

Picasso, a Model Shaping Dalí's "Spectral Surrealism": Towards New Mythologies

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Over the years, Dalí developed an ambiguous and evolving relationship with Picasso: the admiration he had for the master in the 1920s results in a more and more clear-cut affirmation of his own superiority starting from the 1940s. In 1922, Picasso is one of his favorite artists ¹ and, in 1928, he is considered "the first poet of all." ² Instead, in 1942, ³ Dalí, though signaling a continuity, establishes a hierarchy between his works and Picasso's: the mimetic effectiveness of Dalí's 1942 paranoiac images is seen as superior to Picasso's 1914 cubist harlequins. In *Diary of a Genius* (1964), his overtaking of Picasso, considered a spiritual father, is even more pronounced. Dalí identifies with the son of William Tell – however, not as a defenseless son facing an omnipotent father ready to sacrifice him, but one that "turned the apple" placed dangerously on his head "into solid gold," thus becoming the "savior of modern art." ⁴

In this trajectory, the 1930s represent an interesting period as Dalí demonstrates the willingness to collaborate with Picasso as an equal. This is confirmed by the claims about the *Cadavre exquis, Picasso/Dalí* (1933-1934): the Catalan declares it is a composition carried out by both hands in the workshop of Roger Lacourière while the two artists prepare book illustrations for the publisher Skira. The work is, actually, a Dalinian taken on an etching of Picasso from 1933. The latter provides a print of *Three bathers II*, that Dalí reworks by integrating variations, inversions, and additions. ⁵ The staging of a common creative quest - which points out a convergence of concerns - is, in any case, symptomatic of Dalí's growing obsession with Picasso's universe at a time when the Catalan artist is distancing himself from the theoretical positions of Breton more and more. In particular, from 1933, the paranoiac-critical method of Dalí is evolving towards a process of creation based on subconscious ideas which transform the external world more and more actively and aggressively to make it "spectral": we may assume that, at that moment, Dalí considers Picasso the main model for his new theoretical conceptions and for his new leitmotifs in art and writing.

First, this paper aims to explore how Picasso's work plays a key role in shaping Dalí's "Spectral Surrealism" during the 1930s and questions how the modernist aesthetics of cubist painting is reinvented within the paranoiac-critical activity of Dalí.

Second, the study seeks to point out that, paradoxically, Dalí's great passion for Picasso gives rise to personal and original mythologies, totally independent of the initial model. In this respect, the myths of "William Tell" – to which Dalí confers new meanings around 1933 – and of "Millet's *Angelus*" provide us with clear examples. Even more striking is the fact that the responses of the two artists to their social and political context are substantially different. In this sense, the comparison between the paintings related to the Spanish Civil War by Dalí and Picasso is meaningful.

1933-1935: Picasso and Dalí's "Spectral Surrealism"

1933 is a key year for Dalí's position with regard to Breton's conception of surrealism, and in the Catalan's consequent approach to the work of Picasso. The paranoiac-critical activity carried out

by Dalí in 1929-1930 aims to “systematize confusion”⁶ in order to cause that “most general and most serious *crisis* of conscience”⁷ designed by Breton. But the means employed are different. Breton proposes the dizzying descent into oneself, listening and transcribing what the inner voices dictate, and leaving a written record from the experience. Dalí, however, draws on the interpretive vision of the paranoiac that materializes his subconscious fantasies by projecting them onto the forms of external objects: subliminal obsessions automatically determine the outlines and structures of the external objects, transforming them.

Indeed, the Catalan radicalizes Breton’s conceptions to the point of subverting them. The subconscious mind is not only perceptible thanks to the *interior* senses (*hearing*) but becomes *visible* in the *exterior* world; it is not shown as an enigmatic written record but as an analogous image. Dalí offers fundamentally different imagery, referring to vision, to the strict interaction between the internal and external worlds, to the formal analogies between different contents. He also develops a different image theory, which finds its preferred scope not in writing but in painting: the double or multiple image defined by Dalí, comes from the nearing of two distant realities so instantaneous that it requires an operation of dissociation⁸ and not of association, as Breton says. ⁹In *Paranoiac Face* (ca. 1935)¹⁰, the double image, in order to be perceived, requires the dissociation of two contents condensed there, an African landscape and a Picasso-like face.

It is precisely around 1933 that Dalí starts to note the pre-eminence of his creative method. ¹¹The supremacy of Dalí’s activities in the face of “serious problems” linked to Breton’s passive automatism is then clearly marked in the *Conquest of the Irrational* in 1935, where the need to concretize the subconscious mind is even greater and where Picasso is explicitly designated as the model for his “physical psychology”. ¹²

Between 1933 and 1935, Dalí develops a more and more concrete concept of surrealism, able to strike the external world in a more and more aggressive way. In parallel, he reworks some leitmotifs in a new way and proposes others, such as spectral figures. This is a surrealism that we can call “spectral”. At that point, it is Picasso that becomes the point of reference for means of expression and proposed motifs. To promote art that materializes subconscious desires, Dalí cites Picasso in two letters to Breton in 1933 and 1934,¹³ in a communication on *Paranoiac Face*, in the article “The New Colors of Spectral Sex-Appeal” in 1934, at various conferences on surrealism in 1934-1935 and again in “Picasso’s Slippers” (1935).¹⁴

At first glance, it seems strange that the Catalan refers to Picasso, and in particular to cubism, to conceive of irrationality that becomes concrete. Cubism before the first World War is a presentational rather than expressive aesthetic. The cubist work is a reality in itself, made of new relationships between elements, and has the same ontological status as the external world. It doesn’t express interiority but creates a living being with its consistency and free from any psychological substrata.

If Dalí paradoxically¹⁵ refers to Picasso to define art that materializes the logic of desire, it is above all because Breton first gives a psychological substratum to Picasso’s cubism. Trying to integrate into the group, without success, the one that he considers a “great expert of the human mystery,” ¹⁶Breton introduces him, in *Surrealism and Painting* (1928), as the first painter to attempt the surrealist adventure in an area already discovered by the poets.

Furthermore Picasso himself, despite never having given psychic automatism a prominent creative role, rethinks cubism and in 1935 highlights the importance of expressing the emotion and the instinct: “When we made cubism, we had no intention of creating cubism, but of expressing what was inside us.”¹⁷

One can hypothesize that if Dalí reclaims Picasso’s cubism as well as his later works, it is mainly because there he sees the elements that distance him from Breton’s surrealism and that permit him to mark his own originality:

- 1 vision as the creative principle that establishes formal analogies between different contents and allows the *metamorphosis* of the objects;
- 2 the close interaction between the internal and external world and, in particular, the *objectivity of irrationality*;
- 3 imagery made up of brutal instincts, of a *cannibal eroticism* that has nothing to do with Breton’s imagery of the “marvelous”.

