



GARCIA LORCA, DALI, AND THE METAPHOR, 1926-1929

by Christopher Maurer

The years 1925-1929 represent a period of intense change in the work of Federico García Lorca and Salvador Dalí-- change measured in weeks and sometimes days.¹ Alluding gently to his differences with Lorca, in June 1927 Dalí informs him that “for the past couple of weeks, now” he has preferred the new poetic construct brought into being by objects newly invented from top to bottom.”² For the past couple of weeks! “I think my ideas about poetry grow more concrete *every single day*,” he says in September 1928. “I have my own manner on the margin of Surrealism [...] You can see that I don’t speak about it as I did before; I have the joy of thinking very differently than I did last summer.”³ And so with García Lorca. There are moments, in the written record, when one artist seems to be reminding the other that he is no longer the same. “I don’t want to be pigeonholed, I feel they’re tying me down,”⁴ Lorca writes in 1927, fleeing from his image as the Gypsy poet, his *mito de gitanería* (“myth of Gypsiness”), and two years later, in some of the most poignant words he ever wrote, Dalí is still trying to protect him against that image, the one that “the putrified of this world have made up about you—the dusky gypsy with black hair, childish heart, etc. etc., that whole decorative, non-existent [...] Lorca who could only have been invented by artistic swine remote from little fish, little bears and from the soft, hard, and liquid silhouettes that surround us.”⁵ Love, here, is a refusal to categorize, to turn the beloved into a type: a difficult task for the critic. Despite Fèlix Fanés’s excellent edition of the prose (from 1919 to 1935), some of the documents survive in undated fragments, with the known dates of publication lagging behind the unknown dates of composition, as though the published text were an image of an earlier Lorca or an earlier Dalí. Still worse, most of Lorca’s letters to Dalí are lost (*SA*ix; *E* 833-834.)

A peculiarly noteworthy change occurs in the views of García Lorca and Dalí on the metaphor. 1926, the year that Lorca writes his “Ode to Dalí,” is also the year of his lecture on the seventeenth-century poet Luis de Góngora, where he writes approvingly of the Cordovan’s powers of metaphor and attributes to Góngora the intuition that “the eternity of a poem depends on the quality and perfect fit of its images.”⁶ Lorca’s admiration for Góngora is not confined to his metaphorical prowess—it involves also what he calls Góngora’s “plasticity” (his ability to “model” his verses like a sculptor); his revitalization of the Spanish language; his subtlety of allusion; his habit of apprehending reality through the confident recreation of classical myth; his ecstatic vision of beauty and lucid dominance of what Lorca calls “the dark forces of inspiration.” But we might say that what Lorca most admires in his fellow Andalusian is his control of metaphor (the lecture is entitled, after all, “The Poetic Image of don Luis de Góngora”: “La imagen poética de don Luis de Góngora”) and it would not be an exaggeration, I think, to say of Lorca that for a decade, since he had begun to write verse in 1916, but especially over the preceding five years, since 1921, he himself had come to think of metaphor as an essential—perhaps *the*—essential formal element of poetry. “Only metaphor can give a sort of eternity to style,” Lorca writes, quoting Proust, and defining metaphor in the words of Jean Epstein.⁷ In the *Gypsy Ballads*, which he was writing at the time, there are moments of direct homage to Gongorine conceit and the “Ode” to Dalí is, among other things, the proud application of his own metaphorical strength to the world of Dalí’s early painting. In the mid 1920s, Lorca’s faith in metaphor, like his faith in tradition, will be a constant challenge, almost a provocation, to Dalí’s thinking about poetry.

Dalí makes one of his first recorded comments on García Lorca’s poetry—and on Lorca’s use of the poetic image—in March 1926 after the latter has sent him a few lines from the “Ode”:

Una *dura* corona de blancos bergantines
 ciñe frentes amargas y *cabellos de arena*.
Las sirenas convencen pero no sugestionan
y salen si mostramos un vaso de agua dulce.

*A hard crown of white
brigantines binds bitter brows and
hair of sand.
The sirens convince but do not beguile us
and they come out when offered a glass of fresh water.*⁸

“This is fantastic,” Dalí writes. “It is almost ARITHMETIC. Before, I used to like things with sharp contrasts, distant relations, strongly realistic, like those lines of Cocteau speaking of life in the trenches. [For example:]

Car ici le silence est fait
avec tout: de la glaise, du plâtre,
du ciment, des branchages secs, de la tôle,
des planches, du sable, de l’osier,
du tabac, de l’ennui
des jeux de cartes.
Silence de stéréoscope,
de musée Grevin [...]. de boule
en verre où il neige, de chloroforme,
d’aérostat.

“Marvelous, right?”⁹ But you rise above that in ordinary conversation.

...Noël me donne le vertige,
m’angoisse l’âme avec douceur,
comme descendre en ascenseur.

“Isn’t that purely impressionistic when we compare it to your things? In poetry I think no one has known how to get beyond mere *sensation*. And they throw in a bit of humorism so as not to seem so Romantic. By contrast, in these verses of yours, the only things in play are concepts [...] There is no *sensation* of anything, just comprehension, abstraction, anti-putrefaction.”¹⁰

His words suggest a pictorial analogy: there can be an “impressionism” in verse as in painting; the depiction of mere “sensation,” as opposed to what he calls Lorca’s “abstraction”, his “arithmetic” (*SDE32*). Implicitly, at least, he is comparing Cocteau, an outmoded Impressionist, with a Cubist –or neo-Cubist or “Purist” —Lorca: Cocteau, recording his feelings, and Lorca, with a greater will toward objectivity. And yet like the

word “abstraction,” a word that ill suits Lorca’s poetic language, the phrase “I used to like sharp contrasts, distant relations” is a sign of Dalí’s growing dissatisfaction with the kind of metaphor that is essential to Lorca’s poetry of the 1920s. For the distant relations in question are those of analogy or metaphor; the more distant the relations, the stronger the image. Literary analogy, Marinetti had written, “is nothing but the immense love that assembles distant, seemingly diverse, and hostile things”.¹¹

“¿Voy comprendiendo *algo*?” (“Am I beginning to understand something?”), Dalí asks, tentatively, in that letter of 1926 (SDE32). By June 1927, after examining Lorca’s *Songs*, the critical tentativeness, the enthusiasm he had felt for the “Ode,” have begun to disappear. What strikes him now, what he can no longer approve of, is the anachronistic quality of Lorca’s verse. There is no hint in *Songs*, of the contemporary world, the domain of the machine: “Your songs are Granada without trolleys and even without airplanes: they are an old Granada with natural, purely popular, constant elements that are far from today [...] I look at Fernand Léger, Picasso, Miró, etc. and I know that machines exist and new discoveries in the natural sciences. [...] I read ‘Orange and Lemon,’ and I cannot sense the painted mouths of mannikins.”¹² No small omission! “For I think that no age has known the perfection of ours; until the invention of machines, there were no perfect things, and man has seen nothing more beautiful or poetic than a nickel plated engine.... We are surrounded by perfect, novel beauty, which brings into being new states of poetry.”¹³ In a postscript, he questions the very notion of “song”: “Today a song must be sung to jazz and heard with the best of instruments, the phonograph.”¹⁴ The idea resurfaces in a postscript to one of the first poems he sends to Lorca, “Poem of the Small Things,” dated October 1927.¹⁵ Dalí writes: “Soon I’m going to send you some verses to be sung like a Charleston with banjo and coronet accompaniment titled ‘The sweet neck of my girlfriend has just come out of the barbershop.’”¹⁶

