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THE NATIONAL COLLEGE OF ART AND DESIGN

THE RELIGIOUS WORKS OF SALVADOR DALI

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN
& COMPLEMENTARY STUDIES

AND

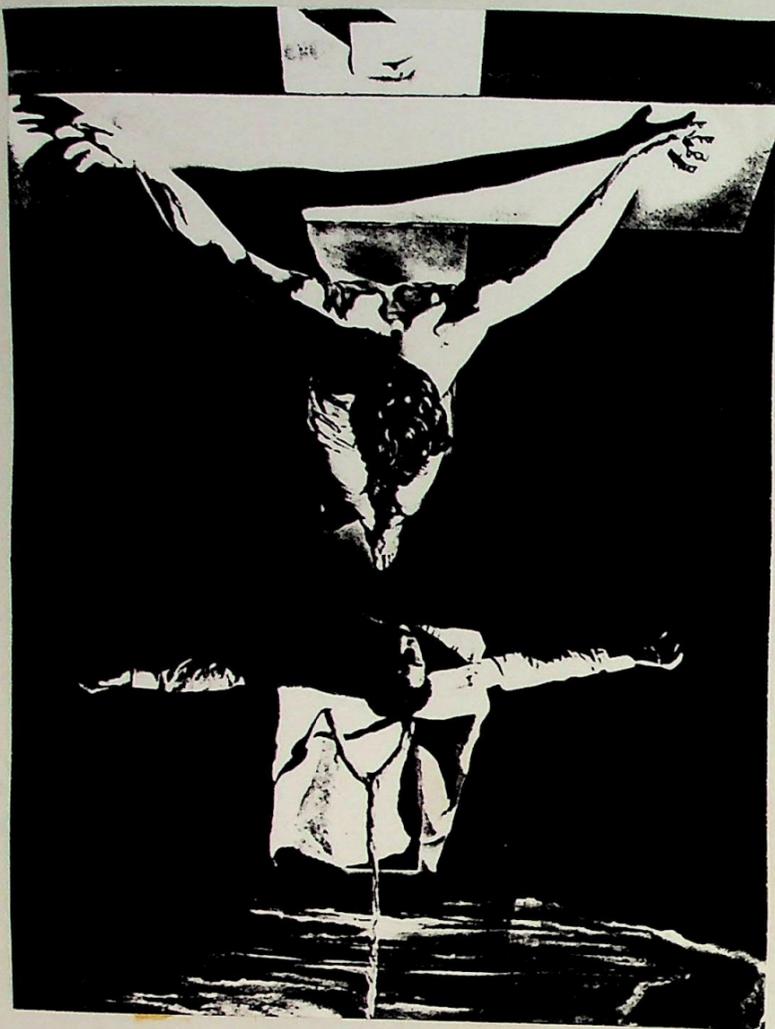
IN CANDIDACY FOR THE DEGREE

FACULTY OF FINE ART DEPARTMENT OF PAINTING.

BY

MARGARET CORCORAN.

APRIL 1986



AND WHAT IS HEAVEN? WHERE IS IT TO BE FOUND?
"HEAVEN IS TO BE FOUND, NEITHER ABOVE NOR BELOW,
NEITHER TO THE RIGHT OR TO THE LEFT, HEAVEN IS
TO BE FOUND EXACTLY IN THE CENTRE OF THE BOSOM
OF THE MAN WHO HAS FAITH".

SALVADOR DALI.

THE SECRET LIFE OF SALVADOR DALI p. 400



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THE SECRET LIFE OF SALVADOR DALI p. 400

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*ROMAN CATHOLIC THEOLOGY.

THE VENERATION OFFERED TO THE VIRGIN MARY AND THE
MOST EXHALTED OF MEREST CREATURES.

HAMLIN ENCYCLOPEDIA WORLD DICTIONARY p. 780

1) A religious leaflet for F
WOULD YOU LIKE TO SEE A V

2) DALI SALVADOR: THE UNSPE
DALI see
of the ef

3) Ibid, see p . 220 - 224

4) Ibid, pages 221 and 224

5) GOMEZ de la SERNA, RAMON:

6) Ibid, p.12

7) DALI, SALVADOR: THE UNSPE
DALI p.22

L-66

Would YOU Like to See a Vision of Hell?

If anyone says or holds that the
punishment of devils and wicked
men is temporary and will even-
tually cease..., let him be anathema.

(Council of Constantinople, 543)

Why not keep
this handy ...
as a reminder.

FOOTNOTES FOR INTRODUCTION

- 1) A religious leaflet for Fatima, entitled:
WOULD YOU LIKE TO SEE A VISION OF HELL?
- 2) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS OF SALVADOR DALI see p.p. 216 - 219 for his account of the effect of the atom bomb.
- 3) Ibid, see p.p. 220 - 224 for an account of his "Erotic Mass".
- 4) Ibid, pages 221 and 224
- 5) GOMEZ de la SERNA, RAMON: DALI p.48
- 6) Ibid, p.12
- 7) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS OF SALVADOR DALI p.226

THE BLUE ARMY PLEDGE

I Pledge Myself to Our Lady

Dear Queen and Mother, who promised at Fatima to convert Russia and bring peace to all mankind, in reparation to your Immaculate Heart for my sins and the sins of the whole world, I solemnly promise: 1) To offer up every day the sacrifices demanded by my daily duty; 2) To say part of the Rosary (five decades) daily while meditating on the Mysteries; 3) To wear the Scapular of Mt. Carmel as profession of this promise and as an act of Consecration to you. I shall renew this promise often, especially in moments of temptation.

Signature _____
 (Note: This pledge is not a vow and does not bind under pain of sin. Nevertheless it is a promise... your word given to your Heavenly Mother.)

SAVE US FROM THE FIRE OF HELL;
 TAKE ALL SOULS TO HEAVEN, ES-
 PECIALLY THOSE MOST IN NEED.
 And a pleasing SACRIFICE can be
 made of every act of your day by the
 simple practice of the MORNING OF-
 FERING, with the Scapular Devotion to
 profess your dedication even when you
 may forget...

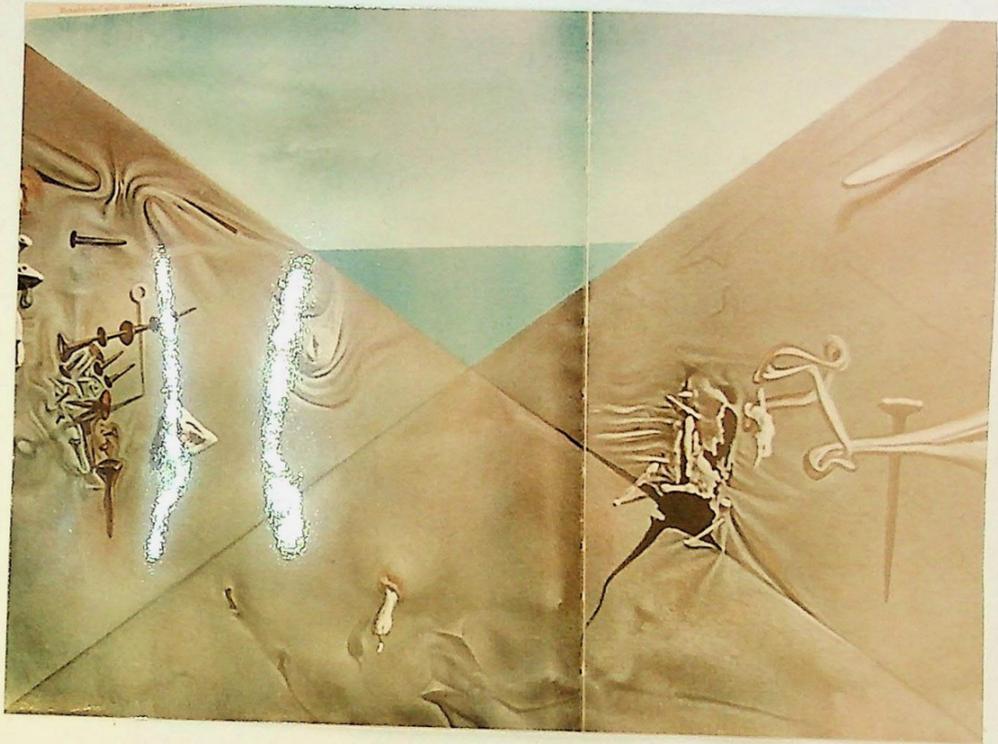
The original painting is with
 BLUE ARMY OF OUR LADY
 Washington, N.J., 07882

