but discern in this tone of voice and form of elocution a measure of Dali's own mocking deflation of his pronouncements, which, like his upturned mustache in later years, lie between the ridiculous and the sublime. Thus, in attempting to render faithfully these characteristics of the Dalinian text in another language, one finds oneself torn between the demands of legibility and the solicitations of Dali's own distinct "voice." This is a dilemma faced by translators everywhere, but it might be even more acutely experienced in Dali's case, where trying to follow Dali's juggling act and maintain a delicate balance between conflicting readings of the text might result in awkward and stilted language. One needs also to carefully discern, to the from some of his book-length publications. The texts are accompanied by extensive commentaries and annotations that serve to illuminate the rich intellectual background and the broad range of references brought by Dalí to his writings. Haim Finkelstein is Associate Professor of Art History and Comparative Literature, Ben-Gurion University of the Negev. He is the author of Salvador Dalí's Art and Writing 1921-1942: The Metamorphoses of Narcissus.
8 f INTRODUCTION fully imitated in "'The Liberation of the Fingers" in Section Three). However, while adapting himself to his surroundings, Dalí also lashed out without warning. In paying homage to Breton's version of orthodox Surrealism, he mockingly deflated its basic concepts and pointed to his own concept of Paranoia-Criticism as the inevitable direction to be taken by what, in his view, were already flawed Surrealist theory and practice (Section Seven). Furthermore, even where he appeared to be fully attuned to the group's doctrine, his texts were often still tempered by the intrusive presence of his innately anarchic and self-indulgent imagination. This mechanism allowed him to form an ironic distance and remove himself from the group and thereby retain his own identity, his uniqueness. The "immobile ear over a small upright smoke" found in the midst of an earnest listing of various facets of modernity in the "Catalan Anti-Artistic Manifesto" ("Yellow Manifesto," Section Two) performs a task similar to that of the nonsensical apparatus of many of his pronouncements on the subject of Surrealist theory, with their non sequiturs, tongue-in-cheek comments, and deadpan form of ironic reversal and dissimulation (Sections Three and Seven). Such is, for instance, the deadpan manner in which lie came out with a suggestion to record facts - in examining the osmosis between reality and surreality - with the "automatic aid of the new trisexual dribbling flowers" ("At the Moment," Section Three). In all these cases, there was a subversive strategy involved, a deflation of expectations and the mocking of intellectual pretensions, those of others as well as Dali's own. These constituted a form of escape from the importunities of his own theoretical formulations, a means of disseminating theoretical notions without being accountable for them, by leaving for himself a wide margin of safety and thus keeping himself from being fully committed to any single theoretical or ideological stance. In some of his earlier essays, Dalí dissimulates further by adopting at times a "speaking voice" that assumes the stance of someone who is being overwhelmed by the rush of ideas and by his own rhetoric to the extent that he is unable to complete his thoughts and has to make do with snatches of phrases followed by an "etc." and the use of ellipses ("At the Moment," Section Three). The strategy involved, in its lambasting of learned speeches or articles, with their long-winded discursive sentences and convoluted syntax, is clearly parodistic in essence. At times, his enunciation, especially in the texts of the 1930s, is characterized by a "speaking voice" that seems to be, for all purposes, Dali's own, a voice that we can almost hear speaking with all its inflections and exaggerated pronunciation - this through the often excessive use of quotation marks - articulating a situation of great persuasion or one in which he appears to give
10 " INTRODUCTION ing. This is especially true in relation to the paranoiac-critical mechanisms underlying the writing, which, in their excessive refinement, at times, allow the most diverse things to become connected, and bring about, indeed, a condition of fragmentation and sameness in which all differences are annihilated. This erosion of difference, as implied by Dah's theoretical elaboration of his aesthetics of regression, which is also subsumed in the erosion of the difference between the sexes," is brought about by regression to the anal-sadistic phase. It results in a fantasy concerning the destruction of reality and the creation of a new one, the reality of an anal universe where all differences are abolished." In terms of the reasoning underlying the writings of de Sade, one of Dalí's heroes, the intention is to "reduce the universe to faeces, or rather to annihilate the universe of differences (the genital universe) and put in its place the anal universe in which all particles are equal and interchangeable" (Chasseguet-Smirgel, p.295). Much of this Sadian ambition might be discerned in Dalf's Paranoiac-Critical communications, in which all things in the external world arrange themselves neatly according to his own paranoiac projection, with Dalí positing himself as the creator of what could be construed as a new reality, an anal universe, in which all differences, indeed, must be annihilated. To extend the "digestive" metaphor, in which many of Dalí's texts are steeped, this "grinding" action must result in a formless (informe) mass partaking of the amorphousness of fecal matter. Transcending by far Orwell's "stink," this quality of the text intimates the existence of a more "authentic" Dalí, for whom the pleasure procured from the written text - similarly to that derived from his art - is viewed in terms of oral and anal instinctual gratification. TRANSLATING DALI That few of Dalí's writings of the 1920s and 1930s have been translated into English might be ascribed in part to the difficulties involved in accurately translating the verbal acrobatics and quite bewildering barrages of associations, irrational intrusions, and non sequiturs that characterize his texts. After all, it is Dalí himself who argued that he hated "simplicity in all its forms." The form of the text, with the "convulsive formal grinding" it embodies, partakes, indeed, of the "matter" of Dalí's communication. The convoluted syntax of sentences flowing in haphazard trajectories, and coming back on themselves in what seems to be an endless cyclical movement - sharing, as we have seen, the chaotic dimension of the anal universe - is part and parcel of his paranoiac-critical discourse.