In his letters and essays of 1927 and 1928, ever more aggressively and excitedly, Dalí will extend his notion of poetry to photography and painting, and that idea—a common one in the art of the 1920s, in Spain and abroad—acquires a special psychological tension in his work, given his relationship with Lorca, whom he would

come to see, years later, in *The Secret Life of Salvador Dalí*, as the paradigmatic poet: the “poetic phenomenon in its entirety and in the raw” (SA 29). One cannot help but think of his initial dialogue with Lorca (1926-1927) as an act of self-defensive appropriation, as though poetry were too precious a thing to be wasted on poets. “Poem” is the title of one of the first literary texts he sends to Lorca¹⁷, and no doubt the generic title was meant as a challenge. Poetry, he writes, echoing Marinetti almost exactly, “is the amorous interlacing of things that are as distant and different as could be”¹⁸. And for him, the verbal poem, which relies on metaphor for that interlacing of distant things, will begin to seem a medium less adequate than others. “Don’t you think that the only poets, the ones who really realize NEW poetry are us painters?” he asks in 1927.¹⁹ Or: “There are no poets who write. The best of them paint or make film. Buster, Harry Langdon.”²⁰ “Now THAT’s pure poetry, Paul Valéry,” he will exclaim in one of his poems, referring to Buster Keaton.²¹ While attacking Juan Ramón Jiménez for the “putrid sentimentality” that blinds him to nature, he will speak of the Cubists as masters of “the purest and most disinfected poetry,”²² of photography in all its forms, from the American advertising poster to cinema, as “ESSENTIALLY THE MOST SECURE VEHICLE FOR POETRY,”²³ and of “antiartistic” cinema as the site of “high poetic inspiration” (43). In the photographs of Man Ray, for example, things are joined together in an altogether “*different love*”²⁴ There is “poetry of the purest and most authentic sort,” he tells us, in the mass produced objects of the “post machinist age”; “feverish with [their own] articulated perfection,” they offer “their own poetry” at least to those with no “artistic” training.²⁵ By 1928, he will say firmly, sure of himself: “Poetry today *is* in the hands of painters” (CW, 98)²⁶

By contrast, Lorca tends, in those years, to reserve the words poem and poetry for the *verbal* artifact, although, at the time he was closest to Dalí, he extended the term to his own drawings, and to at least one painting by his friend: “I am writing and drawing poems like this one,” he says of one of his drawings. “When a matter is too long or its poetic emotion is too trite, I work it out with my colored pencils.”²⁷ And he tells Dalí of the “sectioned woman” of *Honey is Sweeter Than Blood* that it is “the most beautiful

poem that can be made about blood.”²⁸ But in his letters and lectures, despite Dalí, Lorca will preserve the distinction: “Your Sebastian is made of marble,” he writes, “the opposite of mine, who is continually dying, and that is the way it has to be. If my St. Sebastian were too plastic, I wouldn’t be a lyric poet but a sculptor. Not a painter. I needn’t explain to you why I wouldn’t be a painter. The distinction is a subtle one.”²⁹ “Es injusto,” he will say of Dalí’s criticism of his journal *gallo*. “y es irrazonable. No se puede llevar un criterio plástico a un arte literario.” “It is unjust, unreasonable: one cannot apply a plastic criterion to a literary art” (E557). In his “Sketch of the New Painting,” from 1928, he condemns Dada and Futurism for having “used the language of color to bring about not plastic creation but literature. Often, bad literature.”³⁰

But what of Dalí’s own verbal poetry, published both in Catalan and in Spanish, the first examples of which are from 1927 and 1928? And what role does he assign to metaphor?

To begin with, thanks to anaphora and repetition. Dalí’s shorter poems aim for monotony, for anti-ecstasy. “Little things, Little Things, Little Things, Little Things.” And so on, monotonous as the rhythms of the Charleston, on which Dalí depended—so he wrote Lorca—to “impoverish” his spirit whenever the sunset or any spectacle of nature was too much to bear. (SDE42). He would no doubt have liked to replace what he thought of as Juan Ramón Jiménez’s blind, obscene sentimentality and “ecstasy” over things with a sort of artistic ataraxia, the state of mind he calls La Santa Objetividad: Blessed Objectivity, or Holy Objectivity.³¹ “I don’t like anything that I like extraordinarily,” he had written to Lorca in 1927, “I flee from things that can cause ecstacy in me, like automobiles. Ecstasy is a danger to the intelligence.”³² His patron saint, his stoical masculine muse will be Saint Sebastian, a saint whose emotion is able to be measured, in Dalí’s most ambitious and best poem—the prose poem “St. Sebastian”—by scientific instruments. Again and again, the Dalí of 1927-1928 will return to the idea—which had been put forward long ago by Futurists and their progeny, the Spanish and Latin American Ultraists, of removing from the poem the subject: the ego of the artist. “Destroy the “I” in literature,” Marinetti had written in 1912.

That is, all psychology[...]. Replace him[...] by matter, whose essence can be grasped through intuition. [...] Listen, through objects in liberty and capricious engines, the breathing, the sensibility the instincts of metals, stones, wood, etc. Replace human psychology, now exhausted, with a lyrical obsession with matter.³³

Dalí would take up that invitation, and that “lyrical obsession with matter,” in a somewhat different way, in his essays and poems. What he finds admirable about photography and the cinema is that they produce poetry and tangle distant things in a mechanical way, removing emotion from representation, displacing the intervention of the draftsman, allowing the “unconscious calculation of the machine,” rather than the lyrical ego of the artist, to produce new “poetic facts.” For Dalí, until the photographer replaces the poet altogether,³⁴ the latter should be analogous to a camera; for the camera’s supposed removal of the lyrical ego makes photography analogous to automatic writing. In Dalí’s view, both involve transcription, rather than invention; there is no “intervention” of “the least aesthetic, emotive, sentimental purposes.”³⁵ Marinetti had made the same point. In the film-maker “ci offre la danza di un oggetto che si divide e si ricompone senza intervento umano”.³⁶ The poet’s mission is to record, register, measure, transpose, and juxtapose, rather than to analogize or to reaffirm the conventional relationships between one object and another. In his poems, as though he were attacking or devaluing metaphor by making it ubiquitous, any object can be joined to any other object, and in fact any object can “be” any other object.³⁷ Salt turns into a fish, fish into diamond, an olive into a ball of smoke, a road into a river of blood, and so forth, like animated collage. In the verbal poem, as in a film (according to Dalí) “spectacles succeed one another, simple facts give rise to new lyrical states.” The poems written in 1927 and 1928, “Fish Pursued by a Bunch of Grapes,” for instance, attempt to suggest verbally—in different states of quietude and motion—succession and metamorphosis. The effect Dalí is striving for is the one he achieves, according to Dawn Ades, in *Apparatus and Hand* (contemporaneous with “Poem of Small Things”): “A particularly unusual quality in this painting is its animation [...] the whole painting seems in the process of metamorphosis. Figures emerge, dissolve, become transparent in an almost

cinematic fashion" (*Dalí's Optical Illusions*, 68).³⁸ The same might be said of *Honey*, and of *Cenicitas*. In the same picture, or poem, stasis and speed. In "Fish Pursued..." a flying bunch of grapes takes on the speed of peach pits locked up for years in empty places. Grape pits constellate like bird shot.