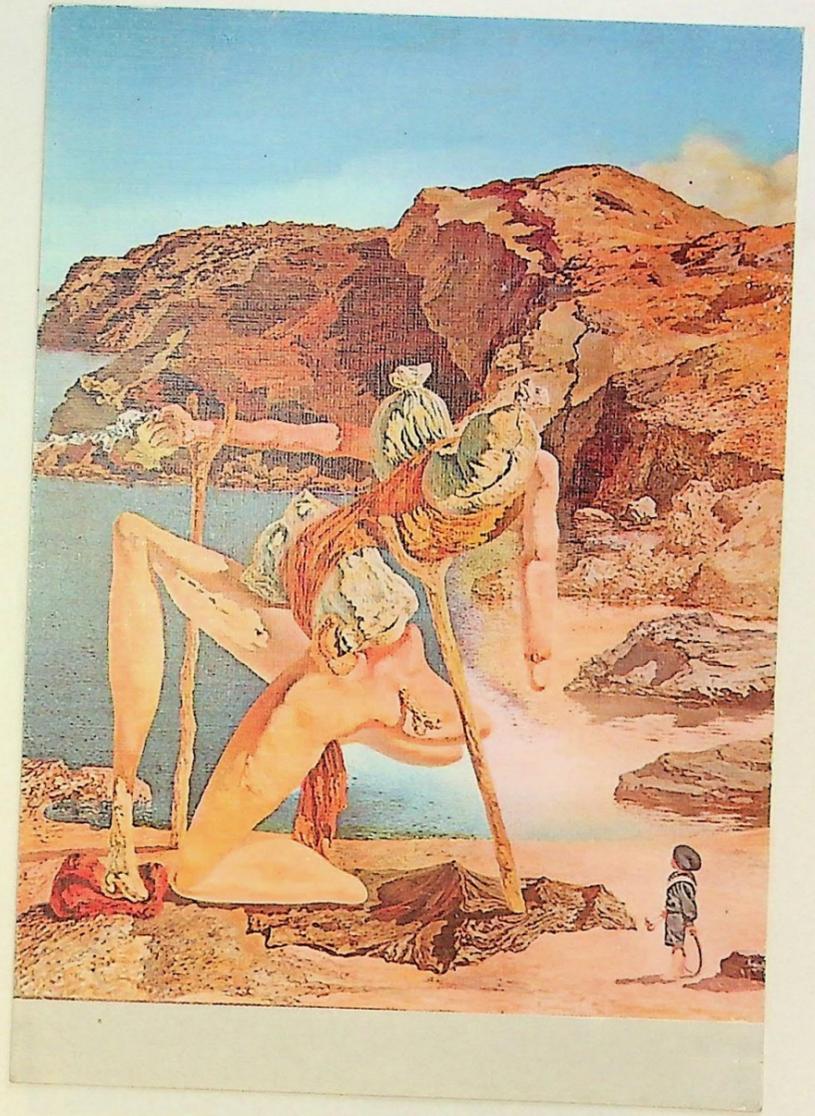
Printed
in USA

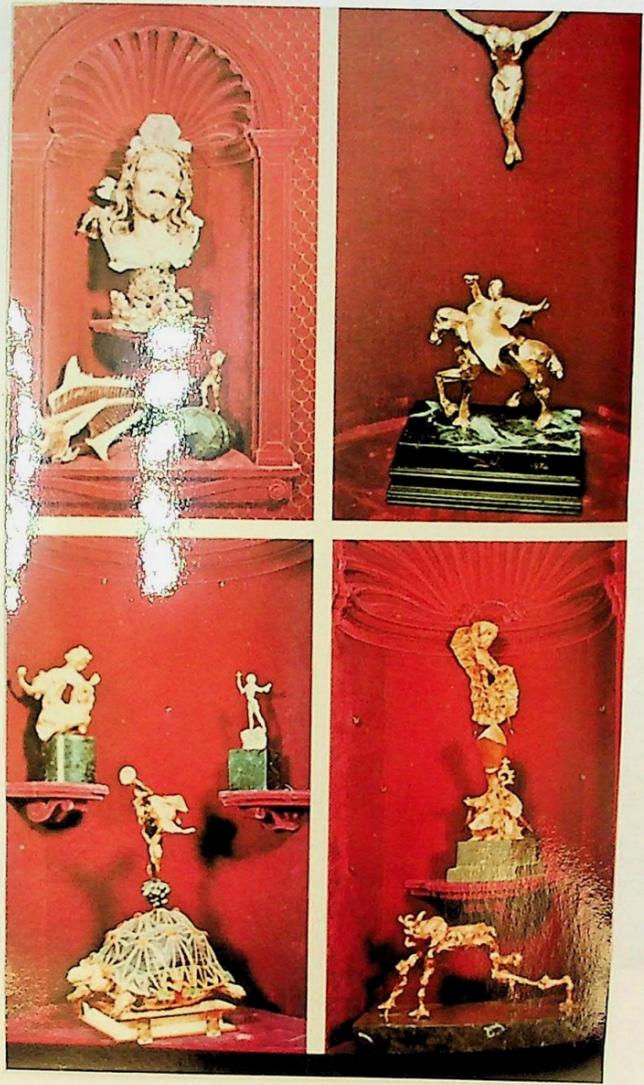
IMPRIMATUR: Most Rev. Geo. W. Ahr., S.T.D.
Bishop of Trenton

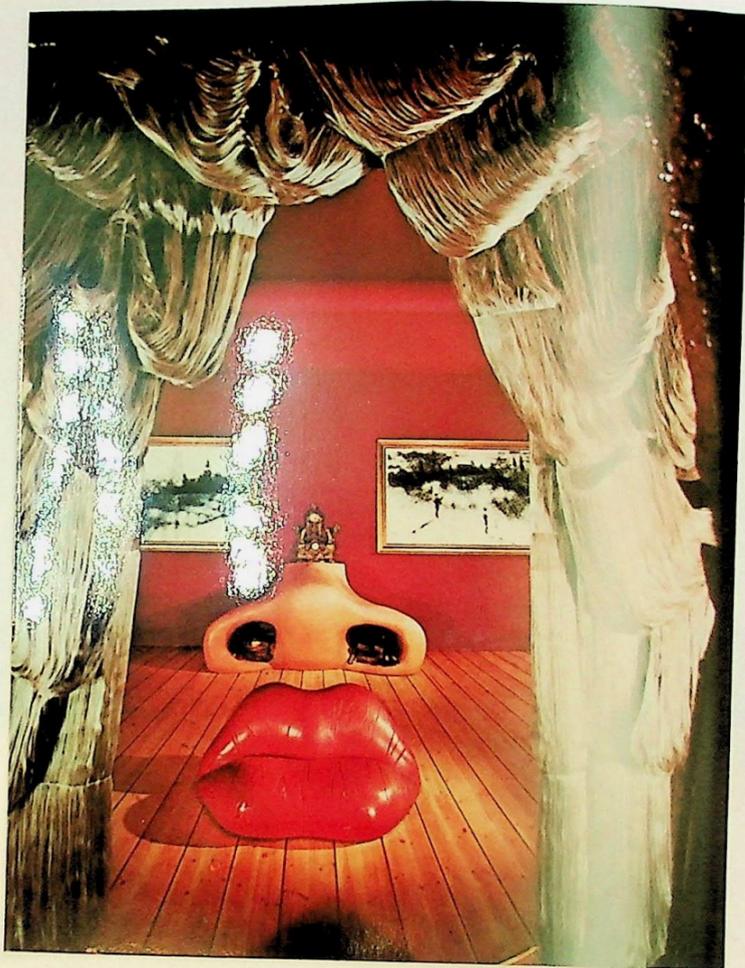
ILLUSTRATIONS FOR INTRODUCTION

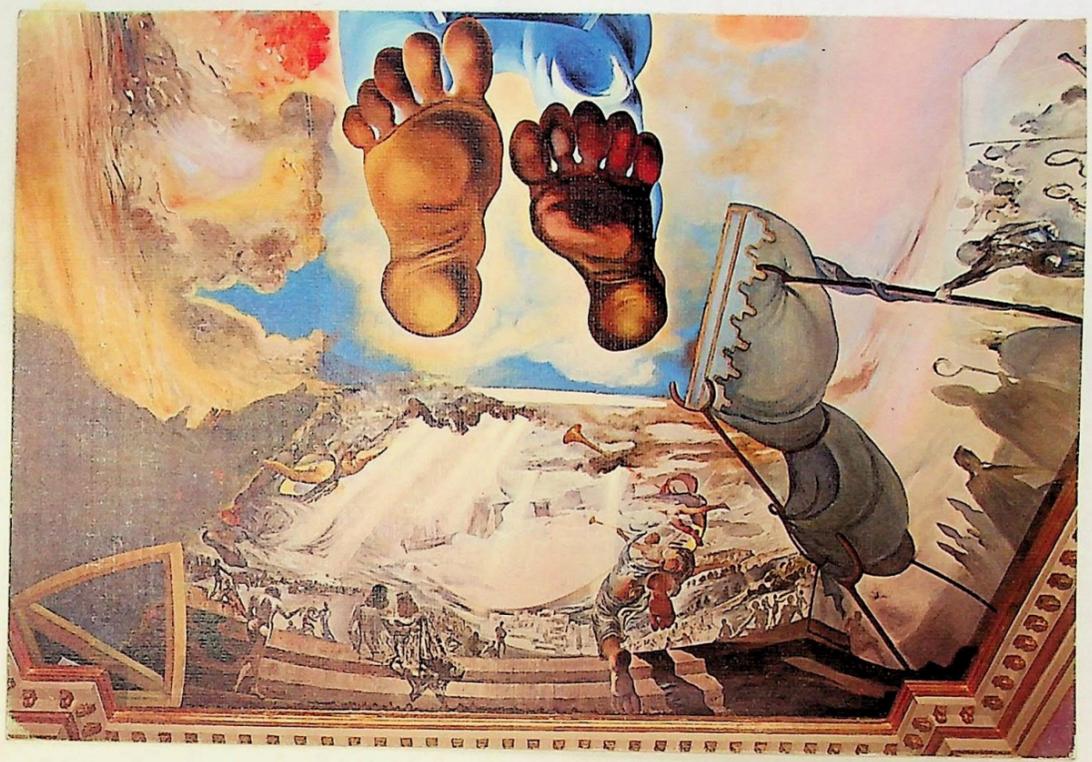
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FOOTNOTES FOR CHAPTER ONE

DALI: THE MYTH AND RELIGION

- 1) SUTHERLAND, DONALD: "THE ECUMENICAL PLAYBOY" ARTS Vol.37
Feb. 1963, p.72
- 2) MACHADO, ANTONIO : WORD IN TIME p.43
- 3) The Legend of Castor and Pollux: Zeus, in the form of a Swan, seduced Leda, the wife of Tyndareus, king of Sparta. As a result of their union, she gave birth to one, or perhaps two eggs - the accounts vary - from which were hatched the heavenly twins Castor and Pollux (The Gemini) and perhaps Helen of Troy and Clymnestra.
- 4) Dali has devoted an entire chapter to the overthrow of his father: "How to get rid of one's father:",
THE UNSPEAKABLE CONFESSIONS OF DALI p.p. 21 - 32
- 5) Ibid, p.30
- 6) During the few days Dali spent in Paris in November 1929, he had shown the Surrealists a Saint-Sulpicien chromo bought on the Ramblas in Figueras of the Sacred Heart on which he had written "Sometimes I spit with pleasure on my mothers portrait".
- 7) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS OF SALVADOR DALI
p.30

