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Dalí and García Lorca:
Art, Love-Sex, Politics, and Death

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My talk this evening is based upon a chapter written in 2009 for a book on Salvador Dalí, still not published by the gallery which commissioned it. The main benefit I derived was a renewed interest in the artist along with an introduction to the poet Federico García Lorca. The Chit Chat Club provided me this opportunity to pursue my interest in the passionate and creatively fecund relationship between these two young men. I was fascinated by the intensely romantic aspect of their friendship that, in my view, fueled a collaboration that took each well beyond where they were when they met as students in Madrid in 1922. I wondered how the other's influence was reflected in the work of each and, especially how the new art, Surrealism, may have played a role in the development of Lorca's plays and poetry. I discovered this topic is well worth further research.

But before we proceed, I must share a personal story regarding the influential role Dalí played in my own career path. My ambition through high school had been to attend Art Center School in Los Angeles and get a job in animation at Disney. I really had no academic ambitions whatever—would rather make than study—until I did an undergraduate paper on *Burning Giraffe*. **(illus. 4)** I was captivated. A Stanford course entitled From Cubism to Surrealism, Irving Stone's *The Agony and the Ecstasy* before a first European (for which I financed by selling my surfboard and aging Ford convertible), and Al Elsen's survey of modern art pointed me to graduate school in art history at UCLA. So, here I am, reading an essay at the Chit Chat Club—thanks to Mr. Dalí.

Almost everybody knows that Salvador Dalí was in just a few years catapulted to fame as perhaps the most visible exponent of the Surrealist movement. But as important as was the art component, politics and the contrary positions occupied by him and Lorca in relationship to their beloved Spain on the eve of civil war dramatically displays the deep divide between the friends from the standpoint of character and commitment to ideals. Nonetheless, in this talk, Dalí continues to occupy center stage, much as he did during the few years of their student association and especially the years following. And to complicate matters, the painter met his number one muse and future wife, Gala, then married to Surrealist Paul Eluard (Max Ernst previously was her lover), when in 1929 she showed up in Cadaqués, a Costa Brava destination popular with the Surrealists and other artists, among them the great Pablo Picasso. The Dalí family summered there regularly and Lorca, as Salvador's special guest, fell madly in love with the picturesque fishing village. But when he met the notorious Russian femme fatale who had, according to Luis Buñuel, shared the bed of half the artists in Paris, the young Dalí was fatally smitten. **(illus. 1)** Federico's days as Salvador's favorite crush were numbered. So, our colorful avant-garde modernist art story features what amounted to a volatile love triangle.

Born 1904 in Figueras, Catalonia, Salvador Dalí is among the best-known figures in twentieth-century art, but he is also one of the most problematic. For this he has not only his considerable talent as a draftsman to thank but also his seemingly insatiable need for calling attention to himself. In an age of avant-garde "outsiders," Dalí skillfully played both sides of the modernist divide. In fact, despite his early association with André Breton and his fellow Surrealists in Paris, Dalí and his art were on the surface fundamentally conservative and traditional. True to his nature, he perversely positioned

himself against the modernism of his Parisian colleagues. As a result, although the young Spaniard from Catalonia was initially embraced by Breton as the most imaginative of the Surrealists, he was ultimately banished from the movement.

For viewers less familiar with modern art history, Dalí's superficially transgressive imagery was both exciting and accessible. The series of soft watches, as in *Persistence of Memory* **(illus. 2),** dismembered female nudes lying on the beach with decaying donkeys covered by ants **(illus. 3)**, faceless women with open drawers in their torsos and thighs, as in *Burning Giraffe* **(illus. 4)—**not to mention the shockingly perverse sexual and scatological imagery—were much easier to appreciate than the abstractions of Kandinsky or Mondrian (Dalí never wavered in his antipathy for nonobjective art), or even the radical cubist distortions of Picasso. Technical virtuosity—Dalí's skill at creating an illusion of reality, subject notwithstanding—in itself denoted "good art" for many. Even his critics still acknowledge that Dalí was a master draftsman, among the best of his generation. But ability with the medium, no matter how impressive, is not enough. According to his biographer, Dawn Ades, Dalí himself was aware of that and regarded his technique as servant of his ideas.