Marinetti had urged Futurist poets to destroy syntax, to dismantle the Latin period—the Latin period Lorca admires in Góngora—and years later Dalí takes up that invitation, not in the aleatory manner of Dada and not in the manner suggested by Marinetti, through the random positioning of nouns, but through enumeration, which we might call *the* basic structural device of the poems Dalí wrote between 1927 and 1929. Several of those poems involve an enumerative list or catalogue (Finkelstein in *Dalí* 17) in which he tells us what there is, *lo que hay*, as though the act of cataloguing and the refusal to *react* to "what there is" could bring him closer to his dreamt-of Holy Objectivity and help him break down the syntax of the visual world into a series of disparate, defamiliarized, sharply perceived objects.³⁹ The "Poem" dedicated to Lydia of Cadaqués, from 1927, is strictly speaking, a list, as were the *anaglifos*, the miniature lists which Dalí, Lorca, and Pepín Bello had written in the Residencia.⁴⁰ The connection between those *anaglifos*—a sort of *tricolon crescens*—and the later enumerations is implied, I think, when Dalí criticizes as "arbitrary" the images in a poetic letter Pepín Bello had sent him in response to one of his poems (*DR* 192)⁴¹. In "Poem" and in "Fish Pursued by a Grape," from 1927, as well as in the text titled "Have I Disowned, Perhaps?" (...¿Que here negat, potser?...") we are on a beach, a space ideally suited for the juxtaposition of objects not conventionally related⁴²: the table – the dissecting table, as it were—for whatever objects are brought by the imaginative tide. "On the beach were eight stones—one liver colored, six moss-covered and a very smooth one—and there was a piece of damp cork drying in the sun."⁴³ The same enumerative style is evident in "Con el sol", "With the Sun," in 1929: "With the sun, there is a small milk, upright above the anus of a mollusk." Or: "With the sun, there is a mucus, standing up, at the edge of a curbstone."⁴⁴ Sometimes, as in "Poem" or "Poem of the Small Things," it is as though Dalí were cataloguing, "appraising (*apreciar*) and verifying, not the physical space before him—not objects found on a metaphysical beach—but delightedly

revealing a larger world: “There are little things as still as a loaf of bread⁴⁵” —not in front of him but everywhere, hidden to ordinary poets, awaiting discovery. There *are* little things, discoverable in a nature that “likes to hide itself” from the artist (AD 15), recuperable only through what he calls a “constant revision of the external world.”⁴⁶ “There *are* little things”! The sentence serves as a manifesto for a new mode of what Dalí calls “spiritual surveying” or “poetic surveying,” an “apprenticeship in seeing.” The poem is a manifesto, with the same sort of surveying —one might better call it *ratifying*-- that appears in his “Anti-Artistic Manifesto” of 1927, written about the same time as the poem, in which he declares that the artist should confine himself to “the most objective enumeration of facts” (CW, 60)⁴⁷ and runs through a list of all that is estimable and pleasurable in the contemporary world, as though he were turning the pages of *L’Esprit Nouveau* or *Cahiers d’Art*.⁴⁸ The expression “There is” or “There are” — “HI HA” or “HAY” —occurs no fewer than 25 times in the Manifesto⁴⁹, as he contentedly inventories his own post- machinist age, the age of Purism: “There is” the cinema, there are stadiums, boxing, rugby, tennis and a thousand sports, there are popular music, jazz and dance, there are games on the beach, there are beauty contests in the open air⁵⁰) The end of the list returns us to the world of his poems. “There is the activity of science,” he writes, “there is well documented, well oriented criticism, and there is... finally... an immobile ear over an upright puff of smoke.”⁵¹ It is a sly act of self-quotation, perhaps self-congratulation, with a nod, perhaps, to the paintings of Yves Tanguy. Dalí’s “Poem” dedicated to Lydia of Cadaqués starts off with “A quiet ear over a small upright wisp of smoke indicating a shower of ants over the sea.”⁵² The enumerative style in these texts —sometimes the *numerative* style (*eight* pebbles, *one* liver colored, *six* moss covered)— connects the poetry to his composition and description of the painting. Ekphrasis—in the sense of a verbal description of visual work— sometimes involves enumeration, and when Dalí describes one of his paintings to García Lorca, he resorts to the same sort of catalogue: “in the sky there are donkeys with parrot heads, grass and sand from the beach, all about to explode, all clean, incredibly objective, and the scene is awash in an indescribable blue, the blue, the green, red and yellow of a parrot, an edible white, the metallic white of a stray breast (there is also a “stray breast”).”⁵³

Here too, the description gestures beyond the beach beyond the “indescribable blue” of the picture, to a world undiscovered by others. There is a stray breast, “just the opposite of the flying breast, for the stray breast is at peace without knowing what to do, and is so defenseless it moves me.”⁵⁴ There are stray breasts not only in his picture (which Santos Torroella [142] identifies as *Cenicitas* or a related canvas) but *out there*, in a congeries of previously unnoticed objects. It’s all a matter of looking, of parceling out reality in new ways, of what Dalí calls, speaking of photography, “spiritual surveying”⁵⁵ Finkelstien (1996 38) takes this a step further than I. The poems of 1927 and 1928, he suggests, are an attempt to transpose paintings like “*Apparatus* and *Honey* into the medium of language and even to outdo them on their own ground.”⁵⁶ At some periods—Autumn, 1927—verbal poem and painting became, Finkelstein argues, “quite interchangeable,” and in fact at least one critic who observed *Apparatus and Hand* and *Honey is Sweeter Than Blood* in the Second “Salón de Otoño” in 1927, found them to have “literary complications”.⁵⁷

Not that Dalí had any monopoly on the enumerative style. It is one of the most ancient techniques of literature,⁵⁸ and it acquired fresh interest both in Surrealist visual art—think of Max Ernst’s use of catalogues—and in Futurist and Surrealist poetry; one need only remember the chaotic enumerations Amado Alonso identified in Neruda. Antonio Monegal was one of the first to study Dalí’s debt to Benjamin Péret, whom Dalí considered “one of the most extraordinary poets of our time”⁶⁰

There are also hands
long white hands with nails of fresh greenery
and finger-joints of dew
swaying eyelashes looking at butterflies
there are sexes cool as water.