FOOTNOTES FOR CHAPTER TWO

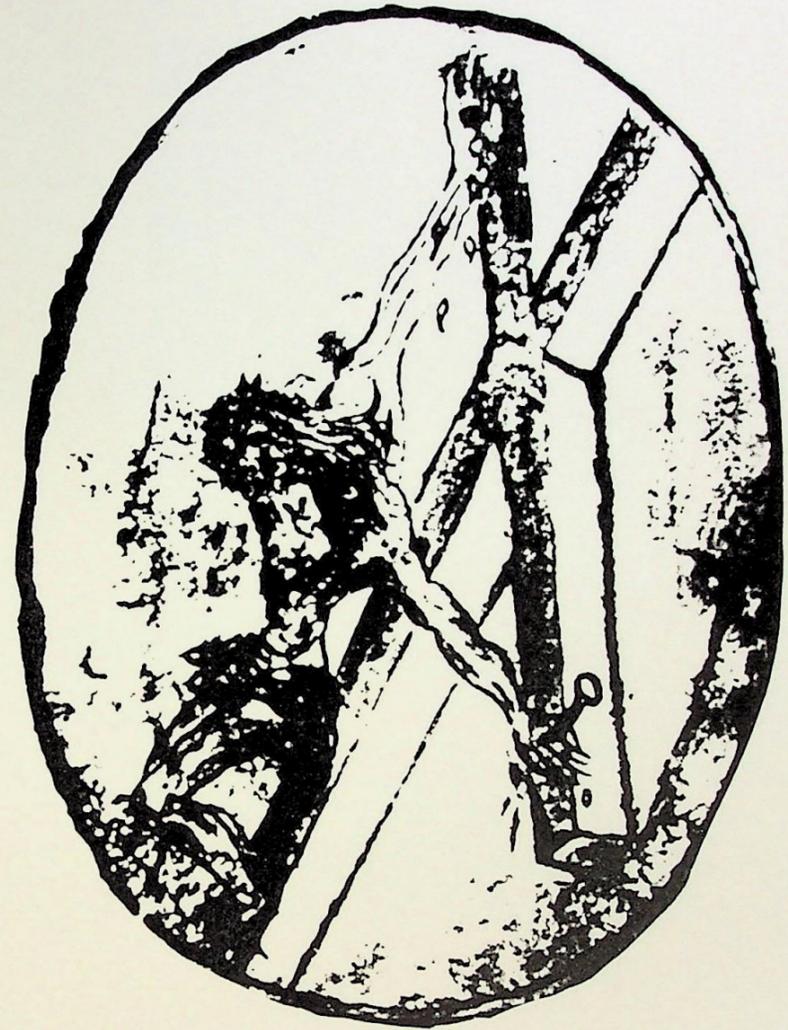
DALI THE MYSTIC

- 1) PERSPEX: "MORE JOY IN HEAVEN - OR IS THERE"-
Apollo, Vol.51, Jan. 1950, p.3
- 2) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS OF SALVADOR DALI p.216
- 3) PARANOIC CRITICAL METHOD: A spontaneous method of irrational knowledge based upon the interperative - critical association of delirium.
- 4) ISENBERG, ARNOLD: AESTHETICS AND THEORY OF CRITICISM
Cit. Appendix B. p.302
- 5) Ibid, p.312
- 6) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS. p.217
- 7) ~~777~~ Ibid, p.217

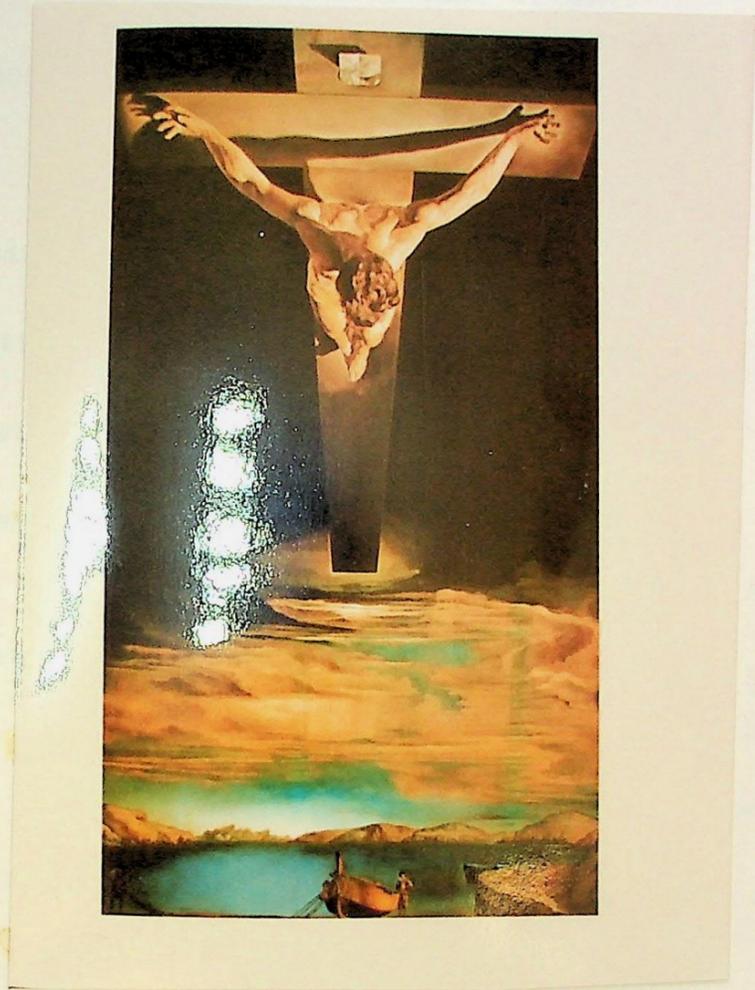
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155 Drawing of Christ attributed to St John of the Cross



FOOTNOTES FOR CHAPTER THREE

HYPERDULLA AND HYPERBOLE

THE MADONNA OF PORT LLIGAT

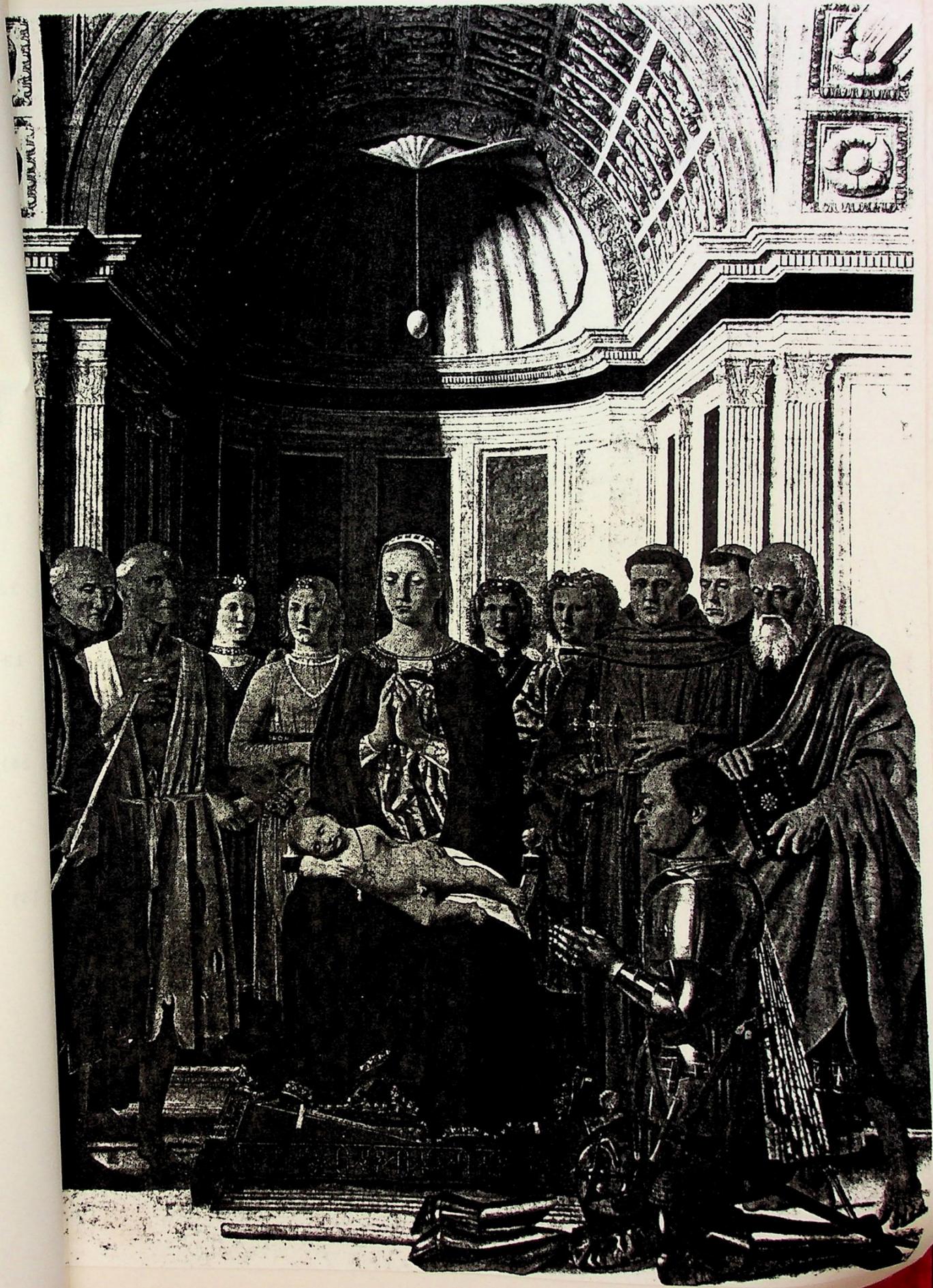
- 1) ROSENBERG, HAROLD: THE TRADITION OF THE NEW, see his chapter entitled "POP CULTURE: KITSCH CRITICISM" p.p. 259 - 268
- 2) DALI, SALVADOR : THE SECRET LIFE p.302
- 3) DALI quoted in LITURGICAL ARTS, Vol.19 Nov.1950
- 4) GOMEZ de la SERNA, RAMON: DALI p.46
- 5) CHERUBINI, LAURA: "SALVADOR DALI" FLASH ART (ITALY) Vol.96 - 97 March - April 1980 p.10
- 6) DALI, SALVADOR: THE TRAGIC MYTH OF MILLETS ANGELUS, "PARANOIC-CRITICAL" INTERPRETATION, Paris 1963
- 7) DALI, SALVADOR: THE SECRET LIFE p.p. 227-229
- 8) DALI, SALVADOR: THE UNSPEAKABLE CONFESSIONS p.30
- 9) Ibid, p.30
- 10) CHERUBINI, LAURA: "SALVADOR DALI" FLASH ART Vol. 96 - 97 March - April 1980 p.10
- 11) McBRIDE, Mr. HENRY (The doyen of American Critics); quoted in THE SCOTTISH ARTS REVIEW Vol.4 No.2, Summer 1952, p.11
- 12) READ, SIR HERBERT: THE MEANING OF ART p.82
- 13) DALI, SALVADOR: THE SECRET LIFE p.400
- 14) KORZYBSKI, ALFRED - I no longer have this source title.