The renowned intellectual historian Peter Gay, in his award-winning book on modernism, described Dalí dismissively: "As eager to astonish the public with his pronouncements as with his bizarre, often distasteful Surrealist canvases, he gave the back of his hand to all his modernist competitors." The artist's proclaimed objective was "to rescue painting from the void of modern art." With statements like this, Dalí was taking on his natural colleagues while pandering to the bourgeois taste of an uninformed and tradition-bound public. His flamboyant life-style and behavior—as much as his

paintings—accounted for his burgeoning fame, especially in this country following his first visit in 1934. Two years later, with America "on its knees to the Great Dalí" (his description), he appeared on the cover of *Time* magazine. The media attention served to compound the compromising image problems.

Most writing about Dalí has focused on the psychological aspects of his art and, indeed, the ritualized acting out of his own fears and sexual obsessions. Derived from and, in circular self-reinforcement, contributing to his personal "aberrant" psychology, Dalí's creative life was governed by what he called his "paranoiac-critical method"— an example of the influential ideas of Sigmund Freud. Much is made of this by way of explanation for the contradictions and flamboyant perversities which contribute to the Dalí "enigma." The artist's own statements encouraged this general view: "I believe that the moment is near when by a procedure of active paranoiac thought, it will be possible…to systematize confusion and contribute to the total discrediting of the world of reality." And, as evidence of the young Spaniard's early good standing with the Surrealists, André Breton wrote, "It is perhaps with Dalí that all the great mental windows are opening." Embraced by Breton at a moment (1929) of crisis in the Surrealist movement between abstract automatism and the emerging narrative direction of Tanguy and Magritte, Dalí for several years was the newcomer who, in Breton's words, "incarnated the Surrealist spirit [and] whose genius made it shine."

The artist's pandering and popular appeal rankled art critics and historians, bringing severely harsh appraisal, even dismissal, of the later work—that is, until Dalí's newly appreciated influence upon Pop and Post-modernist art polished his faded reputation as a modernist provocateur. In fact, it is precisely Dalí's transgressive projects,

outrageous behavior, and shameless self-promotion that seem to fit comfortably with much of the art of the 1960s and 1970s. Dalí, among other things, can be easily recognized as a performance artist who builds the entire spectacle around himself. The self-reference and compulsive "confessionalism" of much recent art can also be traced back to Salvador Dalí, notably in the work and theatrical self-presentation of Andy Warhol and Jeff Koons—not to mention a score of contemporary conceptualists like Damian Hirst and Paul McCarthy—all of whom echo Dalí's stratagems and connect themselves to the Spaniard without apology. The extreme blurring of boundaries in art that characterizes an important liberating aspect of modernism can be seen as part of Dalí territory. But the attendant and bogus process of democratization—think of the fifteen minutes of fame bestowed by Warhol on all of us and which has helped to produce our contemporary world of "reality" entertainment—is also part of the legacy.

For Dalí, always in the public eye, fame morphed into notoriety. But that seems less problematic now, with the solidly established art historical position of Warhol's elitist popular culture. In their way, Dalí's accessible surrealism and transgressive public persona participate in the same ethos. Dalí deserves credit for helping to create an aesthetic of fame that is undeniably a part of contemporary life and a great deal of creative endeavor. Above all, sex and nudity carry the challenge directly to a middle-class with its ideas of appropriate subjects for fine art. What distinguishes Dalí's masterful use of realist means are his unexpected—often shocking—juxtapositions, with typically disturbing, revealing, and—particularly in Dalí's case—irrational imagery. In this he brings to mind the creepy, over-the-top sexually perverse staged photographs of Joel Peter Witkin, a legitimate contemporary heir to Surrealism and Dalí.

Much of the charm and power of Dalí's early surrealist works is in the claustrophobic, and at the same time emotionally expansive, landscape space that conjures a complete and utterly new imaginative world. Drawing from his strong connection to Fiqueras and especially Cadaqués **(illus. 5)**, he endows the beach and sea settings with his otherwise entirely imaginative and bizarre concoctions. This attachment to place also informed the poetry and plays of García Lorca, based on the gypsy songs and folklore of his beloved Granada and above all the Andalusian Vega of his early years. The mark of the painter and the poet's shared journey to modernist ideas is the accommodation of these settings to darker attitudes, subjects, themes, and formal means of personal expression. For example, the seer landscape conjured for the play *Blood Wedding*—a landscape that symbolizes the erotic thirst of the main characters, Leonardo and the Bride—was inspired by the barren desert near Almería where rain is almost unknown. The theme of love lost, of love thwarted, runs throughout Lorca's work, reflecting his own youthful experience. As we have seen, the same applies to Dali and for both artists art closely followed life.