But in Dalí, enumeration seems intended, more than anything, as a direct challenge to metaphor. Avoiding metaphors habitually used by poets,⁶¹ one empties the pockets of one’s imagination, and allows two juxtaposed objects to come together in their own loving way. *Things* are presented, as Finkelstein (1996 39-40) observes, “as objective ‘facts’ rather than as terms of some metaphoric association.” The poet stares at them

almost without comment, through a lens, though the lens is like the one he describes in his prose poem "Saint Sebastian": "concave, convex and flat all at once."⁶² For part of Dalí's mission is to bring not only unexpected, unrelated things but small and even tiny things into poetry's field of vision, just as the camera has done. In his one of his poems, "there is an eyelash beside a cold boulder; in another, "an olive's shadow on a crease." There are sewing needles and thumbtacks, the seed of a flea, a hair seen through a microscope which turns out to be a row of fleas (in anticipation, perhaps, of the pictorial optical illusions studied by Ades.) In this too, poetry functions as photography. "A simple change of scale," Dalí says of photography, "provokes unusual similarities, and brings out existing—though undreamt of— analogies." Sound, too, can be measured, even the faintest auditory sensations: rain falling on partridges or the sweetening of grapevines. Little things, as Finkelstein (1996 39) has noted, are so abundant that they form a sort of "unifying vision" throughout the poems. In all this Dalí has taken deeply to heart the lesson Lorca learned from Góngora. The Baroque poet, Lorca writes, "treats small objects and forms with the same love, the same poetic greatness as he does large ones. An apple is just as intense to him as the ocean, a bee just as surprising as a forest....

The greatness of a poem does not depend on the magnitude of its theme nor on its proportion or sentiments. One could easily make an epic poem about the passionate struggle of the leucocytes in the imprisoned branches of the veins."⁶³ Góngora's lines about a beehive in the trunk of a tree, Lorca tells us, "have an almost epic greatness" (C II:140)⁶⁴ Dalí would have been impressed by those words, read in 1926, at the height of his friendship with Lorca, though he draws his own examples from painting and film. "Be careful also with the innocent concept of grandiosity," he writes a year later in an essay on film. "Michelangelo with *The Last Judgment* is not greater than Vermeer of Delft with his *Lacemaker*[....] A lump of sugar on the screen can *become* larger than an endless perspective of gigantic buildings."⁶⁵ How far more moving than a film by Eisenstein, say, "is the agile but slow rise of absinthe through the sunny capilarity of a lump of sugar" or the "nickel plated trembling of the point of the phonograph stylus"⁶⁶. Lorca might have said of Dalí what he said of Góngora: he "melds and harmonizes the most dissimilar

worlds in a way that borders on violence,” “unites astronomical sensations with tiny details of infinitesimal things” (*C II*: 136)⁶⁷ The mica and steel of a phonograph needle come together, in his prose with the moon. “Never,” Dali writes, “has the moon been linked up with water in as lyrical a fashion as with the nicked mechanical physiology and the somnabulistic gyrations of the phonograph record.”⁶⁸ Here, as in the poems of the Ultraists, the world of nature commingles unexpectedly with the world of the machine, the “non-poetic,” is meant to couple blasphemously (anti-artistically), with the poetic. Nightingale and rotten donkey, the rose on its stalk, a limp hand on its stem in *Apparatus*. The road as a river of blood. He can try, but Dalí cannot fully evade the specter of metaphor. At times he seems content to profane it, bringing together an “antipoetic” object (phonograph needle or rotten donkey) with the conventionally “poetic” one (moon, nightingale, rose.)

The “Little Thing” poem, and the others written and published in 1927 and 1928 draw their juxtapositionary techniques from the still photograph and the cinema, and render homage, as we shall see, to the documentary. They might be called—though Dalí does not appear to use the expression until 1929—“literary documentaries.” And for Dalí one of the most exciting aspects of documentary is not only the discovery of minutiae but also the juxtaposition of the large and the small, the visible and what is normally invisible. Documentary can record, Dalí tells us, “the long life of the hairs of an ear,” the existence of a stone, or “the life of an air current in slow motion”⁶⁹, the “growth of plants, processes of fecundation, microscopic phenomena, natural history, the vegetation beneath the ocean.”⁷⁰ The documentary can bring into collision—into collusion--large and small, loud and soft, things human and non-human, what Finkelstein (1996 41) and others refer to as the “dialects of the hard and soft”⁷¹, the supposedly significant and insignificant. By 1929, Dalí will write that “insignificance and importance in terms of reality are of no account [...] dream analysis has demonstrated beyond doubt that all that is considered insignificant is precisely what affects our mind IN THE MOST VIOLENT AND VIVID MANNER.”⁷² By now, with Dalí drawing closer to Surrealism, the purpose of poetry is to draw together distant things in order to create what Dalí calls a “delicate osmosis” between reality and surreality.

His early poems about objects—the ones we have been examining—prepare him not only for his film with Buñuel, they culminate—verbally—in an enjoyable six-part literary documentary of Parisian life he will publish in the Barcelona newspaper *La Publicitat* in April and May of 1929, the months when he was working with Buñuel on *Un Chien andalou* (“Documental-París-1929,” in *AD* 193-215, *CW* 105-117).

In the six articles, a café table or a twenty centimeter square traced in the sand of a Parisian park replaces the beach as the space where objects are assembled and disassembled, and the enumeration will become more violently chaotic than ever: “On [a] table there are three hands, one on top of the other; a ‘macaque’ monkey, a breast underneath a silver tissue” (*CW* 109). No longer a poem in itself, the catalogue—the list of mustaches and fingernails, cookie crumbs and buttons—is inserted, with comic effect, into texts that allude parodically to travel writing, cooking columns, and the chronicle of fashion. Enumeration mingles with anecdote, in an attempt to imitate the “hechos diversos” column in a Spanish newspaper (itself a catalogue of happenings.) The dispatches from Paris, together with an introduction, are published not in an arts magazine but in an actual newspaper, *La Publicitat*, whose readers must have rubbed their eyes in disbelief. It is a polemical metaliterary text that shows what documentary is by doing documentary and by meditating on the genre to which all of Dalí’s poetry had been tending. If the metamorphosis of the “Poem of the Small Things” seemed ekphrastic, this text offers the script of a Surrealist documentary: “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...”⁷³ And so forth.

