©Juan José Lahuerta, 2007 & 2016

"Rêverie" (notes, fragments, and collage for a lecture)
by Juan José Lahuerta

- "Rêverie" was published in *Le Surréalisme au Service de la Révolution*, no. 4, Paris, December 1931, pp. 31-36.
- Issues 3 and 4 appeared simultaneously in December 1931. Dalí also contributed to issue 3 with the major article "Objets surréalistes" and a note on "Visage Paranoïaque," together with a postcard about Picasso's "black period."
- Both of these issues have a distinct political bent; for example, no. 3 opens with the long Aragon article "Le surréalisme et le devenir révolutionnaire." Thus a certain tension arises between Dalí's contributions, particularly "Rêverie," and this strongly political vein.
- The consequences of publishing this "story," if it can be called that, must be understood within the context of this tension. In fact, these consequences had a significant impact on the Surrealists, since the piece helped spark the definitive break between Breton and Aragon. Once it was published, the story's pornographic nature caused a considerable scandal, to the point that Surrealists who were members of the Communist Party were called before a commission that demanded explanations of them. Shortly thereafter, in March of 1932, Éditions Surréalistes published Breton's *plaquette Misère de la poésie.* Its objective was to defend Aragon, who found himself embroiled in legal and police proceedings following publication of the poem "The Red Front." In this *plaquette*, however, and contrary to party directives and the ambiguous position of Aragon himself, Breton defended such things as the complementary relationship between dialectic thought and Freudian analysis. And, in a note, he alluded to the disciplinary meeting about "Rêverie": "Meanwhile, they have made a miserable attempt to use the very clear

content of Dalí's most beautiful 'Rêverie' against us. . . . 'All you are trying to do is complicate the very simple and healthy relationship between a man and a woman,' some idiot snapped at us."

- We must remember that Dalí had already been a source of discord between Breton and Aragon. In *Conversations: The Autobiography of Surrealism, with André Parinaud and Others*, Breton explained that the *Objet scatologique,* particularly its glass of milk, provoked outrage in Aragon, who was growing increasingly distant from his Surrealist colleagues. Although in his recollections he confuses it with the subsequent *Veston aphrodisiaque*, whose glasses were actually to be filled with crème de menthe, Breton says, "To the amazement of everyone present, Aragon vehemently protested the waste of this milk, and even went so far as to say that children might go hungry without it."[1] It is relevant to point out that the *Objet scatologique* was published in issue no. 3 of *Le surréalisme au Service de la Révolution*—at the same time, therefore, as "Rêverie."

- In light of this situation, Aragon announced in writing that he identified with neither the form nor the content of Breton's *plaquette,* thus rendering the break complete.

- But what is the plot or story line of Dalí's text?

- Very briefly: Dalí explains that during siesta time, he is getting ready to write a long study about Böcklin—especially *Island of the Dead*—for a book to be called *Surrealist Painting through the Years.* Making meticulous preparations while settled on a couch, he explains his problems to us: he needs writing implements and a notebook, but a different notebook from the one he has used until now. He goes to look for the notebook but finally decides not to pick it up, although he does take a crust of bread and pulls crumbs off of it. Then he squeezes the crumbs into tiny little balls and plays with them. He speaks to us of his reflections on "frontality in *Island of the Dead"* and about the "unconscious funereal feeling that all painters have"; he cites works by De Chirico and Vermeer, etc., while at the same time, he tells us that he feels like urinating, that he is starting to get an erection, etc. Finally he goes into a "reverie." Nevertheless, he is the one who painstakingly sketches it