Dalí's offensive ego and relentless self-promotion, to the point of creating and exploiting what amounted to an aesthetic of mental illness, fits snugly in the post-modern era. Critic Robert Hughes expressed the Dalí-Warhol continuum in an interesting and provocative way:

> The cultural moment of the mid-sixties favored a cultural void. Television was producing an affectless culture. It was no longer necessary for an artist to act crazy, like Salvador Dalí. Other people could act crazy for you: that's what the Warhol Factory was all about. By the end of the

> sixties craziness was becoming normal, and half of America seemed to be immersed in some tedious and noisy form of self-expression.

Warhol has emerged as one of the great creative figures of the twentieth century, a judgment that requires not only acknowledgment of the obvious lineage going back to Marcel Duchamp, but also recognition of Dalí as among the other predecessors.

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Some of Dalí's influences go beyond just disturbing. His father, Don Salvador y Cusí, was a figure of parental disapproval and, later, of imagined competition. He also appears to have fed his son's extreme anxieties with horror stories of disease and other sexual hazards. *William Tell* (1930) and *William Tell and Gradiva* **(**1931) **(illus. 6)**—are among several paintings which illustrate the father son antagonism. William Tell represents Don Salvador and Gradiva is Gala. The latter painting is a direct pictorial response to his father's disapproval and rejection of Gala, which Dalí may well have attributed to his father's perceived sexual desire for her. Dalí's profound sense of personal inadequacies are in other Freudian surrealist works such as *The Great Masturbator* (1929) **(illus. 7)** in which a young woman is about to attempt oral copulation on an injured man, whose flaccid penis fails to register any sign of arousal. These projects invariably are doomed. The work, based squarely on the artist's impotence and genitalia (penis size) issues, constitutes a remarkably sad self-portrait.

In fact, the event is so prevalent in Dalí's *oeuvre* that it constitutes a major *leit-motif*, essential to an understanding of his art. Of the many interpretations offered by various writers, the psychological explication, whether strictly Freudian or not, invariably takes a central place. It seems likely that Dalí's relationship with Gala was largely

asexual, except in the various and repetitive rituals that they substituted for actual intercourse (Gala had her string of young men friends who filled her sexual needs). Dalí's surprising practice—acknowledged and observed—of masturbating during the theatrical spectacles he created in rented palaces with androgynous young men and women, also rented, and presumably in the beginning with Gala's encouragement as chief collaborator, may have been the extent of their conjugal erotic life. On the other hand, Dalí gratefully claimed that Gala "saved" him by introducing him to "normal" sex.

Remarkably, not until an interview published in 1966, well after Lorca's death, did Dalí even speak about his close attachment to Federico. And then he endeavored to distance himself from the dreaded homosexual connotations: "He was a pederast, as is well known, and madly in love with me. He tried upon two occasions to [blank] me. That upset me a lot because I was not a pederast, and had no intention of giving in. Moreover, it hurt. And so nothing happened. But I was very flattered from the point of view of my personal prestige."

This unresolved and deeply confusing friendship played out in the political as well as sexual realm. Part of the coterie of fellow students based at the Residencia de Estudiantes, Dalí and Lorca—with Luis Buñuel—constituted the core of an arty intellectual avant-garde, the youthful promise for future Spanish culture. Lorca was the leader of this tight group described by Dali as "strident and revolutionary." In fact their leftist politics were hardly radical; except for the Communist Buñuel (Lorca was not a party member), they tended to be privileged intellectual idealists. The true cause they took up was modernism—the new art. Salvador was a self-described anarchist, totally lacking his friend's compassion and social conscience. Dalí's politics, like his true

religion—for all the convenient Catholicism during Franco's regime—were, well, Dalí. There's just no other way to put it. Still, with the youthful esprit de corps that imbued this group of students they eagerly exchanged ideas, collaborating on various projects.

For example, Dalí collaborated with Buñuel on two of the latter's most famous avant-garde films, *Un Chien Andalou* (1929), followed a year later by *L'Age d'Or*. Both were among the most important examples of surrealist filmmaking, the first dealing with the theme of the unconscious as a source for creative insight and the second, revolutionary politics. Dalí also designed sets and costumes for Lorca's play *Mariana Pineda*. But there was a problem in these endeavors, given the typically left-leaning and anti-Catholic sentiments (particularly Buñuel) of his collaborators. Dalí was apolitical (he believed art in general and surrealism in particular could, maybe should, transcend politics) in a group that was invested in political positions and eventually action. But worse than his inability to feel passionately about social causes, Dalí—the self-proclaimed anarchist—was mainly opportunistic. And his sympathies, if not active support, tended to lean to the right.