The documentary, Dalí tells us, “notes in an antiliterary fashion things said to be in the objective world.” He offers it as antidote to literature, two of whose central elements are description and metaphor, and informs his readers that after filming his *Chien andalou*, Buñuel will return to Cadaqués to make a documentary about the coast, registering everything from the toenails of the fishermen to the trembling of all kinds of grasses and underwater algae (*AD* 214, *CW* 117). Along with description and the poetic image, metaphor (he writes) is a defunct, monstrously ineffective mechanism

for producing lyricism, for which it was always a sorry substitute.⁷⁴ The metaphor in the opening scene of *Un Chien Andalou* (moon/cloud = eye/razor) is an “interlacing” so unsettling, so violent, the analogy so obvious and so contrary to poetic tradition, that it may be read as a final statement on the possibilities of metaphor. The metaphor of Góngora has been pushed to its violent limits. If, as Lorca had argued, “the metaphor is always ruled by sight”⁷⁵ here is the last gasp of the metaphor, and of a certain way of poetic seeing.⁷⁶

A few months before leaving for Paris, reacting to *The Gypsy Ballads*, Dalí had written Lorca about freeing objects from their conventional associations:

You move within accepted, antipoetic notions— you talk about a rider and you suppose that he’s riding a horse, and that the horse is galloping and *this is already too much, for in reality* it would be better for you to ask whether it is really the rider who is on the horse; if the reins aren’t really an organic extension of his very hands; if, in reality, the little hairs on the rider’s balls aren’t much faster than the horse; and if the horse isn’t something immobile, fastened to the earth by vigorous roots [...] We must leave things *free of* the conventional ideas to which intelligence has subjugated them. At that moment those handsome little things will begin to act in accordance with their real, *consubstantial* manner of being. Let the things themselves decide where their shadows fall!⁷⁷

By 1928, when the textual dialogue between Dalí and García Lorca comes to an end, García Lorca too seems to acknowledge the limits of ratiocinative metaphor. This seems evident from the lecture “Imaginación, inspiración, evasión” (first given in October 1928), where the poetry of imagination⁷⁸—based on metaphor—is seen as inferior to the poetry of inspiration and evasion. Metaphor—“child of the imagination”⁷⁹—the riddle-like metaphor Lorca had praised in Góngora—yields to what Lorca (using one of Dalí’s expressions and no doubt remembering his poetic experiments)⁸⁰ now calls the *hecho poético*, the “poetic fact” or “poetic event,” the image whose rational explanation seems less obvious. In that lecture, read again, with revisions and a new title, perhaps inspired by Dalí (“La mecánica de la poesía” / “The Mechanics of Poetry”) in the New World, while he worked on his own poetic “documentary,” *Poet in New York*, there is a curious reference to painting.

The exaltation of Góngora, which all of Spanish poetic youth has felt,

coincided with the maturity of Cubism, a painting based on pure raticionation, austere in color and arabesque, which culminated in Juan Gris, most Castilian of painters. But in general, painters and poets, after the pure breeze of Cubism, turn their eyes to pure instinct, to uncontrolled virginal creation, to the cool source of direct emotion [,,,] Plastic expression becomes poetic in order to take in vital juices and cleanse itself from the decorative ailments of the last of Cubism.⁸¹

“Plastic expression becomes poetic.” I am always tempted to read that as allegory: as in other lectures, one senses that in writing literary history Lorca is giving us an image of his own development as a poet. “Góngora has already taught us his lesson,” he says in an interview in 1928.⁸² If, as he suggests, the visual arts had renewed themselves through poetry, the reverse was also true. In his flight from ecstasy to monotony, from the grandiose to “little things,” from metaphor to the enumeration of poetic facts, from the verbal poem to photographic documentary, Dalí had returned what he had appropriated, leaving all of us in debt.

Works Cited

Abbreviations

<i>AD</i>	Dalí, <i>L'alliberament des dits. Obra catalana completa.</i>
<i>C</i>	García Lorca, <i>Conferencias</i>
<i>CW</i>	<i>The Collected Writings of Salvador Dalí</i>
<i>E</i>	García Lorca, <i>Epistolario completo</i>
<i>SA</i>	<i>Sebastian's Arrows</i>
<i>SDE</i>	<i>Salvador Dalí escribe a Federico García Lorca</i>

Ades, Dawn and Simon Baker. *Undercover Surrealism. Georges Bataille and DOCUMENTS*. London: Hayward Gallery South Bank Centre/Cambridge: MIT Press, 2006.

Anderson, Andrew A. "Lorca at the Crossroads. 'Imaginación, inspiración, evasión' and the 'Novísimas estéticas'." *Anales de la Literatura Española Contemporánea* 16:1-2 (1991), 149-173.

Belknap, Robert E. *The List: The Uses and Pleasures of Cataloguing*. New Haven and London: Yale University Press, 2004.

Carollo, Sabrina. *I futuristi. La storia, gli artisti, le opere*. Firenze-Milano: Giunti, 2004.

Dalí, Salvador. *Salvador Dalí escribe a Federico García Lorca (1925-1936)*. Ed. Rafael Santos Torroella. *Poesía. Revista Ilustrada de Información Poética* (Madrid), 27-28 (1987).

_____. and Federico García Lorca. *Sebastian's Arrows: Letters and Mementos of Salvador Dalí and Federico García Lorca*. Ed. Christopher Maurer. Chicago: Swan Isle Press, 2004.

_____. *The Collected Writings of Salvador Dalí*. Ed. and tr. Haim Finkelstein. Cambridge: Cambridge University Press, 1998.

_____. *L'alliberament des dits. Obra catalana completa*. Edición e introducción de Fèlix Fanés. Barcelona: Quaderns Crem, 1995.

Fanés, Fèlix. *Dalí. La construcción de la imagen 1925-1930*. Madrid: Electa, 1999.

Fanés, Fèlix. *Dalí. The Construction of the Image 1925-1930*. New Haven: Yale University Press, 2007.

Finkelstein, Haim. *Salvador Dalí's Art and Writing, 1927-1942. The Metamorphoses of Narcissus*. Cambridge: Cambridge University Press, 1996.

García Lorca, Federico. *Conferencias*. Ed. Christopher Maurer. 2 vols. Madrid: Alianza Editorial, 1984

_____. *Deep Song and Other Prose*. Ed. and tr. Christopher Maurer. New York: New Directions, 1980.

_____. *Epistolario completo*. Ed. Christopher Maurer and Andrew A. Anderson. Madrid: Ediciones Cátedra, 1997.

_____. *Poemas en prosa*. Ed. Andrew A. Anderson. Granada: Comares, 2000.

Gibson, Ian. *The Shameful Life of Salvador Dalí*. New York, London: W.W. Norton, 1998.

Giralt-Miracle, Daniel. *Avantguardes a Catalunya, 1906-1939 : protagonistes, tendències, esdeveniments*. Barcelona: Fundació Caixa de Catalunya: Olimpíada Cultural: Museu d'Art Contemporani, 1992.

Hernández, Mario. "García Lorca y Salvador Dalí: del ruiseñor lírico a los burros podridos (Poética y Epistolario)". En Laura Dolfi, ed., *L'imposible/posible di Federico García Lorca*. Napoli: Edizioni Scientifiche Italiane, 1989, 267-319.

Lahuerta, J.J. *Dalí, Lorca y la Residencia de Estudiantes*. 2 vols. Madrid: Sociedad Estatal de Conmemoraciones Culturales, 2010.

Lakoff, George and Mark Turner. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago and London: University of Chicago Press, 1989.

Monegal, Antonio. *Luis Buñuel de la literatura al cine. Una poética del objeto*. Barcelona: Anthropos, 1993.

Perloff, Marjorie. *The Futurist Moment: Avant-Garde, Avant Guerre, and the Language of Rupture*. 2nd ed. Chicago: University of Chicago Press, 2003.

Raeburn, Michael. *Salvador Dalí: The Early Years. Catalogue*. London: South Bank Centre/ New York: Metropolitan Museum of Art, 1994.