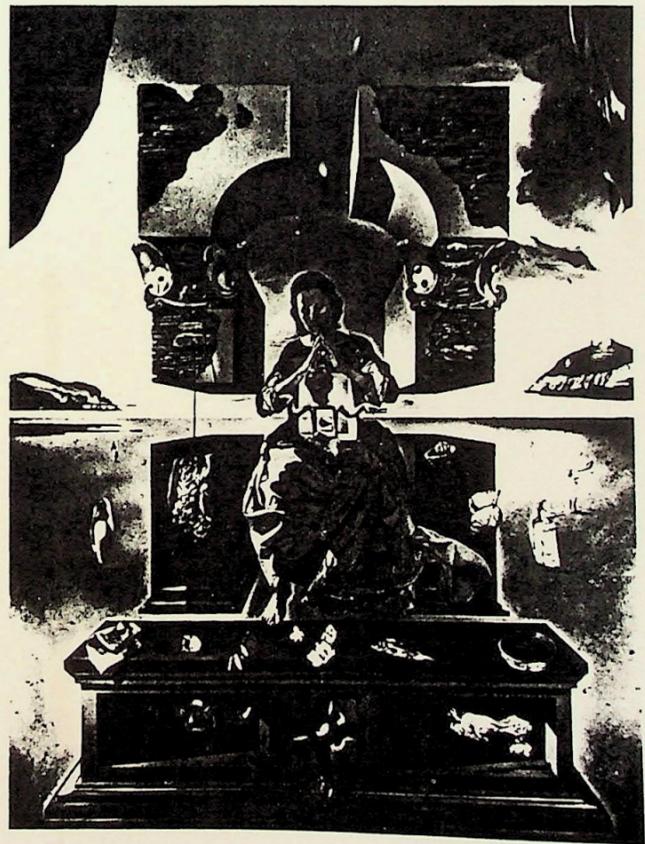
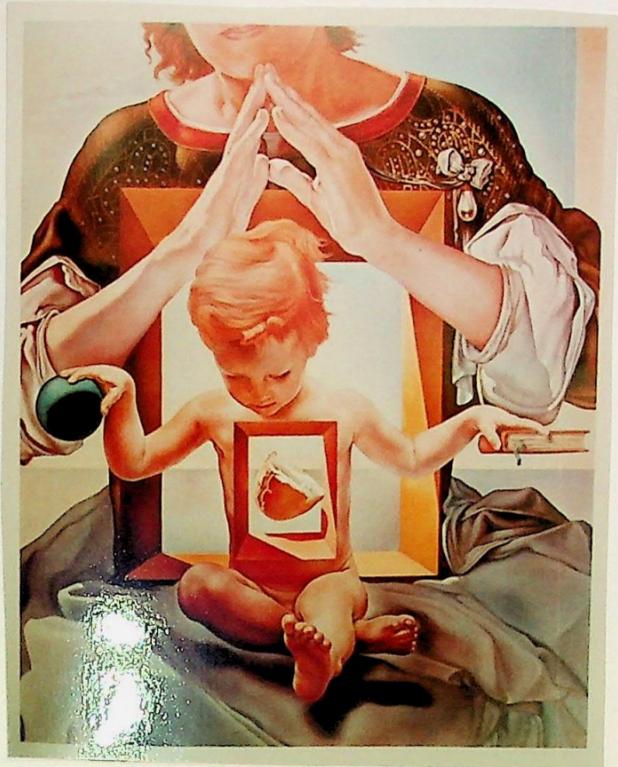
- 15) HODIN, J.P. "THE MADONNA MOTIF IN THE WORK OF MUNCH AND DALI" ART QUATERLY Vol.16 No.2, p.110

- 16) AVIDA DOLLERS: An anagram of Salvador Dali donated to Dali by ANDRE BRETON on behalf of the Surrealists - A pum on his love of gold.

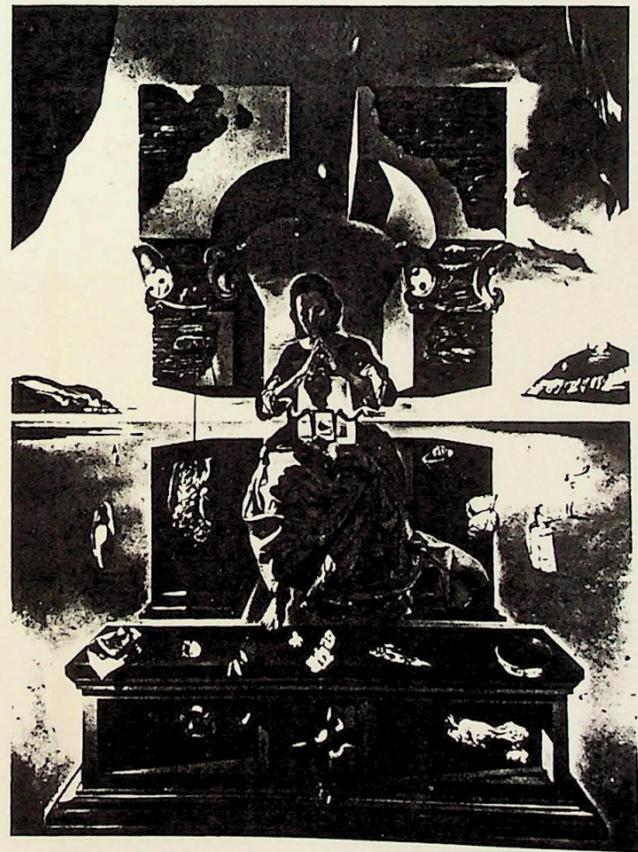
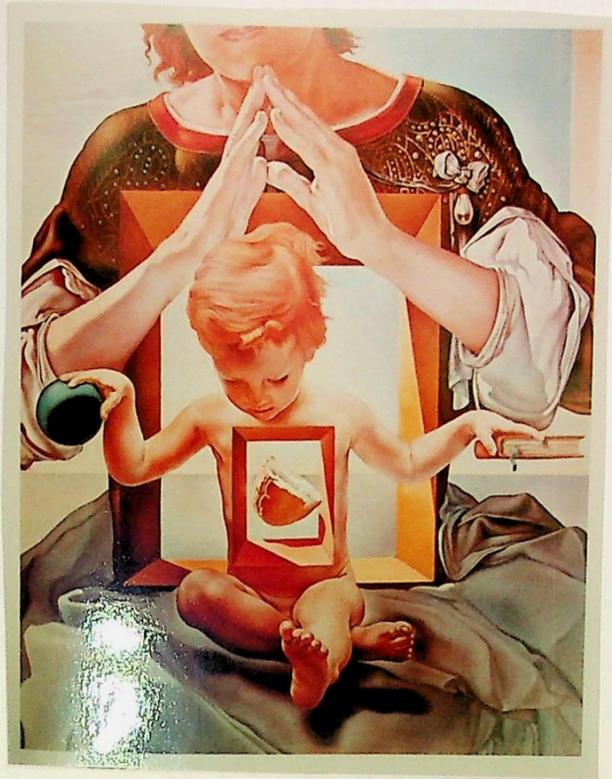
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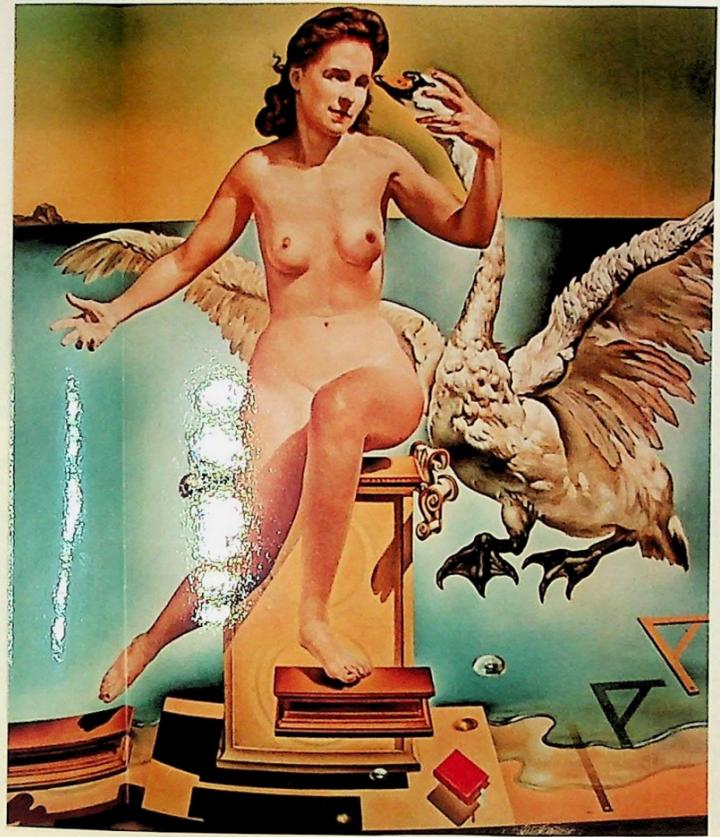