1 *The logic of the metamorphosis*

According to Dalí, the materialization of irrationality does not occur simply under the form of a track that indicates the subconscious world in an enigmatic way, but manifests itself in the external reality, transforming it by analogy. Dalí reads the works of Picasso according to a logic of metamorphosis, while Breton gives it an indicial logic. The latter, in the 1920s, considers *Man with a Clarinette* (1911-1912) by Picasso a proof of the existence of a “*future continent*” and a track that permits us to “accompany a more and more beautiful Alice into wonderland.”¹⁸ In 1933, he abandons the imagery of the fairy tale and insists, under the influence of Dalí, on the dialectic between subjectivity and objectivity. He cites, for example, Picasso’s “*papiers collés*”, the 1932 composition with a butterfly and dry leaf glued to the canvas, or *Profile*, a 1931 iron sculpture that includes a plant whose leaves are substituted by a red feather duster: these works are the emblem of the surrealist meeting of distant elements (like the animate and inanimate) and are considered traces of the subconscious: they are “signals” resulting from the “regist[r]ation of dialectic movement of thought.”¹⁹ For his part, in 1935 Dalí specifically mentions “the method of Picasso’s latest sculptures” as an example of the systematic character of the objectification of the irrational world and as creative method equal to his own. He is thinking most likely sculptures of multiple figurations like *Woman with Leaves* (1934) that represents a woman-tree²⁰ and that recalls Daphne’s metamorphosis into a tree as she flees from Apollo.²¹ Dalí could also be referring to *Face* (1934), a sculpture made with the help of a cake mold that can be seen as a flower, a sun, or a face.

Dalí finds in Picasso not only double images²² but also some variations of those images that all refer to the principle of transformation through formal analogy. There is, for example, the technique of the composite image in the style of Bracelli or Arcimboldo. Dalí uses it in many paintings such as *Invisible Man* (1929)²³ and he certainly recognizes it in the drawings of Picasso *An Anatomy: Three Women* (1933)²⁴, *Two figures on the beach* (1933)²⁵, *Three bathers II* (1933) which he uses for his “cadavre exquis”, and in the iron sculpture *Figure* (1935)²⁶ with a ladle-head and pitchfork-hands. In all these cases, the anthropomorphic-looking organic figures come from an assembly of recognizable objects (sticks, stones, pillows...) and of unidentifiable and evocative elements.

Then is Picasso's use of potential images, also explored by Dalí and considered in various texts an initial step that leads to the double image²⁷: the ability to creatively interpret forms of indeterminate outlines announces the systematic interpretation of objects with determined outlines.

Dalí himself builds in creative principle the interpretation of the anthropomorphic rocks of the Cap di Creus, the "rocks in paranoiac figuration,"²⁸ and seems to see the cubism of Picasso as an art founded on the principle of polysemic interpretation of the formless. In "Picasso's Slippers" which shows the influence and the reciprocal attraction between Dalí and Picasso, the crux of the action is made up of the successive encounters between the two artists who develop "paranoiac-critical" activity by systematically interpreting splashes of color on a canvas.²⁹ Moreover, in 1936, Dalí sends Picasso a postcard with the mountains of Cortina d'Ampezzo to highlight the highly evocative character of a landscape with indeterminate contours.³⁰

As D. Gamboni indicates, cubism is founded on a geometric figuration that allows the emergence of potential images and that plays on polysemy and metamorphosis. In the specific case of Picasso and as he himself states in 1935,³¹ the real object always leaves a trace and is the basis for successive transformations. Its recognition is, however, fluctuating, and can lead to different interpretations. Thus in *Head of a Man* (1910),³² the appearance of a face is facilitated mainly by the title's key to interpretation, but remains uncertain given that many traits can be read in different ways.³³ This illusionistic process, where the contents appear and disappear in a continuous and ambiguous movement, is also present in later paintings, like *Musical Instruments on a Table* (1926) where the lines can also recall a female figure.

In the 1936 exhibition *Fantastic Art, Dada, Surrealism* in New York³⁴, which Breton refuses to participate in, works related to the principle of metamorphosis are presented and Dalí considers them heralds of his activities. It's no coincidence that there is *Man with a Hat* (1913) where the eye has to reconstruct the figure by selecting and combining the traits of a fragmented structure, or still *Seated Woman* (1927)³⁵ where the woman can be seen simultaneously in profile and from the front thanks to the ambiguous play of lines and shadows. Here the structure is less fragmentary and Picasso approaches well-defined outlines of the double image.³⁶

2 *The objectivity of the irrational world*

Dalí is also sensitive to the concrete dimension of Picasso's art which is not art, but life, a more real reality: his works are rooted in an object of the external world, which is then transformed to make it even more real.³⁷ Dalí appropriates this mechanism to conceive the materialization of fantasies. He was interested, in particular, in the "papiers collés". In an open letter to Breton in June 1933 and in response to the article "Picasso in his Element" (1933), the "ultrareal" character Breton attributed to the "papiers collés" is not related to the meeting between the ephemeral and the eternal and to the decay of materials, but to an element that is transformed in a thousand ways by materializing irrationality more and more until it becomes an object that detaches from the painting and has a life of its own: "the object falls materially from the painting and starts its prenatal life outside it."³⁸ Dalí proceeds by designating Picasso as one who announces surrealist objects, particularly object-beings or spectral objects. This vision, which insists on the experimental and scientific character of Picasso's cubism, probably feeds off many sources that all demonstrate the concrete and metamorphic character of the cubist works. We can cite:

- Cassou's article on the reappearance of the concrete object in the cubist "papiers collés";³⁹
- Aragon's comment on the exhibition of "Collages" in 1930, in which the cubist "papiers collés" were considered a first step towards the surrealist "found object;"⁴⁰
- some articles on Picasso in *Documents*. Dalí radically refuses Bataille's idea of a Picassan art founded on the decomposition of forms⁴¹ and maintains his distance from this magazine. He is, however, certainly receptive to the idea of "materiality" and of "the exact weight of things" attributed by Leiris and Einstein to Picasso's works, and also to the idea of a "formal animism" related to an "enriched conception of space;"⁴²
- the articles of Tzara and Hugnet in *Cahiers d'art*, where the "papiers collés" are given as an example of transformation of real elements to create new objects, belonging to another order of reality: that of the spirit.⁴³

Between 1934-1935,⁴⁴ Dalí goes even further in the elaboration of the concept of "concrete irrationality" and develops, taking Albert Einstein's theories and the example of Picasso, the idea of an irrational mind so active that it expels objects by giving them form and life. In particular, he refers, incorrectly but fruitfully, to the notion of "space-time" from Einstein's theory of general relativity:⁴⁵ he considers it an invisible, active and physical entity whose curvature does not determine the trajectory of bodies but their shape. He imagines a soft, curved and aerodynamic "space-time", which expels bodies in its image and that thus become soft, curved and aerodynamic in turn. The "paranoiac-critical" thought becomes then a psychic space, invisible but objective that expels bodies and gives them its curved, soft and aerodynamic character.