out. The reverie begins exactly as the actual scene does, but in an imaginary castle based on places from his childhood, such as Molí de la Torre (a property outside Figueras belonging to the Pichot family, where Dalí spent a month's vacation in June of 1916) or the Fuente del Leño. He continually plays with the components and space of these places (what takes place in the "reverie") at the same time that he plays with a breadcrumb (what takes place in "real life"). The story is about a girl (Dulita) being prepared (readings, images, rituals . . .) to be sodomized by Dalí, who plays the part of an apparently deaf-mute sage. The preparation is to be carried out by two women: Matilde, who is Dulita's mother, and Gallo, a prostitute whom the narrator had met some time ago. Ultimately everything unfolds with a maniacal meticulousness: scenes of ruins, cypress trees, flowing fountains, falling leaves . . . bourgeois rooms and rituals: a drink and a cup of coffee every night. . . . At the other extreme are stables and excrement, etc. The reverie ends swiftly, culminating in an earlier dream in which Dulita is Gala, and then returns to the reality from which, as we have seen, it has never really departed. Spatial, architectural, and artistic references in the reverie interweave constantly with the prospective book about Surrealistic painting, while most of the detailed descriptions are initially based on known paintings (particularly *Island of the Dead*) and then proceed to paintings and other works by Dalí himself.

- Dalí begins the text with a clear indication of the place, date, and even the time it was written: Port Lligat, October 17, 1931, at three o'clock in the afternoon.

- This need for "documentary" precision sets the tone of the article, in which descriptions of surroundings, things, gestures, positions, and schemes are elaborated down to the minutest detail. Distinct times (real time and that of the reverie) converge in an effort to provide constant proof of the veracity of what is happening and of what might happen, in terms that parody those set by Aristotle. That is, the description of Dalí's body on the small space of a couch, automatically and obsessively playing with a breadcrumb, at the exact moment in which his mind develops the reverie, guiding and manipulating his creations through architectural

scenes that become ever more vast, intricate, and complete, throughout an action and a period of time that grows ever longer and more complex.

- Dalí, therefore, once again contrasts the limitations of automatism with the possibilities of the imagination. In this case, automatism is contrasted with the potential of the guided dream that is this "reverie," which is clearly acquiring all the trappings of a project ("I develop a project in the form of a reverie," is what he says literally) that is meticulously planned. What is being presented here, strictly speaking, is fantasy. With obsessive precision, everything turns out according to the wishes of the narrator, who, touch after touch (like a miniaturist, in fact), corrects everything to the point that he always gets what he needs.

- Unlike the typical dream narratives from the early years of Surrealism, which filled the pages of *La Révolution Surréaliste*, what Dalí narrates for us is a "reverie." In *The Interpretation of Dreams,* Freud speaks of the drowsy state prior to sleep as a moment in which mental activity derives from concepts and not from images, as occurs in dreams: Dalí seems to have wanted to be in agreement with this theory in his "reverie," to the point of describing the effort he must make not to lose the thread of what is being clearly described and constructed at the same time, as his method certainly demands.

- But if this "reverie" is being written as a contrast to the dreams recounted by the Surrealists, as well as their faith in them, it is also written in consonance with the "attempted verbal simulation of mental illnesses" into which Breton and Eluard had converted a good part of *The Immaculate Conception*.[2] Dalí's piece is, in fact, the "verbal simulation" that Freud called a "daydream."

- The style of the "reverie" has a clear origin, which lies not so much in the libertine stories of the eighteenth century as in their interpretation by the topical and commercial pornographic literature published throughout the nineteenth century. The "reverie" has all the ingredients of the latter: the isolated castle whose gardens are described in minute detail, the ruins and cypress trees under the moon, the fountains, the mirrors, the brutal "lord" with a sadomasochistic imagination (usually an Englishman), the mother, the go-between, and the young

girl who is to be initiated. Actually, if Dalí is reclaiming stereotypes, what could be more stereotypical than this story, which—except for the distances—uses the same models to establish a parodic relationship identical to the one in the contemporaneous work *Story of the Eye,* published by Georges Bataille in 1928 under the pseudonym of Lord Auch?

- On the other hand, the very necessary agreement between the action and the description of the architectural spaces, the spatial "journey" around the tower and its gardens, and the reflections on painting, also create a relationship with a characteristic genre of the eighteenth century, in which the libertine or pornographic novel combines with an artistic or architectural treatise. The licentious action unfolds as the protagonists are walking through a building, commenting on its qualities or those of its paintings, furniture, and adornments. The building and its décor enter into a kind of *ménage à trois* with the protagonists. The sight of the architecture and décor can arouse lascivious desires, and the pleasure becomes tactile, as occurs in Dominique Vivant de Non's *Point de lendemain*, published in 1777 (the protagonist of which goes so far as to say, "Strangely enough, the point came at which I didn't know whether I desired Madame de T*** or her *cabinet*"), or Jean-François de Bastide's very famous *The Little House: An Architectural Seduction,* with its protagonists the Marquis of Trémicour and Mélite—which was so very much enjoyed by a "decadent" like Edmond de Goncourt.