Sánchez Vidal, Agustín. *Buñuel, Lorca, Dalí: El enigma sin fin*. Barcelona: Planeta, 1988.

Santos Torroella, Rafael. *Dalí residente*. Madrid: Residencia de Estudiantes/CSIC, 1992. _____ . *La miel es más dulce que la sangre. Las épocas loquiana y freudiana de Salvador Dalí*. Barcelona: Seix Barral, 1984.

Soria Olmedo, Andrés. *Fábula de fuentes. Tradición y vida literaria en Federico García Lorca*. Madrid: Residencia de Estudiantes, 2004.

Notes

¹ A fundamental and far-reaching study of Dalí's imagery has appeared since 2007 when this lecture was written: Fèlix Fanés, *Salvador Dalí, The Construction of the Image, 1925-1930* (New Haven: Yale University Press, 2007).

² "La poesía del título de un disco de charlestón americano [...] o el conjunto poético nuevo que motivan objetos nuevos inventados de arriba abajo desde hace semanas me gustan de otra *clase de manera*. (SDE 58).

³ "Yo voy teniendo mis maneras al margen del surrealismo [...] Ya ves que no hablo de él como antes; tengo la alegría de pensar muy distintamente al verano pasado" (SDE94).

⁴ "No quiero que me encasillen. Siento que me van echando cadenas" (E414).

⁵ "la realidad que los putrefactos han forjado de ti. Un gitano moreno de cabello negro, corazón infantil, etc., etc., todo ese Lorca *nestoriano*, decorativo, anti-real, inexistente, sólo posible de haber sido creado por los cerdos artistas, lejos de los pelitos y de los ositos y siluetas blandas, duras y líquidas que nos rodean" (SDE93; SA 104).

⁶ "...la eternidad de un poema depende de la calidad y trabazón de sus imágenes" (C97; *Deep Song* 63).

⁷ "Sólo la metáfora puede dar una suerte de eternidad al estilo" (C98; *Deep Song* 63).

⁸ For the text of the letter, SDE32-33. Lahuerta (176-184) points out that these lines allude to a photograph of Le Corbusier's studio in *Vers une architecture* (1923) and that Dalí's *Natura Morta*, exhibited in December of 1926, is a pictorial response to the "Ode" (see also Soria Olmedo, 148 and the valuable commentary by Fanés 2007, 18-19.)

⁹ In July 1924, Dalí asks his uncle Anselmo: "Envíame todo lo que encuentres de Cocteau aunque sea en prosa" ("Send me everything you find by Cocteau, even if it's in prose"). He has also asked him for works by Góngora (*Dalí residente*, 62).

¹⁰ "Antes me encantaban cosas de contrastes poéticos, relaciones distantes, fuertemente realistas, como esto de Cocteau hablando de la vida en las trincheras: [versos de Cocteau]. Es estupendo, ¿verdad? ¡Pero eso tú lo emplease en la simple conversación! [versos de Cocteau]. ¿No es todo esto al lado de lo tuyo puro impresionismo? En poesía me parece que nadie ha sabido salir aún de la *sensación*, lo más que hacen es un poco de humorismo para no parecer tan *románticos*. En cambio en esos versos tuyos sólo juegan los conceptos" (SDE32; SA50-51).

¹¹ Perloff, p. 58. In the context of Lorca's "Corazón bleu y coeur azul," an imaginary dialogue with

Dalí about the metaphor, Andrew Anderson (47) calls attention to Vicente Huidobro's definition of the poet as "aquel que sorprende la relación oculta que existe entre las cosas más lejanas, los ocultos hilos que las unen" (the one who comes upon the hidden relationship which exists between the most distant things, the hidden threads which bring them together").

12 "Tus canciones son Granada sin tranvías, sin aviones aún; son una Granada antigua con elementos naturales, lejos de hoy, puramente populares y *constantes* [...] Miro Fernand Léger, Picasso, Miró, etc., y sé que existen máquinas y nuevos descubrimientos de Historia natural. [...] Leo 'naranja y limón' y no adivino las bocas pintadas de las maniquíes" (SDE59; SA73).

13 "Yo pienso esto: ninguna época había conocido la perfección como la nuestra; hasta el invento de las Máquinas no había habido cosas perfectas, y el hombre no había visto nunca nada tan *belloni poético* como un motor *niquelado* [...] Estamos, pues, rodeados de una belleza perfecta inédita, motivadora de estados nuevos de poesía" (SD58; SA72)

14 "Hoy tiene que ser la canción para cantar con 'jazz' y para ser oída con el mejor de los instrumentos: "El Fonógrafo" (SD60; the postscript was mistakenly omitted from SA).

15 "Poema de les cosetes", published in *L'Amic de les Arts*, no. 27, August 31, 1928, p. 211; reprinted in AD 119. A different version, in Spanish, sent to García Lorca and dated "October 1927," is reproduced in facsimile in SDE 69. A third, sent to Pepín Bello at an uncertain date, is reproduced in facsimile in *Dalí residente* 201. English translation in CW27-28.

16 "Pronto te mandaré unos versos para ser cantados como charleston con acompañamiento de banjo y cornetín, titulado 'El dulce cogotito de mi amiga, es recién salido de la barbería'" (SD 69).

17 "Poema," reproduced in facsimile in SDE75.

18 CW58; AD96: "Si poesia és entrelaçament amorós d'allò més llunyà i diferent..."

19 "¿Nocreestú que los únicos poetas, los únicos que realmente realizamos poesía nueva somos los pintores? Sí" (SDE 67; SA81)

20 "No hay poetas que *escriban*. Los mejores *pintano* hacen *cine*. Buster, Harry Langdon" (SDE85; SA96)

21 "Buster Keaton—heus ací la Poesia Pura, Paul Valéry!" "Sant Sebastià," in AD 21.

22 "amos de la més pura i desinfectada poesia". AD 29

23 CW 68. "ESSENCIALMENT, EL VEHICLE MESSEGUER DE LA POESIA" (AD 152)

24 CW85; AD 70: "les coses s'entrelaçaren amb un *amor diferent al del ritme i al de l'arquitectura*".

25 In his essays, Dalí frequently uses the term "poetry" to refer not to the verbal or pictorial artifact, but in the sense of a quality inherent in things themselves.

26 AD 131: "hoy la poesía está en manos de los pintores".

27 "Ahora empiezo a escribir y a dibujar poesías como ésta que le envío dedicada. Cuando un asunto es demasiado largo o tiene poéticamente una emoción manida, lo resuelvo con los lápices" (E508). Anderson (n. 283) believes FGL may be referring to "Arlequín veneciano".

28 "La mujer seccionada es el poema más bello que se puede hacer de la sangre" (E499). The letter was first published, with illuminating commentary, by Mario Hernández.

29 "Tu San Sebastián de mármol se opone al mío de carne que muere en todos los momentos, y así tiene que ser. Si mi San Sebastián fuera *demasiado plástico* yo no sería un poeta lírico, sino un *escultor* (no pintor). Creo que no tengo que explicarte por qué no sería pintor. La distinción es sutil" (E511).