In the *Conquest of the Irrational* (1935), Dalí affirms this "physical psychology" and argues that Picasso is its inventor. He is probably thinking of the "papiers collés" - displayed in February 1935 at the Pierre Gallery - in which, in his opinion, objects are energized by psychic space; remembering the scientific dimension attributed by the early critics of cubism,⁴⁶ he is also thinking of Picasso's works in general, which, thanks to the indistinction between figures and space, experience the rise of potential images. He is thinking, in the end, probably of the sculptures made of emptiness for the monument to Apollinaire.⁴⁷ As in *The Weaning of Furniture-Nutrition* (1934)⁴⁸ by Dalí, in which the hole in the back of the Hitlerian wet-nurse represents a concrete psychic space that becomes a nightstand, in the sculptures of Picasso the emptiness becomes the concrete volume of the work, able to generate multiple figures thanks to the association of the metallic elements.

Dalí thus presents a Picasso of "hypermateriastic imagination" that created the "first great imaginative cannibalism" as well as the "biological and frenetic systems of the concrete object."⁴⁹ Metaphorically, Dalí represents the physical and objective aspect of Picasso's art through the image of the "obsessive sole."⁵⁰ The choice of this image signifies the active and molding force of the psychic space: it's a flat fish that lives on the sandy bottom of the sea and seems to have been shaped by the action of its surrounding space. We find this image again in "Picasso's Slippers". In the initial situation of the story, Picasso is placed under the sign of surrealism because he uses the "sole with soft drawers"⁵¹ envelope-holder offered by Dalí; in the end, it is associated with a cloak soaked with dirty water, another object softened and bent by the psychic space.

3 *The cannibal eroticism of spectral figures*

Besides the metamorphic and objective nature that Dalí perceives in Picasso's work, the Catalan also finds an imagery of shapes and contents that attracts him and which he uses to construct his own universe.

The themes developed by Picasso are close to those of Dalí. Far from Breton's "marvelous", we find a world full of eroticism, cannibalism, archaic and animal impulses that manifest themselves in the physiology of the bodies. In *The Dance* (1925) there is a dancer with a toothy mouth-vagina, her body convulsed with parts of saw blades, and with a breast-eye; we find this mouth again in *Harlequin* (1927) as D. Lomas notes.⁵² Or still, in *Nude on a white background* (1927),⁵³ we see a very pronounced mouth-vagina, a phallic nose, hair-barbs, a forked hand and a gigantic sex. The erotic violence of Picasso's creatures is even more evident in works like *The Kiss* (1931), a delightful but devouring kiss, or *The Death of Marat* (1934) in which a monstrous woman with an enormous mouth and shaggy hair stabs Marat.

There are, in particular, two main formal trends of Picasso that Dalí picks up around 1933-34 to imagine two types of figures molded by soft, aerodynamic, and curved psychic space: the "phantoms" and the "specters," two categories he defines in "The New colors of Spectral Sex-Appeal."⁵⁴

The "phantoms" are obese bodies, whose volume allows the realization of the irrational. The prototype is the Hitlerian wet-nurse seated on the beach, immobile, immense, with a tender back, rounded and nourishing. We find her in various paintings by Dalí (like *The Weaning of Furniture-Nutrition*, 1934;⁵⁵ *Endless Enigma*, 1938) and could have been inspired by Picasso's figures of obese and rounded volumes: the weighty mothers in classical style on the beach in *Family by the seashore* (1922) and *Mother and child* (1921);⁵⁶ the monumental woman with round volumes and voluptuous eroticism in *The seated Nude* (1933); the biomorphic figure with soft, flaccid, curved and aerodynamic outgrowths in *Metamorphosis I* (1928).⁵⁷

Radicalizing the category of "phantoms" to the point of subverting it, Dalí proposes spectral figures, totally new: they illustrate the "physical psychology" that he is developing. Here, irrationality is made concrete not in the outlines but in the bone structure of the objects. It acts in a cannibal way, destroying the volume, and molds the structure of the body by decomposing it. The archetype is the praying mantis, curved by desire, with cannibal instincts, and a dismantled structure.

In Dalí's paintings between 1934-36, the spectral figures are an obsessive presence: they are all visceral, aerodynamic, cannibal figures, with soft parts that mark a violent eroticism. The prime example is the bony, disjointed figure, without clothes, bowed, fossil and partially limp, of *The Specter of Sex-Appeal* (ca. 1934).⁵⁸ But we encounter other types of figurations, such as the skeleton surrounded by cypresses and the spectral rainbow in *The Horseman of Death* (ca. 1934), the Minotaur skeleton with holes and drawers that give access to its visceral contents on the cover of the eighth edition of *Minotaure* (1936). Again, Dalí refers to Picasso, but this time he

cites him explicitly as an example of specter.⁵⁹ Indeed, alongside the monumental figures of voluptuous eroticism, the artist from Malaga also develops visceral, disjointed figures with brutal sexuality, providing Dalí with a source of precious inspiration.

There are Picasso's figures of animalistic structures that recall the physiology of the mantis. The wire sculpture *Female Figure* (1930) presents a schematic body, whose curves evoke the insect's pose before mating. In *The Kiss* (1929),⁶⁰ the face takes on an animalistic cannibal body. And again, in *The bather* (1930),⁶¹ a woman with a well-defined anatomy has the spectral appearance of a mantis⁶² and shows an insect-head complete with claws. There are also Picasso's disjointed figures that present, for Dalí, the dismantled character - with all its brutal and archaic charge - of his spectral figures. The *Figures by the Sea* (1931) are decomposed and give rise to a chaotic assembly of curved anatomical elements, with violent eroticism. The technique of assembly is already present in many drawings in 1928, of which one⁶³ in particular, published by Tériade in the second issue of *Cahiers d'art* 1930, seems to stimulate the imagination of Dalí. In 1928, Picasso notes that what is usually considered a seated woman is a leg with a potato, a fork and a watermelon cucumber for him.⁶⁴ This is therefore a drawing with multiple figurations, which inextricably combines the nutritive dimension of food and the cannibalistic dimension of the spectral woman in mantis posture.

The formal analogy between the specters of Dalí and another drawing is still more surprising.