- We could give many other examples of this dual didactics of an architectural or artistic treatise (or rather, a treatise on taste) and a libertine treatise on initiation into art or sex: beginning with *Hipnerotomaquia Poliphili,* continuing to *L'Ecole des filles* and Laclos's *Dangerous Liaisons,* including de Sade's *Philosophy in the Bedroom* and up to Fourier—authors for whom the theme seems to be "instructing while pleasing" in a "school of art or taste and love," and whose texts are extraordinarily meticulous, both in setting the scene and in the infinite mechanical and willful manipulation of places and space, just as occurs in Dalí.

- Concerning how meticulously Dalí sets the scene, for example, we may note the complex nature and many meanings of the protagonists' names (and please allow me to over-interpret, which is ultimately a special application of the paranoiac-critical method).

- With regard to the name "Dulita," Chapter 5 of *The Secret Life of Salvador Dalí*, "True Childhood Memories," dedicates several pages to evoking the girl who is there called "Dullita"—presented by Dalí as an anticipation of Gala, as he does in our text. He exclaims, for example, "Dullita, Dullita! Galuchka 'Rediviva'!" The name "Dulita" spelled with one "l" (as it is in the "reverie") means "double bed or room" in Esperanto. Bearing in mind that this is an apparition of Gala, or, more precisely, her double, this is obviously a perfect fit.

- With regard to the name "Gallo, an elderly prostitute I met long ago," it is clear that when pronounced in French, the name sounds masculine: the opposite, therefore, of Gala. Nor does it seem to be overreaching to recall that *Gallo* was the title of García Lorca's journal, in which Dalí published the Spanish version of "San Sebastián," and that "Ga-Ló" are the initial letters of his old friend's two surnames—an old friend who, Dalí explained to Alain Bosquet in 1966, had tried to initiate him just as Gallo is supposed to initiate Dulita.[3] Moreover, Dalí says in this interview that after he refused, García Lorca used a young girl as a substitute for "his sacrifice." In addition, Robert Descharnes, in *The World of Salvador Dalí,* explains that Dalí decided to dedicate his 1960 work *Cielo Hiperxiológico* to García Lorca, combining his name with Gala's: "Galcía Larca."[4] And finally, Dalí's paternal grandfather's name was "Galo."

- I will now discuss the name of "Matilde," but a bit elliptically. (Please bear with me.)

In addition to the sources cited (pornographic novellas and libertine dual treatises), let us now consider another source for this "reverie."

- Placement of the action in a scene from childhood, as well as the detailed description of the obsessive preparations, mental and physical actions, and complicated postures that precede coming to rest, refer us to the beginning of

Proust's *In Search of Lost Time:* as the narrator waits for his mother to come in and say good-night, he also has "reveries" ("a woman was born during my sleep from a cramped position of my thigh. Formed from the pleasure I was on the point of enjoying, she, I imagined, was the one offering it to me. My body, which felt in hers my own warmth, would try to find itself inside her, I would wake up," etc. etc.).[5] Like Dulita's mother, Proust's grandmother was named "Matilde," and his grandfather always kept a glass of cognac on his bedside table—like the protagonist of the reverie, who is simply imitating his memory of childhood in which the master of the house drank cognac. And don't the meetings of the "Sacred Heart," attended by the protagonist's mother and grandmother in *In Search of Lost Time,* echo in *Sacré-Coeur,* by Dalí, who "for pleasure, spits on the portrait of his mother"—exactly what the masochistic Proustian boy did not dare to do? Read, if you will, the beginning of *In Search of Lost Time,* which I do not have time to cite here more extensively, and perhaps this source will not sound so strange to you. . . .