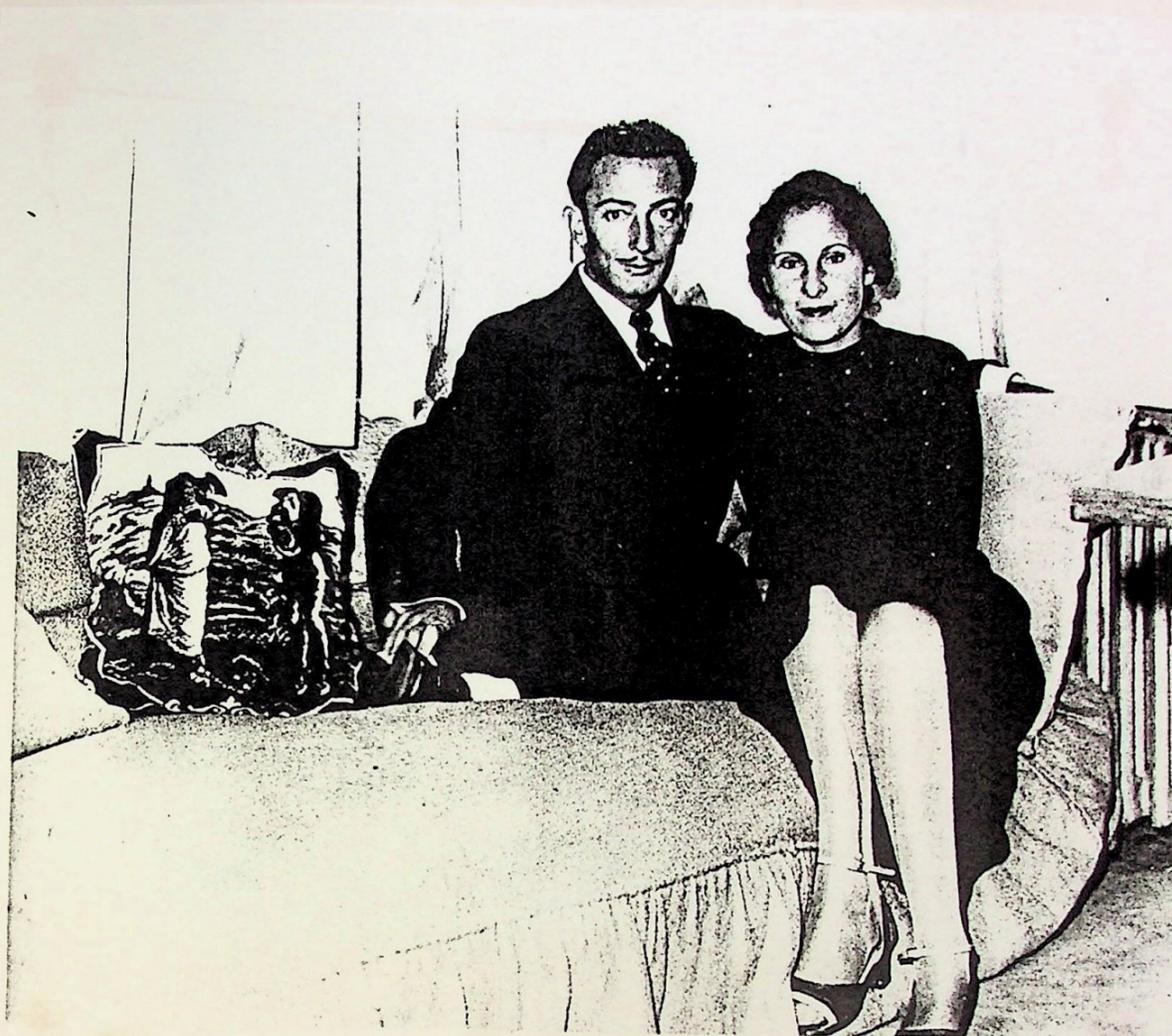
83. THE MADONNA OF PORT LLIGAT
(entire work)



83. THE MADONNA OF PORT LLIGAT
(entire work)



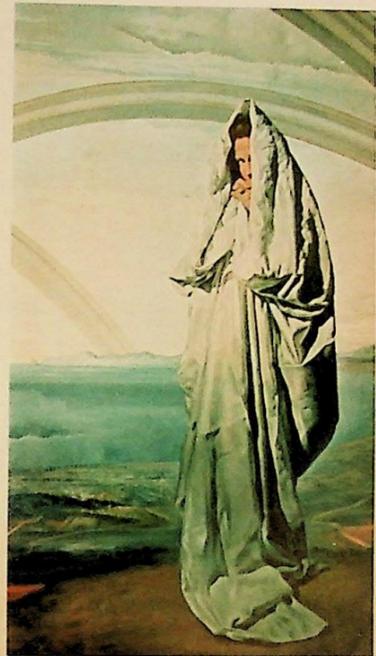




417 Gala et Salvador Dalí dans leur appartement parisien à l'époque du « Mythe tragique de l'Angéus de Millet ».



1944 - 1945
The artist's exhibition
at the Museum of Modern Art
in New York City, the artist's
first solo exhibition in
the United States.



1945 - 1946
The artist's exhibition
at the Museum of Modern Art
in New York City, the artist's
second solo exhibition in
the United States.

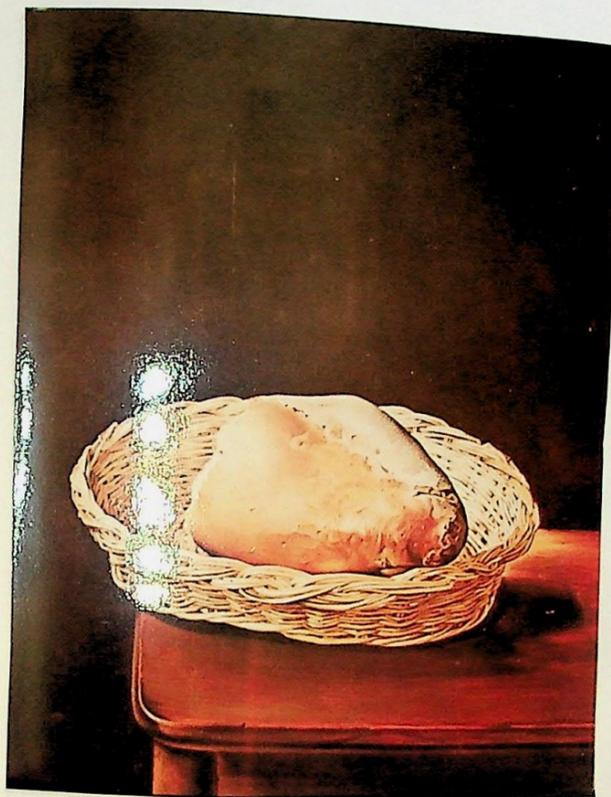
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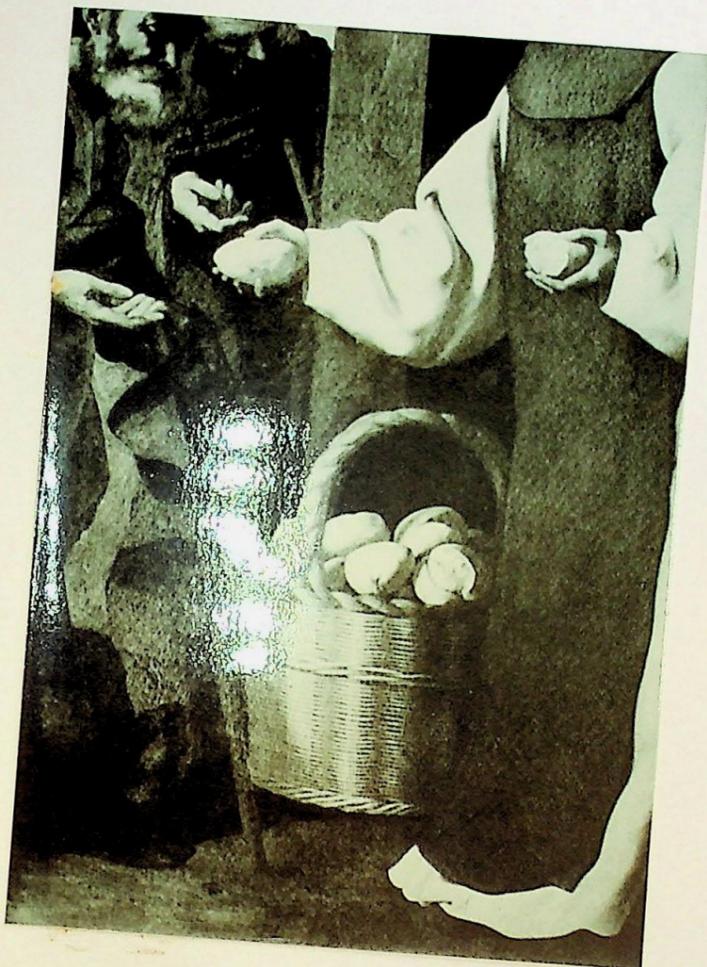
KITSCH and "THE CHRIST"