9

PICASSO PABLO, Croquis, Carnet de Cannes N° 95, 1927 © 2015, ProLitteris, Zurich

A drawing for a sculpture project in September 1927 by Picasso⁶⁵ presents an anatomy very similar to that of Dalí's specters in 1934, such as *Javanese Mannequin* (1934)⁶⁶ and an

illustration of the “Songs of Maldoror”⁶⁷ we find here the same posture of the body, the same skeletal appearance of the back, the same phallic outgrowth of the thigh, which contrasts the bony parts. Finally, we can cite three of Picasso’s works from 1933. These bring the technique of assembly of the heterogeneous elements to a head and they seem to directly influence Dalí’s conception of dismantled, fossil and cannibal spectral figures. In *Two figures on the beach* (1933),⁶⁸ we find figures made of elements belonging to different realms (like a branch-arm, a vase-bust) and fossilized, as in *The Specter of Sex-Appeal* (ca. 1934) by Dalí. Picasso uses the same process in *An Anatomy: Three Women* (1933),⁶⁹ but gives the figures sexually ambivalent attributes (breast-testicles) and insists on a disturbing dimension (hook-arm; gear wheel-leg). Finally, in the *Three bathers II* (1933) that gave rise to Dalí’s “cadavre exquis,”⁷⁰ we again find figures made of various objects and of ambiguous sexuality, but the nourishing and cannibal dimension as well as erotic violence are accentuated: the figures interact at a distance thanks to forks, one giant and disturbing hand and threatening eye-antennae. This interaction is made even more brutal by the modifications done by Dalí in his “cadavre exquis”: he inverts two figures, adds a knife, a glass, a bone, a fried egg, and an aerodynamic spectral figure that is edible, with accentuated sexuality, very similar to an illustration of the “Songs of Maldoror.”⁷¹ The result is a scene in which a character seems to observe three figures in direct interaction (and no longer at a distance) and in which the cannibal violence is even stronger.

The myths of Millet’s Angelus and of William Tell: Picasso’s influence

Picasso is also at the origin of some figuration motifs that characterize Dalí’s mythologies in 1933. In fact, the creature that Dalí adds to Picasso’s etching, being inspired, is also the one that illustrates two myths created or recreated between 1933 and 1935: that of the Angelus of Millet (as in *The Specter of the Angelus*, 1934⁷²) and that of William Tell (as in *The Enigma of William Tell*, 1933,⁷³ a painting that Dalí wants to present to Picasso in late January 1934).⁷⁴

As the Catalan indicates in *The tragic Myth of Millet’s Angélu*s written between 1932-33, these two myths are a “paranoiac-critical” interpretation of that of Saturn⁷⁵ that devours his own offspring: the classical myth is filled with obsessive ideas (castration anxiety) and also by a concrete materiality (the biological materiality of the praying mantis).⁷⁶ It’s not surprising, then, that we find the imagery of spectral figures again.

The myth of William Tell and of Millet’s Angelus are intimately connected: they insist on paradoxal characters that feed and at the same time devour their children, but the first is the paternal variation and the second the maternal variation.

In the *Angelus* of Millet, Dalí does not see two villagers praying at the time of the Angelus, but rather the ancestral drama of the woman-praying mantis: the mother takes the pose of the insect before mating, she mates with the son (an act signaled, for example, by the pitchfork planted in the earth) and devours him. In his paintings, the Catalan reveals this drama in various ways. In *Archeological Reminiscence of Millet’s Angelus* (1934),⁷⁷ the two figures become enormous, fossil and on an antediluvian landscape littered with ruins, the curved and slender anatomy of the feminine character is accentuated. Instead, in *The Specter of the Angelus* (1934),⁷⁸ on a background of clouds that reproduce the two characters of the Angelus and of Napoleon on horseback, the spectral woman is in the foreground, aerodynamic, with a soft phallic thigh. Kneeling, she is ready for the cannibal assault, signaled by the raw cutlet.

The myth of William Tell has been developed previously by Dalí but in 1933 it is rethought and depicted in a new way according to the imagery of the specter. In 1930, this takes on two complementary meanings. William Tell is not seen as the hero of Swiss sovereignty, the one that calls into question the power of the Austrian bailiff, who accepts the challenge of shooting an apple placed on the head of his own son with an arrow and who manages to free the people from foreign tyranny. For Dalí, he embodies the figure of an authoritarian father, a castrator and cannibal, who is ready to sacrifice the life of his own defenseless son. This interpretation, which emphasizes the father's abuse of power over the son, is already present in the play *William Tell* by Eugenio d'Ors in 1926⁷⁹ and Dalí is probably inspired by it when he associates the Swiss hero with Napoleon the conqueror and to the massacre of the Maccabees in the poem "The Great Masturbator" (1930).⁸⁰ In the painting *William Tell*⁸¹ of the same year, we find a castrating figure equipped with scissors, an uncovered and pronounced sex; facing her there is a naked son, with sex hidden by a leaf, and with an accusatory finger. For Dalí, however, William Tell is also a great paranoiac who, with his psychological omnipotence, materializes and sublimates erotic fantasies. In fact, in the poem "The Great Masturbator" (1930), under the aegis of two William Tell statues - one in chocolate and the other in false shit, combined according to an alchemic logic - a perverse erotic scene takes place. Also in *William Tell* (1930),⁸² we find the power of transmutation of subconscious desires: the hero sits above a relief with a sculpted Gradiva and, above, in the secondary scene, the rotting donkey placed on a grand piano is sublimated into a pure white horse, a color that recalls the costume of the hero in the foreground as well as the shade generally attributed to the philosopher's stone. Finally, in "Love and Memory" (1931),⁸³ the omnipotence of a being that materializes and exalts his subconscious desires is even more evident. It tells the story of a William Tell that climbs up a tree with a bread-sex that he places inside the nest. His rise permits the fulfillment of a sexual fantasy and at the same time is presented as an alchemical transformation that leads to the philosopher's stone.⁸⁴

In 1933, Dalí no longer involves William Tell in a process of sublimation and no longer develops the man-woman relationship. He focuses exclusively on the castrator aspect and on the father-son relationship. In *The Enigma of William Tell* (1933),⁸⁵ the hero becomes a spectral and cannibal figure: he threatens the son in his arms with a lengthened and phallic thigh, with a visor that is also lengthened and soft, like a tongue ready to swallow the raw cutlets depicted on the canvas, with a foot ready to squash the defenseless being in the nearby walnut. Furthermore, the posture of the character, similar to that of the mantis or an archer ready to shoot his arrow, signals the imminence of the attack, and the dark background of an inside space that contrasts with the light flesh of the character, highlights the hostile anatomy of William Tell.

In 1933, the myths of Millet's Angelus and of William Tell make up, on one hand, a veiled criticism of the authority figures that feed and destroy the fantasies of their children: his father, and his spiritual fathers like Breton⁸⁶ and Lenin whose face is attributed to the spectral figures of *The Enigma of William Tell* (1933) and *Gala and the Angelus of Millet Preceding the Imminent Arrival of the Conical Anamorphoses* (1933). On the other hand, in the illustrations of the "Songs of Maldoror" between 1933-34, the two myths allow Dalí to characterize the figure of the son that rebels against the excessive authority of the father creator, embodied by Maldoror.