- In any case, what seems most important in Dalí's article is what I have called his dual didactic, which derives from the libertine stories to which I referred above, such as *The Little House:* a treatise on art and a treatise on libertinism, a school of art and a school of love (I repeat).

- Dalí's treatise is about applied romantic architecture and painting, based on the conjunction between *The Island of the Dead* and his memories of Molí de la Torre and the Fuente del Leño.

- Let us take a look at how the dual treatise was produced.

- To begin with, the main reference (real and imaginary) or excuse is a book that was never written: *Surrealistic Painting through the Years,* which Dalí mentions as a project on other occasions. In Breton's *Le surréalisme et la peinture*, the disjunctive "and" marks the distances between one term and the other, and emphasizes the autonomy of each.[6] It is notable, however, that Dalí's title proposes a kind of "painting" described as "surrealistic," in addition to the latter's retroactive power. The archives of the Fundació Gala-Salvador Dalí in Figueras

have some very fragmentary manuscripts in Catalan and French, entitled *Idea formulada en un somni* and *Histoire de la peinture*, in which Dalí mixes rough drafts of letters, notes of all kinds, and outlines for various projects—poetry, cinema (the film *Babaouo*), narrative (the novel *Vive le surréalisme!*)—with notes about painting. These could easily be part of his oft-cited and never-finished book.

- But "Rêverie" is, in part, a treatise on painting that explains some of the intentions of this ultimately imaginary book.

- Sometimes it does so in a vulgar way. For example, the most banal aspect of a typical sensationalistic nineteenth- and early-twentieth-century pornographic short story could be illustrated by one of Dalí's own drawings, aptly entitled *Rêverie* (1932), in which we read at the bottom (here translated from the original French), "Instructions: squander the entire debt"—very Bataille-like instructions, to be sure. We see a male member depicted as an art nouveau umbrella stand, which is a grotesque interpretation (or perhaps not so very) of the empathy that the decadents felt for their houses: Goncourt, des Esseintes (Huysmans), Montesquieu, etc. The nervous house, or the neurotic decor. It could, of course, be the cover of any mass-market pornographic pamphlet—it has all the elements, down to the skull on the handle of the cane. However, that too is clearly the form of Claude-Nicolas Ledoux's *oikéma,* the "house of pleasure" so admired by Dalí, which is the culmination of the concept of the "little house" (*petite maison*). (Ledoux, of course, had built some of these *petites maisons* or *folies* for Mme. du Barry, Mlle. Guimard, etc.)

However, that the concepts of "treatise on taste" (or on bad taste—art nouveau—in Dalí's case) and "treatise on love" coincide in this image in such a vulgar, immediate way, applied to the education and simultaneous corruption of Dulita, is a secondary issue.

- It is actually Böcklin who is the catalyst for nearly the entire scene in the reverie. As is well known, Dalí's attraction to Böcklin proceeds from Giorgio De Chirico, for whom Böcklin was clearly a model. De Chirico cited Böcklin often in his writings, and dedicated a monograph to him: "Arnoldo Böcklin," in *Il Convengo,* no. 4 (1920).

In "Rêverie," which is at once a treatise on painting and a treatise on love, Dalí specifically relates Böcklin to De Chirico and Vermeer. Freud was also a well-known admirer of Böcklin, and had a reproduction of his *Island of the Dead*—the painting to which Dalí refers exclusively throughout "Rêverie"—hanging on the wall of his office. And Hitler, incidentally, seems to have owned a version (the Berlin version) of the painting.

- Dalí emphasizes the frontality of *Island of the Dead*, and begins—between his urges to urinate and slight erections at the beginning—to reflect on the frontal quality of perspective in De Chirico and Böcklin. In any case, his description of the cypress trees in a circle, "black cypresses," and of the ruins (fire, semicircle, etc.) clearly evoke the cemetery in Böcklin's painting. The orthogonal desolation of *The True Painting of "The Island of the Dead" by Arnold Böcklin at the Hour of the Angelus,* which Dalí painted in 1932, could be fairly interpreted as a complicated consequence of these reflections on "frontality" in the Böcklin work.