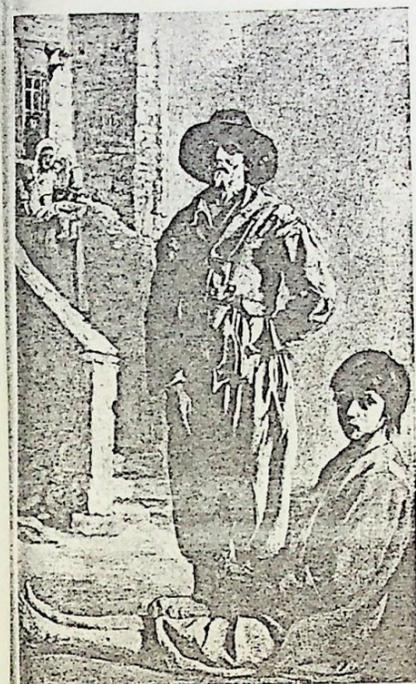
- 1) BROCH, HERMAN: Quoted in KITSCH AND ANTHOLOGY OF BAD TASTE p.62
- 2) Ibid, p.63
- 3) RUSKIN quoted in SCOTTISH ARTS REVIEW Vol.4, No.2 Summer 1952
p.4
- 4) HUYGHE, RENE (Director of The Louvre, at the time of quote)
"ESPAGNE MYSTIQUE", ARTS ET METIERS GRAPHIQUES, 1946
p.113, quoted in SCOTTISH ARTS REVIEW, Vol.4
No.2, 1952 p.7
- 5) DALI quoted in TIME Vol.58 : 67, Dec 17 1951, p.4
- 6) KELLY, D.: "RECENT HISTORY" THE SCOTTISH ARTS REVIEW
Vol.4, No.2, 1952. p.7
- 7) WILLIAM ANDERSON: See chapter entitled "THE DRAMA OF THE GOTHIC"
THE RISE OF THE GOTHIC p.145
- 8) FULLER, PETER: THE NAKED ARTIST
- 9) AYRETON, MICHAEL: "THE RUDIMENTS OF PARADISE" pages 174,175&176
- 10) HUXLEY, ALDOUS: HEAVEN AND HELL p.28
- 11) DORFIES, GILLO: KITSCH Sleeve note.
- 12) BATCHOLER, DAVID: DALI and SURREALISM "MODERN ART AND
MODERNISM", SERIES FOR OPEN UNIVERSITY
BBC. T.V. 1983

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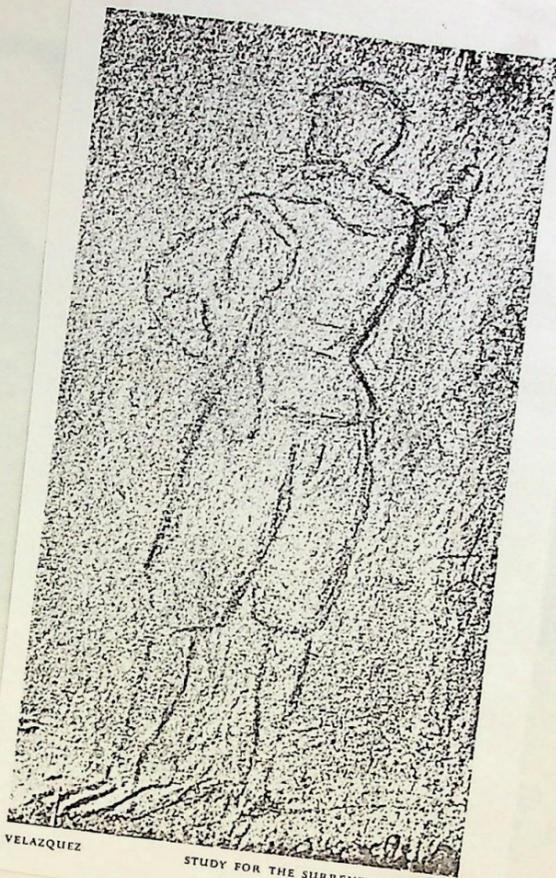
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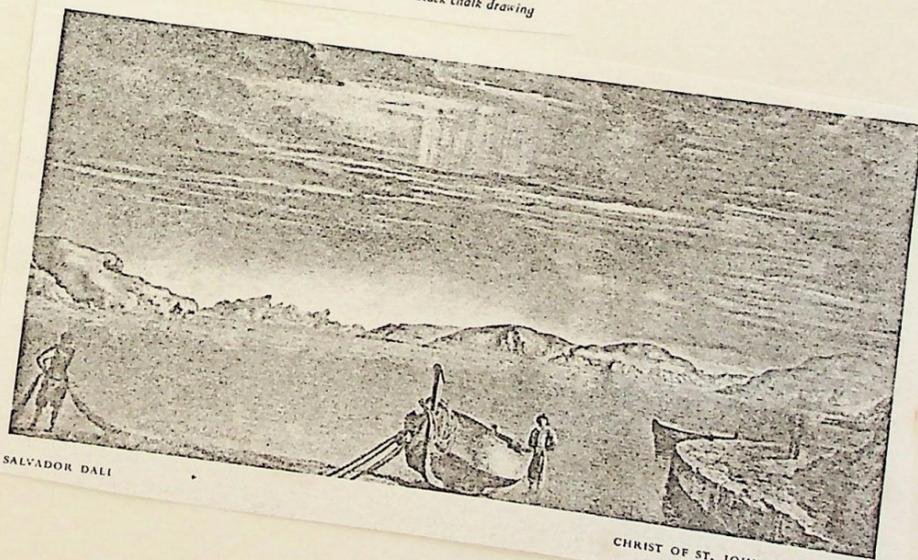


LOUIS LE NAIN PEASANTS BEFORE THEIR HOUSE (Detail)



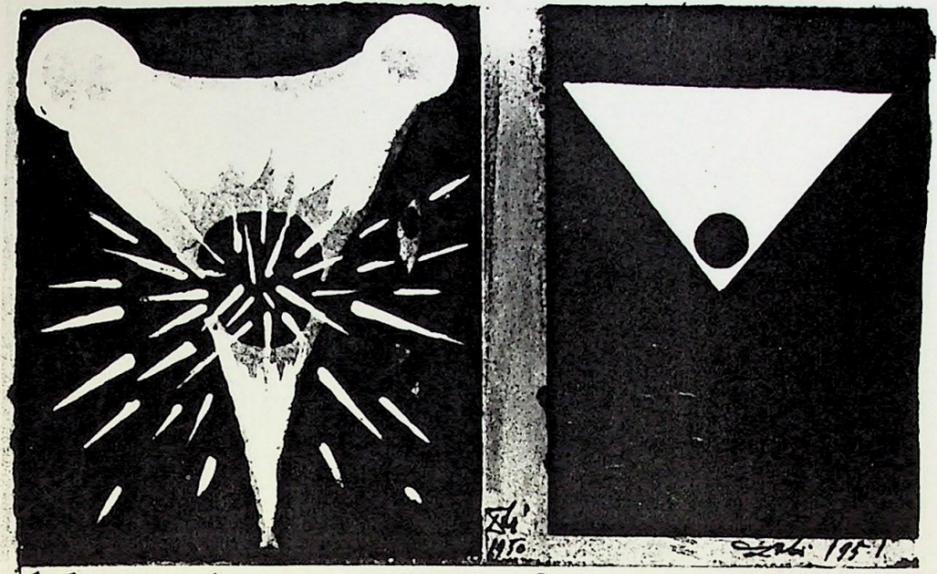
VELAZQUEZ

STUDY FOR THE SURRENDER OF BRED
Black chalk drawing



SALVADOR DALI

CHRIST OF ST. JOHN OF THE CROSS
(Detail)

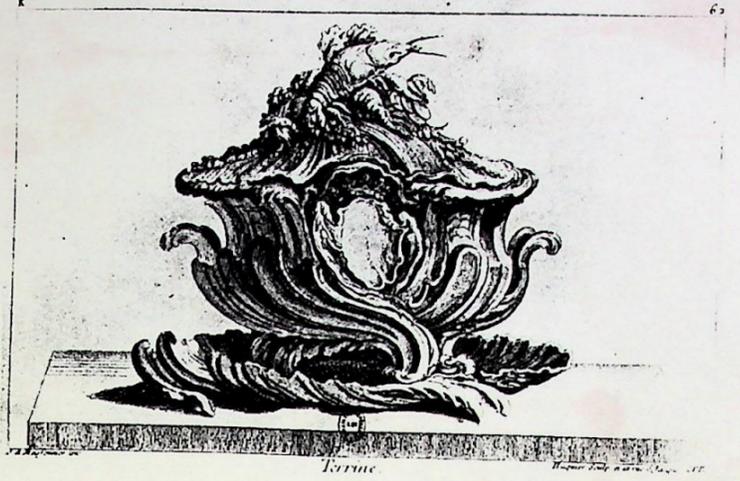


1 En 1950 je lui un "reve cosmique" dans le quel je vis en couleurs, cette image que dans mon reve represente le "noyau de l'ATOME" - le noyau par la suite un sens metaphysique, je le considere "l'Unité même de l'Univers" le CRIST! — 5-2

2 Quand grace aux indications du Pere Bruno (Carmelitan) je vis le CRIST desine par son "van de la croiz", je Resolu geometriquement un triangle et un cercle, qui est statiquement resume tout mes