The Catalan finds bestial eroticism in the universe of Ducasse's *Songs*, as well as archaic instincts and the exaltation of the abject linked to his imagery and to that of Picasso. The revolt of Maldoror against his creator is affirmed in the celebration of perverse relationships as well as material baseness. D. Lomas highlights this universe tied to decomposition and a bestial sexuality.⁸⁷ We can add that stylistically, actions and characters are represented in biological and animal ways. Maldoror is described as one who is "beautiful like the retractability of a greenhouse of birds of prey" or who joins a female shark by gluing his two thighs to "viscous skin of the monster like two leeches."⁸⁸ Thematically, bestial aggression of man is very present, as in the case of the "evil viper [that] devoured my penis and took its place" or in the case of the crab or the jellyfish infiltrating the thighs.⁸⁹ Dalí reclaims this sensitivity that constitutes the coherence of his compositions. They do not illustrate a story, but they interpret some images of *Songs* in a paranoiac way. The Catalan focuses particularly on the prime surrealist image of the fortuitous meeting between a typewriter and an umbrella on a dissection table. As he signals in the preface of the exhibition of these illustrations (1934),⁹⁰ Dalí sees a sewing machine-mantis that meets, castrates, and devours an umbrella-son on a dusky and deadly landscape. The two figures are placed under the aegis of Napoleon, hungry for conquests,⁹¹ or are reduced to skulls. Or still, totally disjointed, aerodynamic, made of pieces with soft parts, the two beings devour each other with knives, spoons or forks in an atrocious union,⁹² or combine into a heap of curvilinear bones.⁹³ But Maldoror does not only appear with the traits of the impotent son facing the mother-mantis. He also takes the opposite traits of castrator William Tell. With a phallic head, he manipulates the sewing machine that pierces the apple;⁹⁴ it's he that becomes the specter of William Tell as in another illustration.⁹⁵ Dalí combines the two myths to recognize an ambivalent Maldoror and refers, more than in any of his other works, to Picasso's dismantled and cannibal figures of 1933.

A spectral representation of the Spanish Civil War

Dalí also mobilizes his "Spectral Surrealism" in order to represent the Spanish Civil War. In 1936, although he did not believe in political action and refused direct involvement, he confers to art a moral dimension to revolutionize human thought and denounce the horrors of war. Although the subtitle is added later, it's very likely that the painting *Soft Construction with Boiled Beans (Premonition of Civil War)*⁹⁶ - completed at the start of 1936 but whose studies date back to 1934 - represents a Spain that is split: as W. Jeffett emphasized, the imminence of a full social crisis is well perceptible in Catalonia already starting from November 1933.⁹⁷ Retaking Picasso's imagery of the dismantled and devouring figures and his experimentations around the "Songs of Maldoror", Dalí depicts here a monstrous being.⁹⁸ Made of dislocated parts, at the same time hard and soft, it is contorted and tortured not with knives and forks but with its own limbs. One hand squeezes the phallic breast and one fossil foot moves oppressively. The face is similar to that of *Saturn devouring his Son* by Goya (1819-1823) but is fossilized and seems taken by an ecstasy of horror. The morphology of this spectral figure opens like a window on a sky of threatening clouds and designs a psychic space⁹⁹ that materializes the most ferocious delirium. The boiled beans and raw meat placed on the mutilated hip evoke the cannibal meal that is consumed here, and the nightstand the figure leans on, serves as a table. The plain of Empordà, made desert and rocky, creates the background for this giant nude that is objectively observed by a small character (the pharmacist of the Empordà), a leitmotif taken from an illustrated scientific magazine.

Autumnal Cannibalism,¹⁰⁰ finished in the autumn of 1936 after the outbreak of the civil war, is also a visceral and spectral response to the conflict. The theme is however treated in a different and complementary way. There is no nude figure that brutally tears itself apart and another that observes, but instead two characters that delicately devour each other with spoons, forks and knives. Furthermore, although the background is similar, the tabletop of the cannibal meal is now a table curved with psychic dynamism, which takes the Dalinian concept of Einstein's space-time and whose drawers give access to irrational desires. The embrace between the two figures is languid and recalls loving pleasure. However, there are the term "cannibalism" from the title, the apple on the male figure's head that recalls the sacrificed son of William Tell, putrefied elements, the disjointed, spectral and deformed character of the bodies: all these elements indicate the violent character of the cannibalistic act. Suffering, however, is totally absent.

The two paintings suggest an ambivalent response to the political event: the conflict is treated like "a phenomenon of natural history,"¹⁰¹ linked to cannibal instincts, at the same time violent and attractive. So, through this double reading, Dalí seems to denounce the horrors of the war but presents the conflict even as an inevitable result of the instinctive nature of human beings.

This ambiguity does not exist in Picasso's political work, even if a double reading of the civil war is presented there: one is tragic and the other caricatural. On one hand, *Guernica* (1937)¹⁰² explicitly denounces the atrocities of the civil war by referring to a precise historical event: the massacre inflicted on the Basque city by the bombing carried out by Nazi planes in the aid of Franco in April 1937. On the other hand, *The Dream and Lie of Franco*¹⁰³ in the same year is a work of caricature. It is a rich poetic text of moving images, accompanied by two series of incongruous, schematic, burlesque scenes, in which Franco is transformed into various and ridiculous figures. Although these two works are antithetical, we don't find orgiastic sensuality and the ambiguity of cannibal pleasure of the amorous act present in Dalí. These constitute a clear stance against the Franco regime.

On a figurative and thematic level, we also note an important divergence between the two artists. In 1936 Dalí inspires again to Picasso's universe in 1933 to react to the social-political context, but in the meantime the imagery of the artist from Malaga evolves and gives rise in 1937 to a very different response.

In *Guernica*, Picasso does not represent the moment of the gory interaction between the sides in an inhospitable landscape like Dalí but rather the suffering, torment and destruction that follow in a humble interior. Furthermore, the figurative representation is far from *An Anatomy: Three Women* or *Three bathers II* from 1933. Although there are aerodynamic heads - like the one that carries a candle that we find in Dalí's *Sleep* (1937) - scattered limbs, a contorted and disjointed horse, we don't find visceral, composite, fossilized or cannibal figures. The overlap of lines and elements, the biomorphic shapes with expressive mouths and eyes, the animal heads inspired by African art¹⁰⁴ become the graphic style of suffering adopted by Picasso.