- The aluminum cup chained to the cypress-ringed fountain is, in Dali's reverie, the source of elaborate rituals. It is reminiscent of the cup that appears in *The True Painting of "The Island of the Dead" by Arnold Böcklin at the Hour of the Angelus,* which is held in place by the vertical tension of the liquid.

- Moreover, the piano-fountain-ruin with cypresses becomes a recurring theme in Dalí's work at this time.

- But other references come into play in the dual treatise (on painting and on love).

- Some references are to paintings by his favorite artists. As Dalí himself noted, they give rise to the chapters of his *Surrealist Painting through the Years,* and include Vermeer in addition to Böcklin and De Chirico. "I am thinking particularly of Vermeer's *The Letter,*" Dalí said. "It is impossible for me to imagine it as wholly and clearly as I would like to, because of the emotional meaning that grew out of—that emerged from—the curtain in the left foreground . . ."

- Dalí would later offer a paranoid interpretation of this Vermeer painting in *The Image Disappears,* executed in 1938. This work actually combines several Vermeer paintings within its paranoid memory: *Girl Reading a Letter at an Open Window,*

Woman in Blue Reading a Letter, and the curtain in *The Art of Painting.* . . . Dalí's painting, then, is a series of Vermeer paintings; two are about letters, which symbolize love, while the other (*The Art of Painting*) is allegorical. Once again we have a treatise on love and a treatise on painting.

- In addition, however, Dalí's entire painting becomes an enormous male head that surrounds the woman holding the letter—a sort of grotesque version of the Annunciation that falls somewhere between Alberto Savinio's 1932 painting *The Annunciation* and King Kong's head appearing in Fay Wray's bedroom window. The latter scene was of particular interest to Jean Ferry in his 1934 essay in *Minotaure,* in which he relates the *King Kong* scene to the appearance of the gorilla's head in Poe's "The Murders in the Rue Morgue."

- *The Image Disappears* was executed in 1938, and arises out of the "projects" in the 1931 treatise on painting (and love), "Rêverie."

- Ultimately, as we have been saying, and in the manner of various eighteenth-century libertine novellas, this "reverie" is also (I insist) a "treatise" on painting. It is not strange, therefore, that the "reflections" on painting form a triangle with three vertices: reference paintings (Böklin, De Chririco, Vermeer . . . or Savinio, or a scene from a film), Dali's own paintings, and text, which occasionally becomes a kind of description or ekphrasis.

- See, for example: "I am looking at myself from the back . . . I am wearing a black velvet suit like the one worn by the owner of the house where I spent my childhood. The only difference is a small white cape, extraordinarily clean, fastened to my shoulders with three small safety pins." In fact, in *Partial Hallucination. Six Apparitions of Lenin on a Grand Piano*, painted in 1931, the figure in the foreground, seen from the back in front of the piano, is wearing a white cape fastened with safety pins.

- However, the most important examples of ekphrasis occur in relation to Dalí's paintings of bread and to the symbolic object. Allow me, then, two final excursuses regarding them.

©Juan José Lahuerta, 2007 & 2016

Let us first look at the theme of bread, which is present from the beginning, and is a major protagonist in the ritual surrounding the reverie: crust, crumb . . .

- We must remember that issue no. 4 of *La Révolution Surréaliste* opens with an editorial about the Marquis de Sade, "Actualité de Sade." (This is far from de Sade's only appearance in the journal; see Maurice Heine.) Let us now consider that one of the models for Dalí's story about "instructing while pleasing" is *Philosophy in the Bedroom*.

- So let us begin here.

- Roland Barthes cleverly pointed out that Sade hated bread. The reason, he explained, is "doubly political": on the one hand, bread symbolizes virtue, religion, labor; on the other hand, tyrants use it to extort obedience from their people. It is the first of these interpretations—bread as a moral object—that serves to explain Dalí's obsession with this food, whose virtues are manifestly profaned in his "reverie." The bread that must be respected, that parents force their children to eat because poor people are hungry, that is earned by the sweat of one's brow—is what Dalí transforms into a constantly fondled and filthy toy, which will end up at the basest parts of his body, together with mucus and semen.