84. Study for CHRIST OF SAINT JOHN OF THE CROSS 1950-51. Gouache, 6 3/4 Collection T. J. Honeyman,





52. Huquier,
engraving from Meissonnier's
design
for a soup tureen, in *L'Art
Décoratif
Appliqué à L'Art Industriel.*

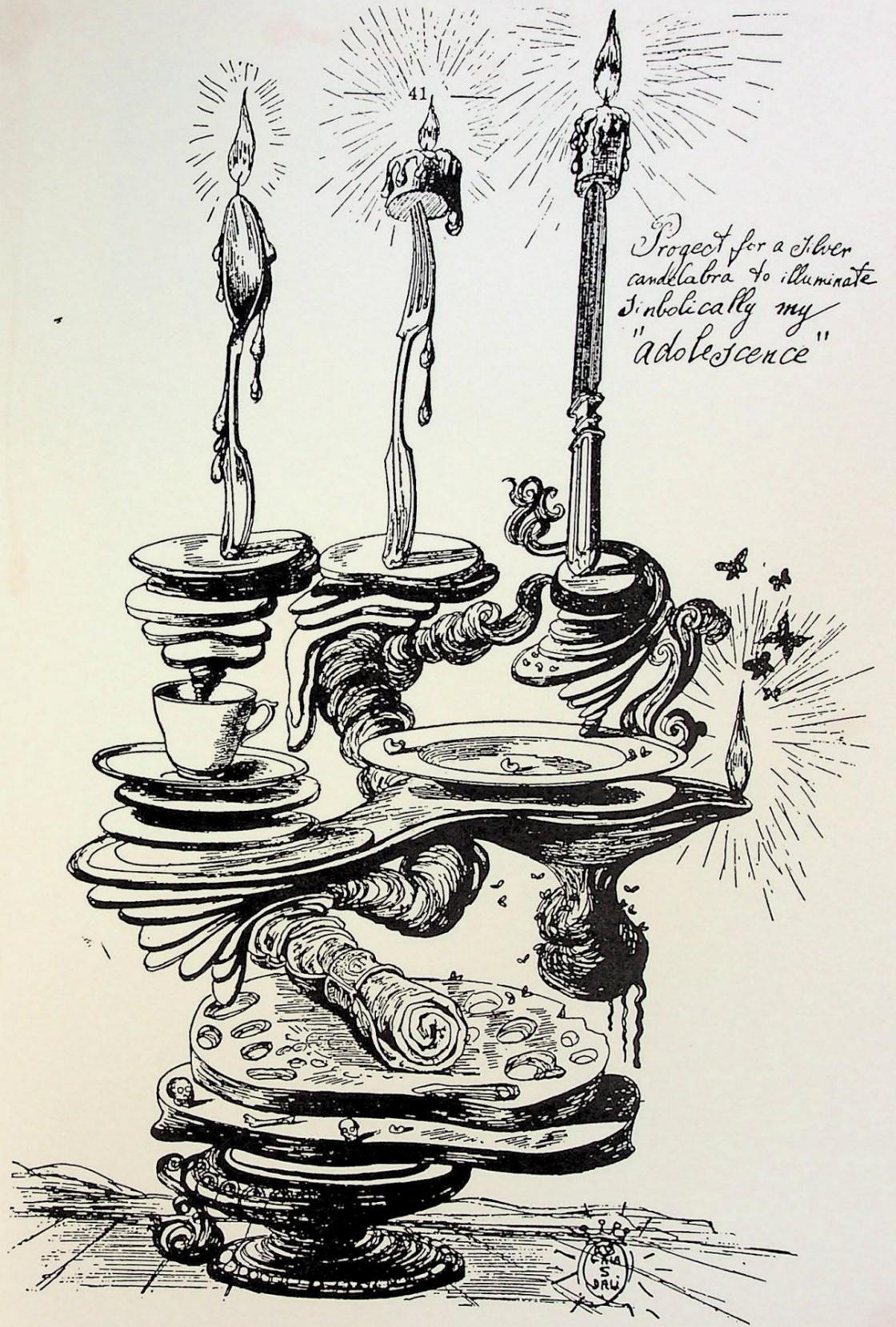
Bibliothèque Nationale, Paris.
Photo: Giraudon

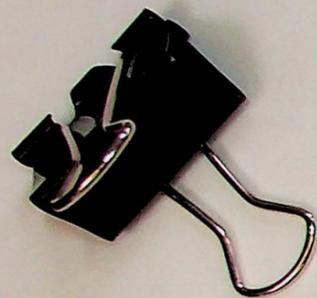
53. Huquier,
engraving from Meissonnier's
design
for a candlestick, in *L'Art
Décoratif
Appliqué à L'Art Industriel.*

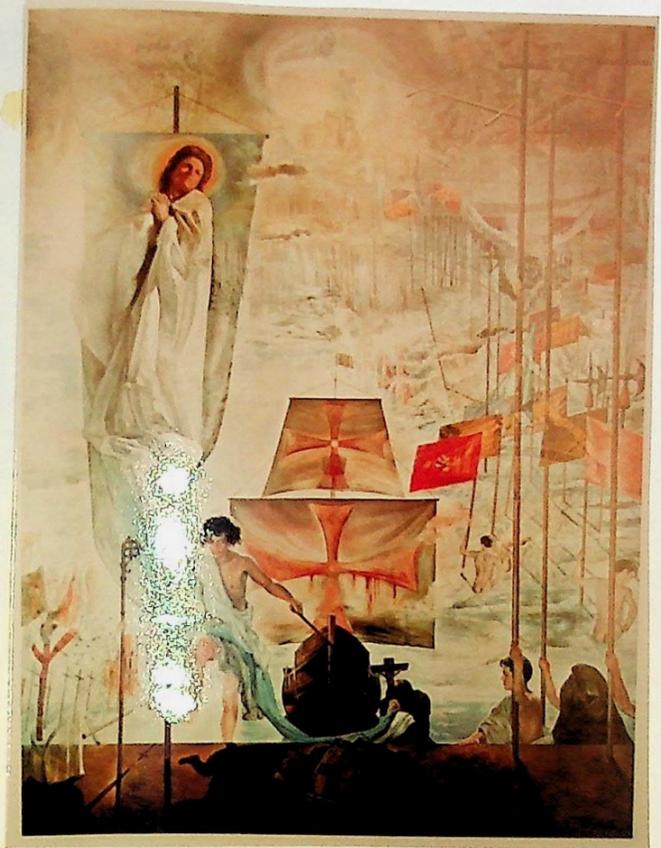
Bibliothèque Nationale, Paris.
Photo: Giraudon