With regards to spatiality, the monumental mural painting proposes a frontal plane with white-grey-black coloring, like in the black and white photos of the drama in the newspapers, which

inspired Picasso. Particularly, the work does not propose a central figure in the foreground as in Dalí, but is structured according to a pyramid scheme and tripartite symmetry.

Of course, Dalí, like Picasso, proposes a symbolic and atemporal transposition of historical reality, but he does it in a different way: the myths mobilized are not the same. The Catalan refers to an irrational individual delirium linked to the figure of the praying mantis, while Picasso refers to the imagery of the bullfight and to the myth of the Minotaur.

We conclude that Picasso's model allows Dalí to position himself in an ambiguous and subversive way within the group directed by Breton, by developing his "Spectral Surrealism", by shaping "new moral mythologies" and, finally, by giving a singular response to the social and political context. In this respect, even if in a different way with regard to Picasso, Dalí may be considered a committed artist and writer.

N. B. I would like to express my gratitude to Rachel Moland, who translated my paper from Italian into English.

¹ See Ian Gibson, *The Shameful Life of Salvador Dalí*, Londres, Faber and Faber, 1997, p. 81, which mentions an entry of the unpublished notebook *Les cançons del dotze anys* (1922).

² See the letter to Lorca from January 1928 in Salvador Dalí, Federico García Lorca, *Correspondance 1925-1936*, trans. by. S. Ponce and F. Navarro, Baumes-les-Dames, Éd. Carrere, 1987, p. 125.

³ Salvador Dalí, « Camouflage total pour guerre totale », *Oui*, Paris, Denoël, 2004 [1942], p. 315-16.

⁴ Salvador Dalí, *Journal d'un génie*, Paris, Gallimard, 1994 [1964], p. 35.

⁵ About this discussed question, see Ian Gibson, *The Shameful Life of Salvador Dalí*, *op. cit.*, p. 309; Rainer Michael Mason, *Dalí verdadero/ Grabado falso*, Valencia, IVAM Centro Julio Gonzalez, 1992, p. 50-6 ; David Lomas, *The Haunted Self. Surrealism, Psychology, Subjectivity*, Londres, Yale University Press, 2000, p. 141-42.

⁶ Salvador Dalí, « L'âne pourri » [1930], *Oui*, *op. cit.*, p. 153.

⁷ André Breton, « Manifeste du surréalisme », *Manifestes du surréalisme*, Paris, Gallimard, 1996 [1924], p. 28.

⁸ The double image in fact condenses different contents: "the representation of an object, which without the least figurative or anatomical modification, is simultaneously the representation of another totally different object" (S. Dalí, « L'âne pourri » [1930], *Oui*, *op. cit.*, p. 154).

⁹ See Breton's definition in André Breton, « Manifeste du surréalisme », *Manifestes du surréalisme*, *op. cit.* [1924], p. 48.

¹⁰ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=404&inici=1935&fi=1939&lang=en.

¹¹ Salvador Dalí, « Nouvelles considérations générales sur le mécanisme du phénomène paranoïaque du point de vue surréaliste » [1933], *Oui*, *op. cit.*, p. 213.

¹² S. Dalí, « La conquête de l'irrationnel » [1935], *Oui*, *op. cit.*, p. 267.

¹³Dalí states: « everything that is done and that can be done, at the current time, of substantial intelligence and that is truly phenomenal, comes [...] from the two great phenomenal geniuses of total geniality named Pablo Picasso and Giorgio de Chirico » (Salvador Dalí, « Lettre à Breton » [1933], *Oui, op. cit.*, p. 215-221).

¹⁴See respectively Salvador Dalí, « Communication : Visage paranoïaque », in *Le surréalisme au service de la révolution*, n. 3, December 1931, p. 40; Salvador Dalí, « Les nouvelles couleurs du sex-appeal spectral » [1934], *Oui, op. cit.*, p. 232-237; Salvador Dalí, « Por un tribunal terrorista de responsabilidades intelectuales », *Obra completa de Salvador Dalí. Ensayos I*, Vol. IV, ed. J. J. Lahuerta, Barcelona, Ed. Destino, 2005 [1934], p. 348; two conferences in the United States noted by Ian Gibson in *The Shameful Life of Salvador Dalí*, Londres, Faber and Faber, 1997, p. 341; Salvador Dalí, « Les pantoufles de Picasso » [1935], *Oui, op. cit.*, p. 270-76. The last text is a brilliant analysis of Picasso's work and simultaneously the rewriting of a short story by Leopold von Sacher-Masoch, *La pantoufle de Sapho*, in order to recount the story of the fascinating meetings between Picasso and the young Dalí.

¹⁵ This paradox has already been revealed by the Japanese surrealist critic and writer Takiguchi Schûzô in *Dalí (Tokyo, 1939)*, Genève, Ed. Notari, 2014, p. 13.

¹⁶ A. Breton, lettre à Pablo Picasso, mars 1936, published in Laurence Madeline (ed.), *Les Archives de Picasso*, Paris, RMN, 2003, p. 212.

¹⁷ Pablo Picasso, « Conversation avec Picasso », in *Cahiers d'art*, n. 7-10, 1935, p. 178.

¹⁸ André Breton, *Le Surréalisme et la peinture*, New York, Brentano, 1945 [1928], p. 27.

¹⁹ André Breton, « Picasso dans son élément », in *Minotaure*, n. 1, June 1933, p. 475-477.

²⁰ See <http://www.gettyimages.fr/detail/photo-d'actualité/woman-with-leaves-1934-bronze-sculpture-by-pablo-photo-dactualité/50383435>. For examples, the cascade of folds refers simultaneously to a skirt and to the bark of a tree trunk.

²¹See Werner Spiess, *Picasso sculpteur*, Paris, Ed. du Centre Pompidou, 2000, p. 207.

²² Anna Baldassari shows how Picasso, a lover of rebus and of pictographic games, plays with optical illusions in various paintings between the late 1920s and the early 1930s, as in *Still Life on a Pedestal Table* (1931) where the different objects hide feminine attributes. Anna Baldassari (dir.), *Picasso surréaliste*, Paris, Flammarion, 2005, p. 164-65.

²³ See http://www.salvador-dali.org/catalog_raonat/fitxa_obra.php?obra=237&inici=1926&fi=1930 .

²⁴ See http://creadm.solent.ac.uk/custom/artresearch/dechirico/anatomie/anatomie_txt.html.

²⁵ See http://www.moma.org/collection/object.php?object_id=37725;

²⁶ See <http://theredlist.com/wiki-2-351-861-1411-1428-1429-1434-view-cubism-1-profile-picasso-pablo-2.html> (at the bottom right of the web page).

²⁷ In this regard, see A. Ruffa, *Dalí et le dynamisme des formes*, Dijon, Les Presses du réel, 2009, p. 113-144.