INTRODUCTION + 5 Dali's quite considerable literary output is still partially unknown to the English reader. Very few of the writings that date before the early 1940s exist in English translations, and these few are scattered in various publications that are often difficult to come by. Some of his writings translated from the Catalan into English may be found in a recent catalogue of an exhibition of his early works,' but these offer only a small sample of his rich literary output from these years. Furthermore, there is no comprehensive collection of his shorter writings in English in one volume, one that would present a broader view of his overall written production.' This is what the present volume aims to accomplish. It includes most of the important texts of the 1920s and 1930s. Admittedly, much more space is allotted to the earlier texts than to those of the 1940s or later. This is not so much because the later writings have appeared in English (sometimes they are hard to come by as well), but primarily because the earlier writings are much more significant and valuable for scholars of Surrealism and the various avant-garde trends associated with it. As noted before, the later writings, however witty and entertaining these might be, are quite lacking in the cohesive underlying structure and unified vision of the kind characterizing the earlier writings. That the present collection places greater weight on Dali's shorter pieces is inevitably dictated by the preponderance of shorter writings in the 1920s and 1930s. Included are  ..ERR, COD:1..
INTRODUCTION "9 in to his emotions, foaming at the mouth while, for instance, listing some of his pet hatreds.' But even Dalí's own "voice" deflates with its mocking intonation one's faith in its complete sincerity. Involved is the type of humor that Maurice Blanchot associates with Lautréamont when he observes that, in the latter's writings, "the significance of each detail is doubled with a mocking intention that does not obliterate it (which is not quite as difficult) as much as it opens it up in an ambiguous manner to an indefinite oscillation of improbable senses" (Lautréamont et Sade, p. 79). For Dalí, too, humor is a two-edged sword. It is an ironic deflation of whatever we may consider lucid in him; a tongue-in-cheek posture that seems to imply that he is fully aware of what he is doing and he asks not to be taken seriously. But then one discovers that the tongue-in-cheek is a permanent feature of his face, and that the rigor with which this stance is sustained may imply some hidden seriousness. The mad Dalí and the lucid Dalí, the clown and the serious thinker, chase each other in a circle, and it is impossible to tell where one ends and the other begins. For Dalí, this was the only means by which he could sustain a pattern of interdependence of theory and art, thought and activity — this despite the paradoxical implications of his theory to remain so as a punishment. The punished character's expression has now become keen and treacherous. He turns to face the newcomer. The books he has been holding turn into revolvers. The newcomer looks at him with tenderness, an expression that becomes more pronounced with each passing moment. The other, threatening the newcomer with his guns and forcing him
..ERR, COD:1.. written by Dali without a collaborator is Journal d'un génie (1964; translated as Diary of a Genius, 1965,1. If I have refrained from including excerpts from these two books, it is not merely because they can be easily found on the ..ERR, COD:1..
6 "INTRODUCTION niques underlying his "classical" ambition. It is also one of the earliest texts to introduce themes related to his sweeping condemnation of modern art, a topic he a similar vein, published in the 1950s or after, in which presentations of his ideas and beliefs are interspersed with fragments of personal recollections, either fall back on Dah's earlier writings or were done in collaboration with other writers.' In addition to The Secret Life of Salvador Dali (New York: Dial Press, 1942), the only other diary-cum-autobiography written by Dali without a collaborator is Journal d'un génie (1964; translated as Diary of a Genius, 1965,1. If I have refrained from including ..ERR, COD:1..