- From the point of view of this story, bread's fall into baseness stems from the narrator's manipulations; they make the bread filthy and sully it. It is not strange, then, that Dalí's lovingly painted 1926 work *The Basket of Bread,* which so fully evokes Zurbarán or the realism of the Le Nain brothers, should have evolved into the various erect, swollen, and tumescent "anthropomorphic breads" that he painted in 1932. These are wrapped in cloth, just as his penis is wrapped in "dirty undergarments" in the "reverie": "I take my member out of my pants and wrap it in dirty undergarments." In some of Dalí's paintings, the "dirty undergarments," the "penis," and the sullied "bread" are superimposed. Dalí makes the precise moment in the "reverie" when Dulita eats bread coincide with the narrator's erection in "reality." Meanwhile, the narrator continues (as described in a note) playing with the balled-up breadcrumb, which rolls across the floor. In 1945, Dalí once again lovingly painted a *Basket of Bread*, which would serve as propaganda

©Juan José Lahuerta, 2007 & 2016

for the Marshall Plan: here, bread goes back to being the "established" food par excellence. Times have changed.

- Paintings of bread are important, therefore, but they are related too directly and obviously to the text. There are other symbols that are less obvious, but perhaps more interesting.

The curse in *Genesis* says, "By the sweat of thy brow shalt thou eat bread." And Jesus, who multiplied the loaves, exclaims, "I am the bread of life."

It is hardly surprising that at this time, Dalí often depicted a figure vomiting on the Chalice or the Host, which is bread transubstantiated into the body of Christ.

- "Un cadavre," distributed just a month after the publication of the "Second Surrealist Manifesto," was a response to the manifesto and depicted Breton as *Ecce Homo*. Dalí created the frontispiece for the book edition of the manifesto, published in June 1930**.** Thus, we have two images: that of "Un cadavre" and Dalí's frontispiece.

- Let us observe the image that Dalí has created. To begin with, a bust of the masturbator rises from a pedestal on which are depicted the Ciborium and the Host. The figure's eyes are closed, while his head lies on his right shoulder and a trickle of blood drips from his nose and down his side. The frontal figure of Christ dripping blood, held up by angels who display him to us waist up on top of his open tomb, or atop a table or altar, was devised precisely as a pictorial or sculptural reference to the sacramental Christ. It was an image of the Eucharist. If we look at the tabernacle holding our masturbator, in which the Ciborium is next to other *weapons* (keys, nail)—similar to many medieval depictions in which Christ's bloody figure appears surrounded by the instruments of his passion, or his *weapons* (hammer, tongs, nails, lance, sponge, etc.)—it is easy to interpret this bust as, of course, an *Imago Pietatis*. The face is bloody and the eyes closed, like Breton's in "Un cadavre," but metamorphoses that we could easily call "fantastic" sprout from the head, like petrified excrescences: child, lion, stone, eagle, man-woman, cat . . . However, with regard to metamorphosis, what occurs in the three open windows at the left serves as the conclusion of all the rest: from top to bottom we see a

©Juan José Lahuerta, 2007 & 2016

number of Sacred Forms, shining ever more intensely; a piece of excrement surrounded by flies; and a diamond, underneath which Dalí has carefully written-in case of any doubt-"diamond." A bit farther below we can read a list of names of other gems. An *Imago Pietatis*, to be sure, but from a new transubstantiation, whose mystery consists not of bread and wine that become flesh and blood, but of excrement that becomes a precious stone, one turning into the other.

- Let us agree, as seems clear, that the bust of the masturbator is Dalí's *Imago Pietatis*, and that the first of the transubstantiations has occurred in the Sacred Form on its pedestal. That is, his body and his blood are truly in this Sacred Form and in this Ciborium. And doesn't the second, which proceeds from the Host to excrement, have to begin with the ingestion of the Host itself, with the metabolic appropriation of the powers of the body devoured within the process? The body and blood of Christ are the supreme nourishment, the bread and wine.

- It is easy to relate this *Imago Pietatis* to another devotional image: the Sacred Heart. That is, Dalí is spitting on the image of the sacrificial artist, the expiatory victim, the imperfect creator, and—to be even more precise—on the portrait of Breton as *Ecce Homo,* which was a bit of buffoonery by the dissident Surrealists in the same way that for the Romans, the passion of Jesus was a mere farce, a *ludibrium*.