²⁸ Salvador Dalí, « Le grand masturbateur » [1930], *Oui, op. cit.*, p. 167.

²⁹ Salvador Dalí, « Les pantoufles de Picasso » [1935], *Oui, op. cit.*, p. 274.

³⁰ Salvador Dalí, *Lettres à Picasso (1927-1970)*, ed. L. Madeline, Paris, Le Promeneur / Gallimard, 2005, p. 67-68.

³¹ Pablo Picasso, « Conversation avec Picasso », in *Cahiers d'art*, n. 7-10, 1935, p. 37-38.

³² See <https://www.artsy.net/artwork/pablo-picasso-tete-dhomme-tete-moustache-head-of-a-man-head-with-moustache>.

³³ Dario Gamboni, *Potential Images. Ambiguity and Indeterminacy in Modern Art*, Londres, Reaktion Books, 2002, p. 134-35.

³⁴ Alfred H. Barr (dir.), *Fantastic Art, Dada, Surrealism*, New York, The Museum of Modern Art, 1936.

³⁵ See http://www.moma.org/collection/provenance/provenance_object.php?object_id=79895.

³⁶ As Thierry Dufrêne notes in *Une image peut en cacher une autre*, Paris, RMN, 2009, p. 288, the faces represented by Picasso from the front and in profile can be considered a limiting case of double image. We can add that the principle of metamorphosis is also present in Picasso's texts. In particular, he uses, even if not in a systematic way, phonic games like paranomasia – words that have a similar sound but totally different meanings– that Dalí considers the literary equivalent of the double image. Picasso juxtaposes phonetically similar terms in sentences without punctuation and conjunctions, thus staging a series of metamorphoses, like in the passage on “salta monte salta monte” (text from 18 April 1935) or in the poem of 26 March 1936 “pot scie ma lady” (*Picasso Collected Writings*, ed. M.-L. Bernadac, Paris, Abbeville Press, 1989, p. 9, 106). On Picasso's writings and the logic of metamorphosis, see Nanette Rissler-Pipka, “Picasso's poetry between Spanish tradition and Surrealism”, *Picasso – Poesie – Poetik*, Aachen, Shaker Verlag, 2012, p. 68-73; Nanette Rissler-Pipka, “Picasso et la poésie de la métamorphose”, in *Cahiers de L'Herne/ Picasso*, n. 106, 2014, p. 300-306.

³⁷ See Picasso's statements on art as life in Pablo Picasso, « Conversation avec Picasso », in *Cahiers d'art*, n. 7-10, 1935, p. 174, 176 and, later evoking his surrealism, in Brassäi, *Conversaciones con Picasso*, Madrid, Turner, 2006 [1964], p. 51. We note that Picasso's definition of this new reality is closer to Goll's surrealism, linked to a deeper vision of the world thanks to a creative act of the conscious mind, rather than to Breton's surrealism as pure psychic automatism.

³⁸ Salvador Dalí, « Lettre à Breton » [1933], *Oui*, *op. cit.* p. 219.

³⁹ Jean Cassou, « Georges Braque », in *Cahiers d'art*, n. 1-2, 1933, p. 47.

⁴⁰ Louis Aragon, « La peinture au défi », *L'œuvre poétique*, Vol. II, Paris, Messidor/Livre Club Diderot, 1989 [1930], p. 425-54.

⁴¹ Georges Bataille, « Soleil pourri », in *Documents*, n. 3, 1930, p. 174.

⁴² Michel Leiris, « Toiles récentes de Picasso », in *Documents*, n. 2, 1930, p. 64; Carl Einstein, « Notes sur le cubisme », in *Documents*, n. 3, 1929, p. 146-155; Carl Einstein, « Picasso », in *Documents*, n. 3, 1930, p. 155-157.

⁴³ Tristan Tzara, « Le papier collé ou le proverbe en peinture », in *Cahiers d'art*, n. 2, 1931, p. 64 ; Georges Hugnet, « Picasso ou la peinture au XXe siècle », in *Cahiers d'art*, n. 8-10, 1932, p. 120-121.

⁴⁴ See, in particular, Salvador Dalí, « Le mystère surréaliste et phénoménal de la table de nuit » [1934], *Salvador Dalí à la croisée des savoirs*, trans. from Catalan by S. Costa-Paillet e J. Costa, edited by A. Ruffa, Ph. Kaenel and D. Chaperon, Paris, Ed. Desjonquères, 2007 p. 29-30; Salvador Dalí, « Apparitions aérodynamiques des 'Êtres-Objets' », in *Minotaure*, n. 6, 1934, p. 33-34; Salvador Dalí, « La conquête de l'irrationnel » [1935], *Oui*, *op. cit.*, p. 255-269.

⁴⁵ In this regard, see Astrid Ruffa, « Les espaces surréalistes conçus par Dalí : vers une réappropriation de la physique einsteinienne », *Salvador Dalí à la croisée des savoirs*, *op. cit.*, pp. 53-70; A. Ruffa, *Dalí et le dynamisme des formes*, *op. cit.*, p. 421-481.

⁴⁶ In *Les Peintres cubistes* (1913), Apollinaire relates cubism and scientific research around the notions of “space-time” (Guillaume Apollinaire, *Les Peintres cubistes*, Genève, Ed. Pierre Cailler, 1950 [1913], p. 17).

⁴⁷ See, for instance, <https://www.centrepompidou.fr/cpv/resource/crbXqxR/r48oKa>.