Even with the assassination of Lorca by Franco's Falangist forces, Dalí remained neutral— uninterested and uncommitted. "The Spanish Civil War changed none of my ideas. On the contrary, it endowed their evolution with a decisive rigor... there was going to be rediscovered nothing less than the authentic Catholic tradition peculiar to Spain… I believed neither in the communist revolution nor in the national socialist revolution… I believed only in the supreme reality of tradition." One learns nothing about Dalí's views from his Spanish Civil War paintings. **(illus. 8 and 9)** They seem opportunistically arty, not deeply felt. Nonetheless, his perceived Nazi sympathies and certainly his defense of

Franco, entirely self-serving, caused his banishment from the Surrealist group and contributed to the estrangement from many of his friends in a left-leaning international artist community. It is interesting that the break with Lorca was never complete and was, in fact, repaired over time.

However, for all his apolitical posturing, upon his return to Catalonia in 1948 Dalí became an "ardent supporter" of Franco. There is even a photograph of him presenting to Franco an equestrian portrait of the dictator's granddaughter **(illus. 10)**. Judging from the photograph it is a dreadful painting, and if that was a hidden message from Dalí to Franco we might excuse this complicity. But the sad fact is, despite the circumstances of Lorca's assassination for his liberal political ideas and writings (he was by this time internationally famous), Dalí seemed to have no reservation about currying favor in the through the 1950s and '60s with the last stand of institutionalized Spanish fascism. In 1964 he was awarded one of Spain's highest honors, the Grand Cross of Isabella the Catholic. One can almost see Lorca spinning in his grave at Ainadamar.

But, remarkably, these extreme political differences did not destroy the bond between the two men, who remained very important to one another, with each being a critical component in the artistic development of the other. On 28 September 1935, Dalí and Lorca had a reunion in Barcelona which was a great success. Lorca told a journalist that "we are twin spirits, and here's the proof: seven years without seeing each other and yet we agree on everything as if we'd never stopped talking. Salvador Dalí is a genius, a genius." He also spoke enthusiastically about a new collaboration, an opera for which he would write and they would design the sets together. Dalí was determined that Lorca accompany him to America to introduce the new work which would "have New York at

our feet." By now we should not be at all surprised to learn that Dalí's concept involved the notorious pair Leopold Sacher-Masoch and Ludwig II, Duke of Bavaria, reviled for their deviant eroticism.

Lorca biographer Ian Gibson makes the astute observation that Lorca's fascination with Gala was understandable, since "here at last was the woman capable of satisfying Dalí, whose secret desires Federico knew better than anyone else in the world—except Gala." Lorca told a friend that he had been astonished to learn of Dalí's sexual obsession with Gala considering that he "hated breasts and vulvas, was terrified of venereal disease, had problems about impotence and a tremendous anal obsession." Nonetheless, in Barcelona Gala and Lorca apparently hit it off. She was delighted with Federico, who returned the compliment by talking about her "non-stop" for days. There seems justification to discuss this triangle as intimate and romantic. As for Salvador, he professed regret that he and Gala did not pressure Federico more to join them in Italy where they scampered to avoid the impending Spanish Civil War. Perhaps exaggerating his own importance, he solemnly averred that "the tragedy would have been avoided." He in fact conflated the timing by several months.

However, the tragedy—and indeed a tragedy it was— could well have been avoided if Lorca had listened to his friends advice not to go to Granada to visit his family, even for a few days. On 11 July 1936, at a small dinner party at the flat of poet Pablo Neruda, there was anxious conversation about a military coup. That very afternoon a group of Falangists seized Radio Valencia and announced the imminence of the Fascist Revolution. Lorca was encouraged to stay in Madrid for his safety. In Granada, where the situation was worse and the poet was well-known, as were his socialist politics and

general populist sympathies (in the eyes of the Spanish right Lorca was virtually a communist), the danger was real. His beloved Andalusia was probably the worst place he could be. Even Buñuel's entreaties—"Dreadful things are going to happen. You'll be much safer in Madrid"—were ignored.