- This covers the theme of bread.

- But there is still one other important ekphrasis.

- Every night the narrator dips a lump of sugar in the glass of cognac, repeating the gesture mechanically a number of times. If we recall as well the aluminum cup hanging from a chain in the fountain and the ritual—and also mechanical—handling of Dulita, we can see the obvious similarity of these scenes with the functioning of the *Objet scatologique*. They offer useful clues, therefore, about the "symbolism" of the function of that "object with a symbolic function." Moreover, the cup with the chain is related to the pornographic postcards that Matilde and Gallo show to Dulita, and the narrator looks for Dulita's shoes after dipping the last lump

of sugar in the cognac. Pornographic postcards, a chain, a lump of sugar, a shoe . . . these are all elements that pertain to the object created by Dalí.

- Yet it is also noteworthy that in order to drop the lump of sugar vertically into the glass of warm milk inside the shoe, Dalí has used an eye-catching pendulum. The thread that owes its tautness to the weight hanging from it refers us to Giacometti's suspended ball, which is also a pendulum. And, for aficionados of devices as celibate as our pair of objects, an allusion to Edgar Allan Poe suffices to highlight the relationship between the pendulum and death. But why not hark back to the engravings in those vintage treatises on anatomy in which skeletons stand before us with a pendulum between their fingers, or a plumb line indicating the verticality they could lose at any moment, to become once again just what they are: a pile of bones? In a solemn engraving done by Crisóstomo Martínez around 1685**,** we see more than a dozen skeletons in a funeral scene, striking the languorous poses of classical sculpture. One stands upright, letting the plumb line fall directly on top of the hand of another seated on a step, holding an apple. One thing leads to another, then, but this leads me to think of other plumb lines. For example, the Agostino Carracci engraving in which a satyr lets his plumb line—or sounding line, in this case—fall on the vertical line of a nymph's sexual organs. This is a theme that others, such as Jérôme Wierix**,** had interpreted as *vanitas*, although revealing much less. Well, yes and no, but yes: with the purring cat (if not a faithful dog), the fascinated boy (whose *fascinus* has something to watch, but looks in another direction), a nymph being entertained, a satyr at the ready and the bird in its cage, wherein does the joy in Carracci's engraving reside? None of that fits in a shoe.

Bibliographic note:

Some of the notes in this collage build on the notes I published on "Rêverie" in *Salvador Dalí, Obra Completa IV, Ensayos 1, Artículos, 1919-1986* (Barcelona: Destino, 2005), of which I am the editor. Others derive from and have been developed in my publications *El fenómeno del éxtasis. Dalí c.1933* (Madrid, Siruela, 2004) and "Arte y ciencia. Variaciones sobre tres temas de Buñuel y Dalí," in *Ola*

©Juan José Lahuerta, 2007 & 2016

Pepín! Dalí, Lorca y Buñuel en la Residencia de Estudiantes (Madrid: Publicaciones de la Residencia de Estudiantes, 2007), 139-74.

Notes

[1] André Breton, *Conversations: The Autobiography of Surrealism, with André Parinaud and Others*, trans. Mark Polizzoti (New York: Paragon House, 1993), 130.
[2] André Breton and Paul Eluard, *The Immaculate Conception*, trans. Jon Graham (London: Atlas Press, 1990).
[3] Alain Bosquet, *Conversations with Dalí*, trans. Joachim Neugroschel (New York: Dutton, 1969), 36. First published as *Entretiens avec Salvador Dalí* (Paris: Belfond, 1966), 52.
[4] Robert Descharnes, *The World of Salvador Dalí*, trans. Albert Field (New York: Harper & Row, 1962), 73–75.
[5] Marcel Proust, *Swann's Way*, trans. Lydia Davis, gen. ed. Christopher Prendergast (New York: Viking, 2003), 4–5.
[6] André Breton, *Le surréalisme et la peinture* (Paris: Nouvelle Revue Française, 1928).