- ⁴⁸] See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=372&inici=1931&fi=1934&lang=fr&lang=en and Salvador Dalí, « Le mystère surréaliste et phénoménal de la table de nuit » [1934], *Salvador Dalí à la croisée des savoirs*, *op. cit.*, p. 27-34.
- ⁴⁹ S. Dalí, « La conquête de l'irrationnel » [1935], *Oui*, *op. cit.*, p. 264.
- ⁵⁰ *Ibid.*, p. 274, 266.
- ⁵¹ Salvador Dalí, « Les pantoufles de Picasso » [1935], *Oui*, *op. cit.*, p. 271.
- ⁵² David Lomas, *The Haunted Self. Surrealism, Psychology, Subjectivity*, *op. cit.*, p. 130-33.
- ⁵³ See <http://www.photo.rmn.fr/archive/97-018218-2C6NU0SSFWPJ.html>.
- ⁵⁴ Salvador Dalí, « Les nouvelles couleurs du sex-appel spectral » [1934], *Oui*, *op. cit.*, p. 232-237.
- ⁵⁵ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=372&inici=1931&fi=1934&lang=fr&lang=en.
- ⁵⁶ See <http://www.artic.edu/aic/collections/exhibitions/modernwing/artwork/109275>.
- ⁵⁷ See <http://www.pablo-ruiz-picasso.net/work-2215.php>.
- ⁵⁸ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=338&inici=1931&fi=1934.
- ⁵⁹ Salvador Dalí, « Les nouvelles couleurs du sex-appel spectral » [1934], *Oui*, *op. cit.*, p. 236.
- ⁶⁰ <http://www.pablo-ruiz-picasso.net/work-2123.php>
- ⁶¹ See http://www.moma.org/collection/object.php?object_id=78721.
- ⁶² See David Lomas, *The Haunted Self. Surrealism, Psychology, Subjectivity*, *op. cit.*, p. 136.
- ⁶³ See http://www.artnet.com/magazineus/reviews/robinson/robinson1-3-08_detail.asp?picnum=3 (at the bottom links of the page).
- ⁶⁴ As mentioned in Werner Spiess, *Picasso sculpteur*, *op. cit.*, p. 129.
- ⁶⁵ This sketch is reproduced in Werner Spiess, *Picasso sculpteur*, *op. cit.*, p. 129 and in Christian Zervos, *Pablo Picasso*, catalogue raisonné des peintures, sculptures, dessins, Vol. VII, Paris, Ed. "Cahiers d'art", 1978, p. 107. Zervos published some drawings of the « Carnets de Cannes » in his article « Projets de Picasso pour un monument » (*Cahiers d'art*, no. 8-9, 1929), highlighting the seriousness of Picasso's project.
- ⁶⁶ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=337&inici=1931&fi=1934.
- ⁶⁷ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=264>.
- ⁶⁸ The work was certainly striking to the surrealists because it was included in the exhibition *Fantastic Art, Dada, Surrealism* del 1936.
- ⁶⁹ See http://creadm.solent.ac.uk/custom/artresearch/dechirico/anatomie/anatomie_txt.html.
- ⁷⁰ The « cadavre exquis », *Three bathers II* and the sketch of the figure added by Dalí are reproduced in Dawn Ades (éd.), *Dalí – La retrospectiva del centenario*, Milan, Bompiani, 2004, p. 186-87
- ⁷¹ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=266>.
- ⁷² See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=334&inici=1931&fi=1934.
- ⁷³ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=133&inici=1931&fi=1934.

- ⁷⁴ Salvador Dalí, *Lettres à Picasso (1927-1970, op. cit., p. 48.*
- ⁷⁵ Salvador Dalí, *Le Mythe tragique de l'Angélu de Millet*, Paris, Pauvert, 1963, p. 89.
- ⁷⁶ In "C'est la mythologie qui change" (José Pierre dir., *Tracts surréalistes*; Vol. I, Paris, Eric Losfeld, 1980 [1930], p. 159), Dalí, together with Crevel, defines myth as a product linked to the emotional world with symbolic subconscious constants, as well as a paranoiac mechanism of objectification. Mythology is therefore changeable depending on its paranoiac materialization. Many thanks to Vicent Santamaria de Mingo for informing me that the text « C'est la mythologie qui change » – generally attributed to Crevel – was essentially written by Dalí, because a manuscript fragment by Dalí is kept at the Gala-Salvador Dalí Foundation in Figueres. See Vicent Santamaria de Mingo, *El pensament de Salvador Dalí en el llindar dels anys trenta*, Castelló de la Plana, Publicacions de la Universitat Jaume I, Servei de Comunicació i Publicacions, 2005, p. 97-8.
- ⁷⁷ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=400&inici=1931&fi=1934.
- ⁷⁸ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=334&inici=1931&fi=1934.
- ⁷⁹ See Begoña Souviron López, *Dalí en el contexto cultural centroeuropeo*, Malaga, Publicaciones de la Universidad de Malaga, 2014, p. 75.
- ⁸⁰ Salvador Dalí, «Le grand Masturbateur» [1930], *Oui, op. cit.*, p. 165.
- ⁸¹ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=254&inici=1926&fi=1930&lang=en.
- ⁸² *Idem.*
- ⁸³ Salvador Dalí, *L'Amour et la mémoire*. Paris: Ed. surréalistes, 1931, p. 19-25.
- ⁸⁴ See Astrid Ruffa, « Les récits "paranoïaques-critiques" de Dalí : modèles et portée cognitive des mises en intrigue », conférence dans le cadre du colloque *Literatura i pensament en Salvador Dalí*, dirigé par le Prof. Jospe-Maria Terricabras, Figueres, Théâtre-Musée Dalí (Avril 2012). Captation de la conférence : <http://diobma.udg.edu/handle/10256.1/2590>.
- ⁸⁵ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=133&inici=1931&fi=1934.
- ⁸⁶ The critical aspect of this "Spectral Surrealism" does not escape Breton, who tries to expel Dalí from the surrealist group in 1934.
- ⁸⁷ David Lomas, *The Haunted Self. Surrealism, Psychology, Subjectivity, op. cit.*, p. 149-161.
- ⁸⁸ Isidore Ducasse, *Les chants de Maldoror*, Paris, Flammarion, 1990 [1869], p. 289, 181.
- ⁸⁹ *Ibid.*, p. 230-31.
- ⁹⁰ S. Dalí, « *El Angelus*, de Millet » [1934], *Obra completa de Salvador Dalí. Ensayos I, op. cit.*, p. 372-75.
- ⁹¹ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=272>.
- ⁹² See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=279>.
- ⁹³ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=268>.
- ⁹⁴ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=275>.
- ⁹⁵ See <http://www.galerie-furstenberg.fr/surrealisme/editions-graphiques/dali/les-chants-de-maldoror/?pid=264>.

⁹⁶ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=446&inici=1935&fi=1939.

⁹⁷ William Jeffett, « Dalí et la politique », *Salvador Dalí à la croisée des savoirs*, *op. cit.*, p. 121-122.

⁹⁸ As Dalí explained in Salvador Dalí, *La Vie secrète de Salvador Dalí*, adapt. fr. M. Déon, Paris, La Table ronde, 1984 [1942], p. 280.

⁹⁹ In this sense, the painting can be correlated with *The Weaning of Furniture-Nutrition* (1934) by Dalí: in the two works, the landscape remains visible through the empty but concrete space which is carved into within or by the character; however, in one case the figure is a « specter » and in the other a « phantom ».

¹⁰⁰ See http://www.salvador-dali.org/cataleg_raonat/fitxa_obra.php?obra=447&inici=1935&fi=1939.

¹⁰¹ As Dalí states in Robert Descharnes, *Dalí de Gala*, Lausanne, Edita, 1962, p. 169.

¹⁰² See <http://www.museoreinasofia.es/en/collection/artwork/guernica>.

¹⁰³ See, for instance, the plate <http://www.wikiart.org/en/pablo-picasso/dream-and-lie-of-franco-1937-1>.

¹⁰⁴ See the mouth of the bull and of the horse that get their anatomy from an African mask of the 19th century, the « Krugier-Picasso mask ».