The next morning Federico was with his family in the Huerta de San Vicente. But rather than the safety he sought and expected, protected within familiar thick walls of his youthful home, the situation deteriorated dramatically and rapidly. On July 20, the Granada garrison rose and within an hour most of the Republican officials were locked up and the central section of the city occupied. By the 23rd, Granada was in the hands of Franco's insurgents. Finally—if belatedly—alarmed, Lorca was secreted to the relative safety provided at the home of the Rosales family, particularly brave and loyal friends. But inquiries had been made with several visits to Huerta San Vicente, the overzealous Nationalist police knew that the "radical" left-wing poet Lorca was in the city, and they slowly tightened the noose. The Rosales thought that the nearby home of composer Manuel de Falla, a friend and admirer of Federico, would be safer. But they did not move fast enough. On the afternoon of 16 August Lorca was arrested and taken into custody. It was the kind of elaborate operation usually reserved for dangerous armed criminals: the block was cordoned off with armed guards even stationed on the rooftops to prevent escape.

Lorca biographer Ian Gibson devotes twenty-six pages to a detailed account of the arrest and execution in final chapter entitled the "Death of a Poet 1936." One reason for this almost obsessive accumulation and recitation of detail is that there are still questions about the circumstances of Lorca's "assassination". And it also bears remembering that

Lorca had a profound fear of death, as did Dalí. For Lorca, something called *duende* (which in normal usage means a poltergeist-like spirit) came to denote a form of Dionysian inspiration always related to anguish, mystery and death, and which animates particularly the artist who performs in public—the musician, the dancer, or the poet who recites his work to a live audience, as was so often the case with Lorca. The musician who most embodied this quality, other than the Gypsy singers, was Manuel de Falla (notably in his *Nights in the Gardens of Spain*).

One can imagine his state when Lorca and two other victims were marched blindfolded across an olive grove and shot near the Fuente Grande (Big Fountain). This natural fountain and tear shaped pool, in the village of Alfacar, is also known by the Arab name Ainadamar—Fountain of Tears. (In February of this year Opera Parallèle presented at Yerba Buena Center *Ainadamar*, an opera about Lorca and his death.). When the grave digger arrived after dawn, he described the bodies. The last one wore a loose tie—"You know, the sort artist's wear." The irony of this sad story is that killing Lorca was not even in the best interests of the Nationalist movement. Overnight Lorca became a Republican martyr and his murder was viewed as a major blunder by the Fascists. H.G. Wells, President of the PEN Club of London, sent a telegram to Granada "anxiously" seeking news of his "distinguished colleague." The governor of Granada carefully replied: "I do not know the whereabouts of Don Federico García Lorca." The Fascist authorities attempted to conceal the circumstances of the poet's "disappearance" throughout the Franco regime.

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The personal and artistic relationship which joined these two great Spanish artists was deep, intimate, and mutually influential. The possibly unique connection is now generally acknowledged. However, working out the degree and balance of influence and the exact form it took is more difficult and will be only suggested here with a few closing observations. First, the effect of the thwarted romance on both men was almost catastrophic, leading to despair and near emotional breakdowns. For those few student years the young Lorca and Dalí were literally in a struggle to achieve some solution to their sexual incompatibilities. However, this "suffering" became a hallmark, a theme, of their artistic expressions. Salvador was possibly the greater influence in that he brought Surrealism to the collaboration, and it is within the avant-garde (as opposed to picturesquely folkloric) framework that both their work developed. A noteworthy example is Lorca's adoption of surrealist drawing following Dali's lead, adding drawing to his already remarkable creative arsenal of drama, poetry, and music. Twenty four colored drawings were shown at Joseph Dalmau's gallery in Barcelona between June 25 and July 2, 1927, coinciding with the first performances of *Mariana Pineda*. This development showed the extent to which Salvador was influencing his friend's work through his growing interest in the unconscious as source for imagery. In a recent *New York Review of Books* Sanford Schwartz points out the importance of drawing to the Surrealist project: "Drawing attracted writers as much as visual artists… and as opposed to artistic virtuosity for its own sake, the new movement saw in works on paper a way for anyone, trained or not, to record at the moment whatever was bubbling up from within." This quality, as embodied by Lorca, has had its inspirational effect on later twentieth-

century poets and singers—among them Patti Smith who is scheduled to perform a birthday tribute concert on June 5 at New York's Bowery Ballroom.

This observation moves the discussion to the very heart of both artists' subjective thinking and creative lives. Lorca, always obsessed by erotic frustration, believed that nothing could be worse that the loneliness of an unhappy marriage with no chance of escape. If Leonardo and the Bride in *Blood Wedding* had followed the urge of instinct in time the fatal tragedy—according to the poet's world view—could have been averted (the play is based on an actual event). Lorca claimed that "the only hope for happiness is living one's instinctual life to the full." *Blood Wedding,* in Gibson's words, "can be understood as a gloss on that belief. The poet succeeded in creating a medium that allowed him to express the deepest elements of his personality while at the same time to deploy his multiple talents."