30 "'el futurismo y otras escuelas] que, utilizando el lenguaje del color han hecho, ¡ojo!, no *plástica* [...], sino *literatura* y muchas veces mala *literatura*" (CII:43).

31 On "Holy Objectivity" and Dalí's ideas about the object, see Monegal, 39-56.

32 "A mí no me gusta nada que me guste extraordinariamente, huyo de las cosas que me podrían extasiar como de los autos, el éxtasis es un peligro para la inteligencia" (SDE 42).

33 Carollo, 86.

34 In a November 1928 interview, Dalí observes as "imminent and very clear [...] the future replacement of the poet by the photographer" ("Es inminente y clarísima, por ejemplo, la próxima sustitución del poeta por el fotógrafo." Ver Francisco Madrid, "El escándalo del 'Salón de Otoño' de Barcelona. Salvador Dalí, pintor de vanguardia, dice que todos los artistas actuales están putrefactos." *Estampa*, 6 noviembre 1928, p. 9.

³⁵ “no intervén en el dit procés la més lleu intenció estètica, emocional, sentimental, etc.”. For Ades (*Dalí's Optical Allusions*, 12) Dalí is indebted to Moholy-Nagy's *Painting Photography Film*; for Moholy-Nagy, “microscopic photography, close-up enlargements, long exposure, X-rays, the instantaneous arrest of movement were the beginning of ‘objective vision’”.

³⁶ *I futuristi*, 38. Breton returns to the idea in 1924, as Fanés (121) points out: the artist is seen as a mere “receptacle,” a “modest registering apparatus”.

³⁷ In an essay, in 1928, in which he complains of the *acertijo* (riddle) as an element of poetry, he affirms that there is “no essential difference” (“ninguna diferencia esencial”) between, say a beehive and a pair of dancers (“una colmena y una pareja de danzadores”. AD 128. In a fine analysis of these poems, Antonio Monegal (48) remarks that “las imágenes se encadenan en secuencias del tipo ‘AesB, es C’, que provocan la fluctuación constante de la identidad del objeto” (“the images are arranged in sequences of the type ‘A is B is C,’ which causes the constant fluctuation of the object’s identity.”)

³⁸ Monegal (45) writes of one of Dalí’s poems, “La meva amiga i la platja,” that certain fragments of the text are “construidos sobre la base de la sucesión de imágenes que se funden las unas en las otras, por un procedimiento que se relaciona más con el montaje cinematográfico que con el carácter estático de la pintura” (“constructed based on the succession of images which fade out into one another, in a manner more closely related to cinematographic montage than to the static character of painting.”)

³⁹ On the catalogue or list in poetry, see Belknap. On Dalí’s “often unfocused listings or cataloguing in the poems and poetic texts,” see Finkelstein, *Collected Writings*, 16. For his “litany of diverse things” in poems like “...Have I Denied, Perhaps?...”, see Finkelstein 1996 17, 42. On Surrealism’s uses of the catalogue and documentary, pp 73-76.

⁴⁰ See Sánchez Vidal, 72-73.

⁴¹ “Te escribo severamente, y tu te d’aras cuenta, imaginate un *falso* anaglifo es inaguantable” (DR 192).

⁴² “La nueva poesía verdaderamente desinfectada es la poesía de los burros podridos” (“The new poetry that is truly disinfected is the poetry of the rotten donkey”), Dalí writes Pepín Bello in November 1927 (DR 198).

⁴³ AD 121: A la platja hi ha 8 pedres: una de color de fetge; 6 plenes de molsa; i una de molt llisa. Encara hi ha un suro mullat que s’asseca al sol”.

⁴⁴ CW 34; AD 157: “Con el sol hay una pequeña leche derecha encima el ano de una caracola”; “Con el sol hay un moco, de pie, al borde de un canto de acera”.

⁴⁵ AD 119: “HI HA COSETES, QUIETES COM UN PA”.

⁴⁶ See “Joan Miró” en AD 117 and “Realidad y sobrerrealidad” (AD 126), where he calls for “una constante revisión del mundo exterior”.

⁴⁷ AD 99: “ENS LIMITEM a la més objectiva enumeració de fets”. On the Manifest’s debt to Futurism and to Apollinaire, see Soria Olmedo, 190.

⁴⁸ On these two journals, see Fanés 2007, 58.

⁴⁹ Fanés (105) aptly relates the catalogue in the “Manifest Groc” to the world of phenomena one can see through the multiplying glass (cristal multiplicador) in “Sant Sebastià”

⁵⁰ CW 61; AD 102-103: el cinema, li stadi, la boxa, el rugby, el tennis i els mill esports [...] la musica popular d’avui, el jazz i la dansa actual [...] els jocs a les platges [...] els concursos de bellesa a l’aire liure”.

⁵¹ AD 103: “la crítica, documentada i orientadora [...] finalment una orella immòbil sobre un petit fum dret”.

⁵² CW 34; AD 93: “Una oreja quieta encima un pequeño humo derecho indicando lluvia de hormigas sobre el mar”.

⁵³ “en el cielo hay burros con cabezas de loritos, iervas y arena de playa, todo a punto de explotar, todo limpio, increíblemente objetivo; abunda una azul indescribible en verde y rojo amarillo de *papagayo* blanco comestible, blanco metalico de pecho extraviado (hay tambien algun pecho extraviado...) (SDE 81) ⁵⁴ “este es todo el contrario del pecho volador, este esta quieto sin saber lo que acer y tan indefenso que

emociona" (SDE 81; SA 91)

⁵⁵ CW46; AD34: "agrimensura espiritual".

⁵⁶ Joaquim Molas, too, emphasizes the close relation, in Dalí's work, of poetry and painting. "Painting and literature, at least in the moments of maximum creative tension [between 1925 to 1945] are two forms of parallel expression, and in a certain measure, complementary ones, through which Dalí articulates a single universe of images and symbols". Quoted in Giralt-Miracle, *Avantguardes a Catalunya 1906-1939*: "pintura i literatura, almenys en els moments de màxima tensió creadora [1929-1945] són dues formes d'expressió paral·leles i, en certa mesura, complementàries a través de les quals s'articula un sol univers d'imatges i de símbols" (86)

⁵⁷ Fanés 2007, 72. Dalí's friend Lluís Montanyà disagreed: "They are of all literary tendency. Of all metaphor. They are the result of a savage objectivism". "Están liberados de toda tendencia literaria. De toda metáfora. Son producto de un salvaje objetivismo"; Fanés 1999, 91.)

⁵⁸ For an excellent discussion of the "list" in Emerson, Whitman, Melville, Thoreau and other authors, see Belknap.

⁶⁰ CW105; AD193: "...un dels poetes més extraordinaris del nostre temps". See also Fanés, 132, who quotes a letter from Dalí to Lluís Montanyà: "Yo no admito nada de la literatura actual, excepto Péret y algunos textos surrealistas involuntarios" ("I can't admit anything of today's literature, except Péret and certain involuntary Surrealist texts.") Fanés (2007, 111) observes that Péret was Dalí's "anti-Lorca".