The Collected Writings of Salvador Dalí is the first comprehensive collection of Dalí's shorter writings to appear in English. The volume includes almost all of his writings published in the 1920s and 1930s, most of which appear in this book for the first time in an English translation. It also offers a substantial selection of the shorter pieces published.
from two of his book-length publications in these years; the third, and only other book published in these two decades,' La femme risible (1930), is fully reproduced in the present volume, although the three essays and poem comprising it are included in two separate sections. I have excerpted an introductory essay and part of the screenplay from the slim volume Babaoao: Original Scenario Preceded by a Short Critical History of Cinema and Followed by ff'illiam Tell: Portuguese Ballet (1932), because of the interesting light these texts shed on Dalf's film aesthetics following his collaboration with Buhuel. The Tragic M th of Millet's L Angélus: Paranoiac-Critical Interpretation (1963) is Dalf's sole sustained paranoiac-critical interpretation; and although it may have been rewritten in part close to its publication date, it still retains much of what was on Dali's mind in the early 1930s. As such, it illuminates Dali's theory and puts into high relief some of the difficulties its implementation implies. That n. 71. 14. By Dali's own testimony in The Secret Life of Salvador Dali (p. 250), it was Gala Eluard who "gathered together the mass of disorganized and unintelligible scribblings" that Dalí made during the summer of 1929, giving them the "more or less communicable form" which Dali then retained in his book La Femme visible (1930). Notwithstanding the somewhat suspect veracity of such later testimonies, in view of the obscurities found in "The Sanitarv Goat" (Section Seven), included in this publication, one is tempted to believe that this indeed was the case. It should be pointed out, however, that contrary to what may be implied in this particular instance, Dali was responsible on the whole for his French texts. Although he was a notoriously bad speller, he wrote good, although not always quite idiomatic, French. I base my observation in part on the testimony of Dali's English translator, the late
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2 " INTRODUCTION controversial public figure. No true understanding of his art is possible without considering the dynamics of the interaction between his art and writing, and without, indeed, a more intimate understanding of the various phases of the application of theory to the actual works of art. Thus, on the most basic level of this interrelationship, Dali's writing and art formed an intricate system of mutual reinforcement, with the texts furnishing an elaboration and commentary on themes and images appearing in his paintings; whereas the paintings, for their part, often illustrated ideas and motifs found in the writings. On another level, his writing served as a tool for affiliating himself with the avant-garde writers and artists associated with the Catalan magazine L Amic de les Arts, as evinced by the essays and antiart manifestoes he contributed to this magazine in the years 1927-9. Similarly, in the first phase of his activities within the framework of the Surrealist Movement, Dali utilized his writing for the purpose of casting his art in a particular light and creating a climate of acceptance for his plastic oeuvre. He also needed to endow his stranger whims and concerns with at least a semblance of aesthetic and philosophical validity and further his "political" position in the movement. Most of his theoretical texts, indeed, reflect his continuous efforts to be accepted into the ranks of the Surrealists, but on his own terms, with full recognition of his originality and uniqueness. The generally provocative character of these writings is a measure of his ambition to carve out for himself a special standing within the Surrealist group; they might also be accounted for as a stance of emancipation meant to show how far more "advanced" he really was, compared to his Surrealist friends, in his antiauthoritarian stance, in his proclaiming of sexual freedom, and in his praise of perversion. Dalí's writing., especially in the earlier Catalan period, often forged ahead of his art toward what may be impossible to represent in painting or in any other plastic medium. The formal vocabulary and stylistic character of his paintings in the last months of 1927 and early in 1928 betray his ambition to effect a direct graphic rendition of the full richness and diversity of his poetic texts written during these months (Section One). However, the very few works in this vein reflect his growing awareness at the time of the medium's limitations; Dali the artist appears, then, not to be quite ready - either technically or in terms of his evolving aesthetics - to follow these new paths. His texts concerning film and photography (Section Two) reflect his search for other means of conveying his vision. Similarly, his theoretical schemes, expounded in 1928-9, for exploring the osmosis between reality and surreality, were hardly realizable, despite such attempts as those reported in "Documentary - Paris - 1929" to search for structures of meaning within the chaos of existence (Section Three). Similarly, Dali's ambitions in the early 1930s to formulate a
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