But there were in the end enormous differences on the more important issues concerning the purpose of art. Lorca's social conscience had brought him to embrace the social function of theatre. Like many other modernist artists of the time, he questioned the validity of the elitist claim of art for art's sake: "The idea of art for art's sake is something that would be cruel if it weren't, fortunately, so ridiculous. No decent person believes any longer in all that nonsense." With these words Federico García Lorca joins the ranks of "engaged" artists, those who feel a deep responsibility to society and their fellow human beings. Alas, the self-absorbed Salvador Dalí was far from being one of them. As much as they shared creative spirit and direction, these two extraordinarily gifted artists—so close in other respects—were not alike in the most important measure of character.

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Note 1: The primary source for Lorca is Ian Gibson's *Federico García Lorca: A Life* (New York: Pantheon Books paper edition, 1990). This refers to commentary by the author as well as quoted and written statements by Lorca himself. I confess to leaning heavily on Gibson's exemplary account for the biographical information on Lorca that appears in my essay.

The main of several useful sources for Dalí is Dawn Ades, *Dalí: Revised and Updated Edition* (New York: Thames and Hudson, 1989).

Other sources consulted for the essay:

Robert Descharnes and Giles Néret, *Salvador Dalí* (Hong Kong et al.: Taschen 2006).

Christiane Weidemann, *Salvador Dalí* (Munich et al.: Prestel, 2007).

Salvador Dalí, *The Secret Life of Salvador Dalí* (New York: Dover Publications, Inc., 1993; first printed by Dial Press in 1942).

Note 2: Two full-length feature films dealing with Lorca's death are distinguished, for a movie dramatization, by an unusual degree of attention paid to historical accuracy:

Little Ashes (Paul Morrison, 2008), based on a Lorca poem/Dalí painting, tells the story of the close friendship of the two during their student years in Madrid and up to the time of Lorca's death. After reading the admirable Ian Gibson biography of Lorca, I am impressed by the film's concern for historical accuracy. The writer, Phillipa Goslett, did

extensive research on her subject. Cast: Robert Pattison (Dalí), Javier Beltran (Lorca), and Matthew McNulty (Buñuel). Available from Netflix.

Death in Granada (Marcos Zurinaga, 1997) (Original title: *The Disappearance of García Lorca*). Andy Garcia (Lorca) with Edward James Olmos and Esai Morales. A speculation based on Gibson's books, described as a Spanish film noir. Available online from IMDb (subscription). Not yet on Netflix.

I have seen only *Little Ashes* which is a beautiful film and terrific cast. Also it conscientiously holds to historical fact, with inevitable liberties taken in compressing time and adjusting place, and dramatically portrays the main issues presented in this essay. It captures much of the spirit of the time and presents relatively convincing portraits of the main individuals.

Text Illustration References

1. Dalí, *Galarina,* 1944-45. Fundación Gala-Salvador-Dalí, Figueras. Descharnes, p. 149. Also Christine Weidemann, *Salvador Dalí* (Prestel 2007). p. 110.

2. Dalí, *The Persistence of Memory*, 1931. Museum of Modern Art, Descharnes, p. 67. Also Weidemann, p. 18.

3. Dalí, Study for *Honey is Sweeter than Blood* (with head of Lorca), 1926. Descharnes, p. 27.

4. Dalí, *The Burning Giraffe*, Descharnes, p. 107.

5. Dalí, *Self Portrait with the Neck of Raphael* (Cadaqués), 1920-21. Gift from Dalí to the Spanish state. Descharnes, p. 15. Also Weidemann, p. 62.

6. Dalí, *William Tell and Gradivia*, 1931, Private Collection. Weidemann, p. 104. Also *William Tell*, 1930. p. 101 and Dawn Ades, figure 71.

7. Dalí, *The Great Masturbator*, 1929. Gift from Dalí to the Spanish state. Ades, p. 44. Also Descharnes, p. 41.

8. Dalí, *Soft Construction with Boiled Beans: Premonition of Civil War*, 1936. The Philadelphia Museum of Art. Descharnes, p. 109. Also Ades, figure 85.

9. Dalí, *Autumn Cannibalism*, 1936. The Tate Gallery, London. Descharnes, p. 108. Also Ades, figure 86.

10. Photograph: Dalí giving Franco an equestrian portrait of his granddaughter. Weidemann, p. 76.