⁶¹ On conventionality and metaphor, see Lakoff and Turner (51-52), who argue that in dealing with "the relatively small number of existing basic metaphors at the conceptual level," "the avant-garde in any age" has often chosen to "destabilize them and thus reveal their inadequacies for making sense of reality."

⁶² CW 21; AD18: "hi havia el vidre multiplicador de sant Sebastià. Aquest vidre era còncau, convex i pla alhora".

⁶³ "Pero lo interesante es que, tratando formas y objetos de pequeño tamaño, lo haga con el mismo amor y la misma grandeza poética. Para él, una manzana es tan intensa como el mar, y una abeja, tan sorprendente como un bosque [...] La grandeza de una poesía no depende de la magnitud del tema, ni de sus proporciones ni sentimientos. Se puede hacer un poema épico de la lucha que sostienen los leucocitos en el ramaje aprisionado de las venas" (CII:138-139)

⁶⁴ "Esto tiene una grandeza casi épica".

⁶⁵ CW55; AD56-57: "Cuidado también con el inocente concepto de la grandiosidad, Miguel Ángel con el *Juicio Final* no es más grande que Vermeer de Delft con su *Dentellière* [...] Un terrón de azúcar al *écran* puede *devenir* más grande que una perspectiva inacabable de edificios gigantescos".

⁶⁶ CW56; AD57-58: "la soleada capilaridad de un inmediato terrón de azúcar"; "el pulverizado títular niquelado de punto de aguja fonográfica".

⁶⁷ "Armoniza y hace plástico de una manera a veces hasta violento, los mundos más distintos"; "Une las sensaciones astronómicas con detalles nimios de lo infinitamente pequeño" (CII:136)

⁶⁸ CW 58; AD96: "mai la lluna no s'havia acoblat més líricament amb cap aigua, com amb la niquelada fisiologia mecànica i el somnàmbul girar del disc fonogràfic". Imagen que cabe contrastar, quizás, con la de García Lorca del "Romance sonámbulo", de 1924: "un carambano de luna / la sostiene sobre el agua."

⁶⁹ CW104; AD176: "la llarga vida dels pèls d'una orella o el documental d'una pedra, o el de la vida al ralentit d'un corrent d'aire".

⁷⁰ AD 91: "creixement de plantes, processos de fecundació microscopi, història natural, vegetació submarina".

⁷¹ See, for example, Juan Antonio Ramírez, *Dalí: Lo crudo y lo podrido* (Madrid: La Balsa de la Medusa, 2002).

⁷² CW106; AD 195: "la insignificança i la importància en funció a la realitat, no compten [...] l'anàlisi onírica ha demostrat amb tota evidència que precisament tot allò considerat insignificant és el que més

VIOLENTAMENT I D'UNA MANERA MÉS VIVA impressiona el nostre esperit”.

⁷³ *CW*115; *AD*210: “De cop i volta es produeix, rapidíssimament, el següent: 7 mans es persegueixen, 3 guants es fiquen dintre 3 mans, 2 mans salten dalt d’una cadira, una dalt d’una taula”, etc.

⁷⁴ *CW*106; *AD*193: “La imatge poètica, la metàfora, la descripció, etc., etc., igual que els altres infinits i difunts mecanismes i mitjans artístics resulten avui ineptes i monstruosament ineficaços per al lirisme, del qual, per altra banda, sempre en foren únicament un lamentable substitutiu”.

⁷⁵ *Deep Song* 65; *C* II, 135: “La metàfora está siempre regida por la vista”. Elsewhere in the film, analogical metaphors are presented as gags; for example, the connection between the hair of an armpit, a beard, and a sea urchin.

⁷⁶ Monegal (53) wisely points out that pushing the poetic figure to its “extreme limits does not imply its disqualification as figure, even when this is the explicit purpose of the author, since the abuse of language is inherent in poetic discourse. Buñuel and Dalí are not attempting to negate poetry [...] what they are seeking is to overcome practices they consider obsolete, and join themselves to a current of modern poetry in which violent juxtapositions are a distinctive feature” (“llevar a la ‘figura poética hasta sus límites extremos no implica su descalificación como tal figura, aunque ese fuera el propósito explícito del autor, puesto que el abuso del lenguaje es inherente a la naturaleza del discurso poético. Buñuel y Dalí no pretenden la negación de la poesía [...] sino que buscan superar prácticas que consideran caducas y vincularse a una corriente de la poesía contemporánea de la que las yuxtaposiciones violentas son un rasgo distintivo”).

⁷⁷ *SDE* 90-91. “Tute mueves dentro de las nociones aceptadas i anti-poéticas, --hablas de un ginete i este supones que va arriba de un caballo i que el caballo galopa *esto es mucho decir*, por que en *realidad* seria *conveniente* averiguar si realmente es el ginete el que va arriba si las riendas no son una continuacion organica de las *mismisimas* manos, si en realidad mas veloz que el caballo resultan que son los pelitos de los cojones del ginete i que si el caballo precisamente es algo inmovil adherido al terreno por raizes vigorosas [...] Hay que dejar las cositas *libres* de las ideas convencionales a que la inteligencia las a querido someter – Entonces – estas cositas monas ellas solas obran de acuerdo con su reali *consustancial* manera de ser – Que ellas mismas decidan la direccion del curso de la proyeccion de sus sombras!” Lorca’s differences with Dalí regarding the metaphor are laid bare in Lorca’s unfinished dialogue “Corazón bleu y coeur azul”, published and analyzed by Andrew A. Anderson in his edition of *Poemas en prosa*, 47-49 and 91-92. See also C. Maurer’s introduction to *Conferencias*, I, and Anderson’s “Lorca at the Crossroads”.

⁷⁸ Dalí had attacked Lorca’s work in 1929 as dominated by “la poesía tradicional, por la voluntad, por el gusto, por la moral, por la imaginación” (“traditional poetry, by ambition, taste, morality, by *imagination*.”; Fanés 2007, 111, and 1999, 132).

⁷⁹ “La hija directa de la imaginación es la ‘metáfora” *C* II, 14.

⁸⁰ On Lorca’s use of terms borrowed from Dalí—e.g., “hecho poético”, “evasión”—and in the intertextuality of Lorca’s prose poems and Dalí’s writing and painting, see the excellent discussion by Mario Hernández, 285-300.

⁸¹ *C* II, 26: “La exaltación de Góngora que ha sentido toda la juventud poética española ha correspondido con la madurez del cubismo, pintura de raciocinio puro, auster ade color y arabesco, que culminó en el castellanísimo Juan Gris. Pero en general pintores y poetas, después de la brisa pura del cubismo, vuelven los ojos ‘al puro instinto, a la creación virginal incontrolada, a la fuente fresquísimas de la emoción directa [...] ‘La plástica se hace poética para tomar jugos vitales y limpiarse de las dolencias, ya decorativas, del último cubismo.” It is not clear whether the text given by *La Prensa*, New York (10.2.30) directly quotes García Lorca or if the reporter is paraphrasing him.

⁸² In a letter to Pepín Bello of February 1929 and published by Sánchez Vidal (193-198) Buñuel would call Góngora “la bestia más inmundas que ha parido madre” (“the filthiest beast to which a mother ever gave birth.”)