54. Huet,
Two Monkeys Smoking,
pencil drawing 14.3 x 19.2 cm.
Courtauld Institute, London

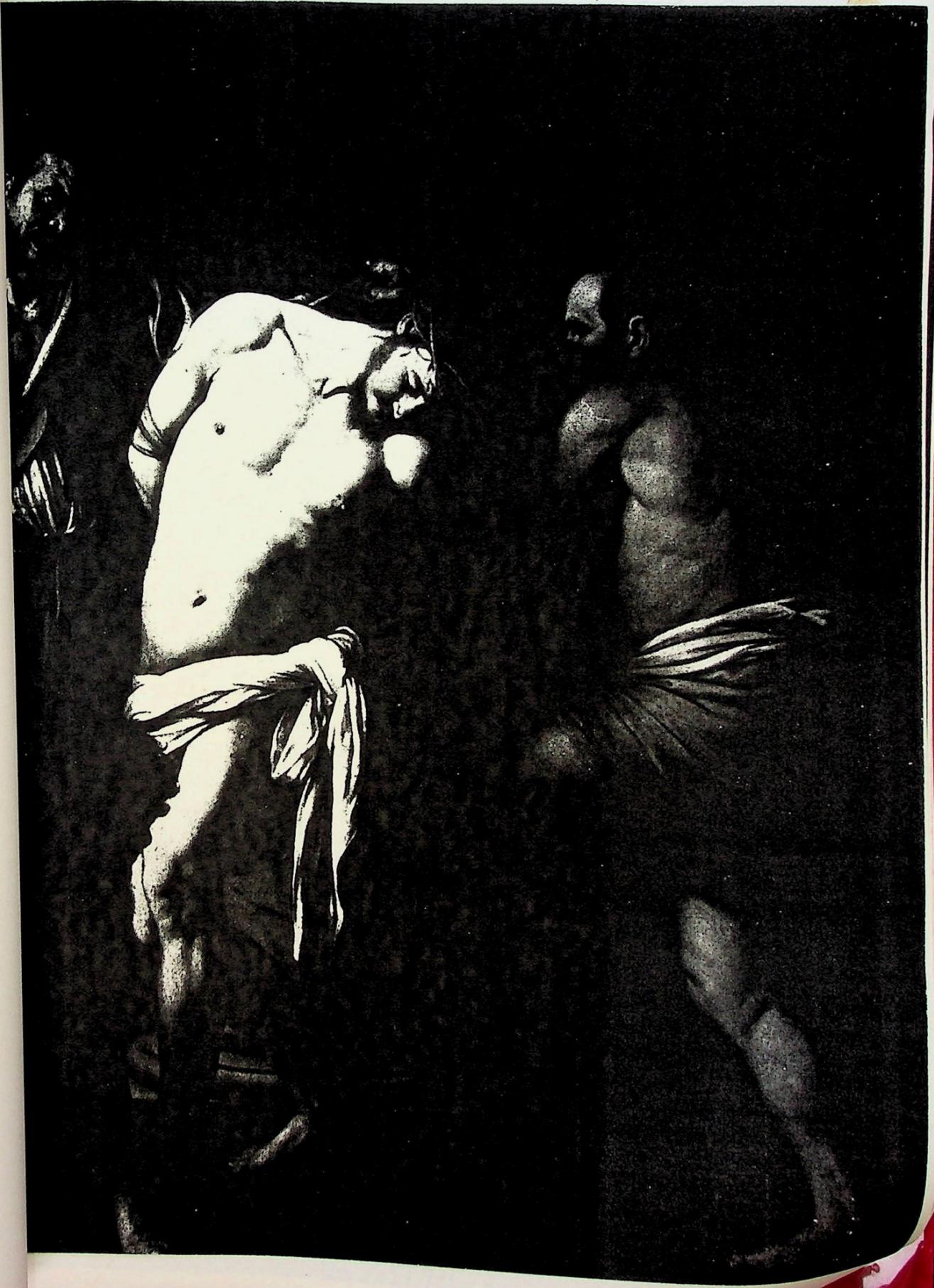


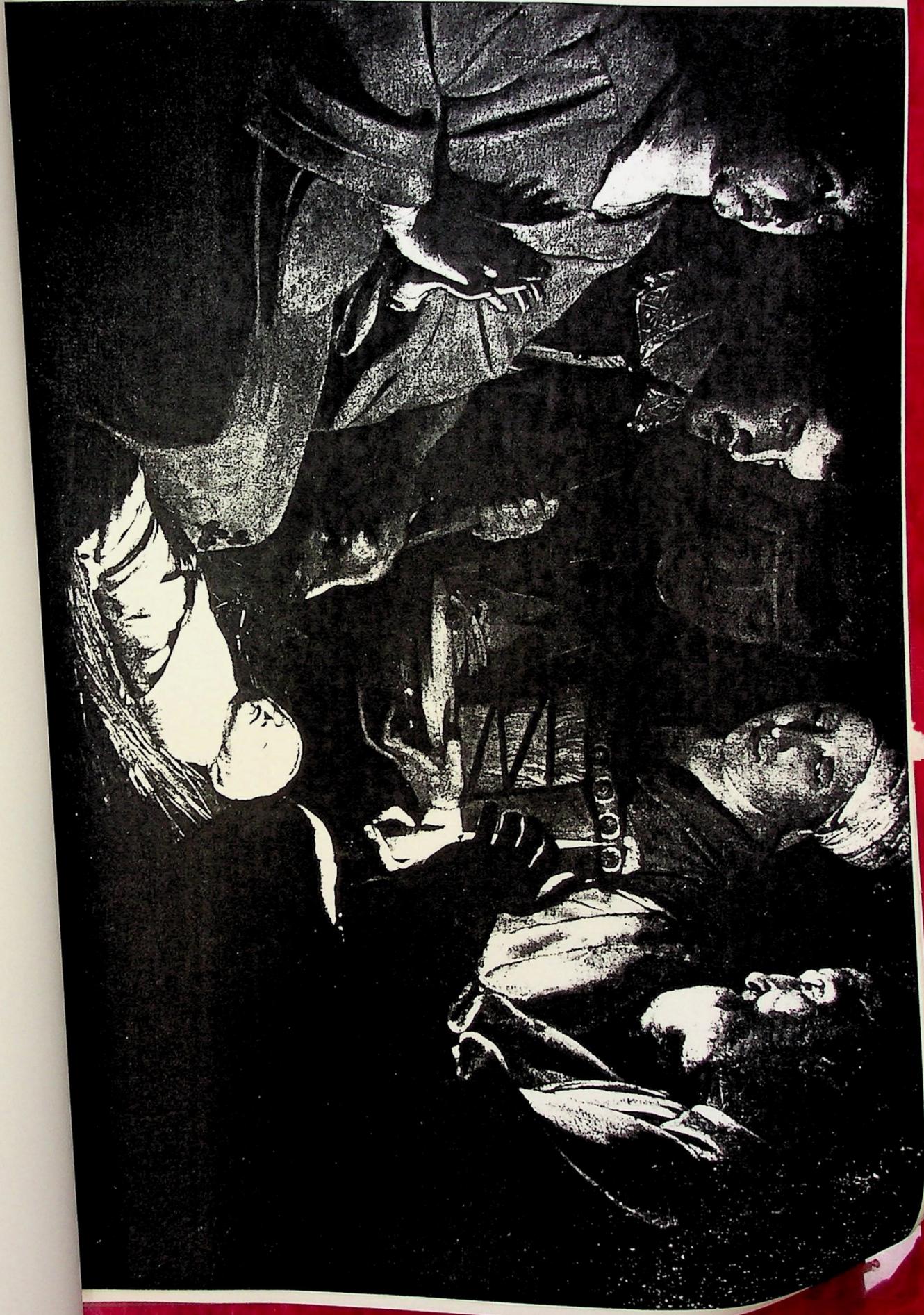


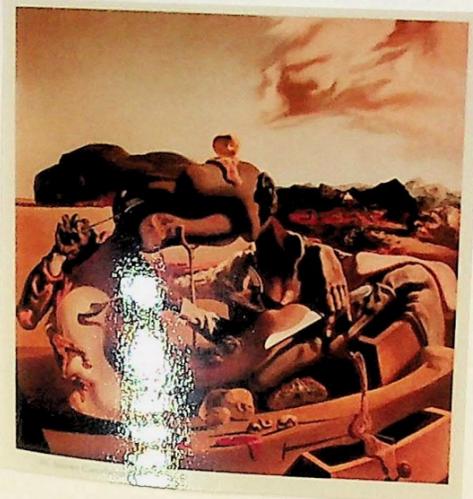












FOOTNOTES FOR CHAPTER FIVE

ATOMIC CATHOLICISM

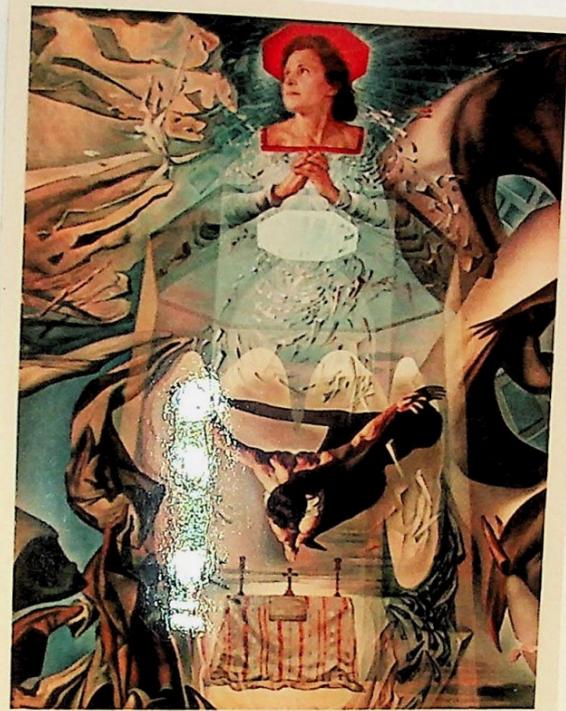
- 1) DALI: THE UNSPEAKABLE CONFESSIONS. p.216
- 2) Quote from NIETZCHE in: FAITH OF AN ARTIST, p.120
- 3) DALI: Quoted in BURLINGTON MAGAZINE PRESTON, STUART:
SOLEMN CANONIZATION OF THE IRRATIONAL", Vol. 101,
March 1959, p.118
- 4) HENNION, M.G. (Rev of Doscales) :DALI: "A STUDY OF HIS ARTS & WORK"
LITURGICAL ARTS Vol.27, Feb.1959,p51
- 5) SUTHERLAND, DONALD: THE ECUMENICAL PLAYBOY" ARTS Vol.37
Feb. 1963, p.73
- 6) FR. BRUNO Quoted in: DESCHARNES, ROBERT: DALI p.p. 40-41
- 7) "SALVADOR DALI HIS MOST RECENT MAJOR WORK" APOLLO Vol.63
May 1956, p.143
- 8) PRESTON, STUART: "SOLEMN CANONIZATION OF THE IRRATIONAL:"
BURLINGTON MAGAZINE Vol.101, March 1959, p.118
- 9) HENNION M.G. (THE REVERAND OF DOSCULES) : "DALI, A STUDY OF
HIS ART & WORK" LITURGICAL ARTS, Vol.27,
Feb. 1959, p.57
- 10) ADES, DAWN: DALI p.178
- 11) DALI: THE UNSPEADABLE CONFESSIONS, p.232
- 12) ADES, DAWN: DALI, p.175
- 13) DESCHARNES, ROBERT: THE WORLD OF DALI, p.91
- 14) MOLLEDA, MERCEDES: "AN INTERVIEW WITH SALVADOR DALI AT PORT
LIGHT" ARTS MAGAZINE, Vol.37, Feb 1963 p.64

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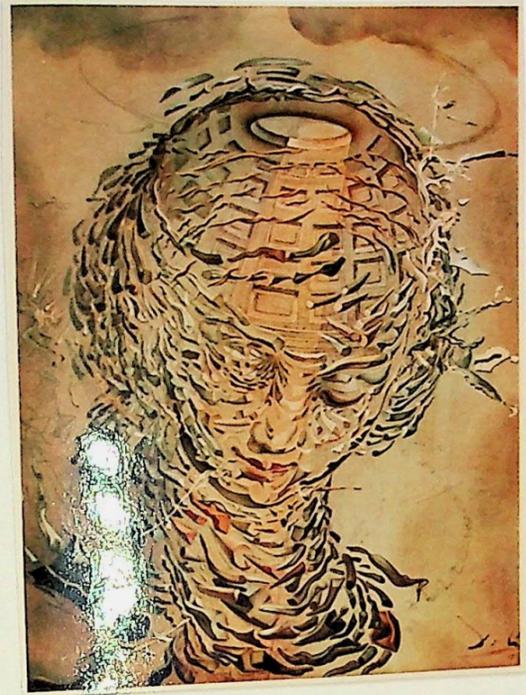
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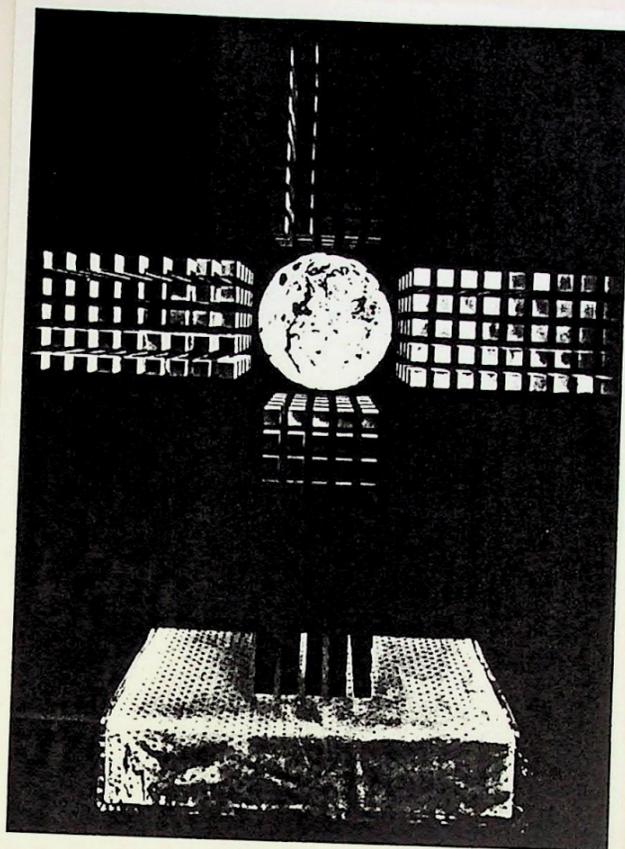


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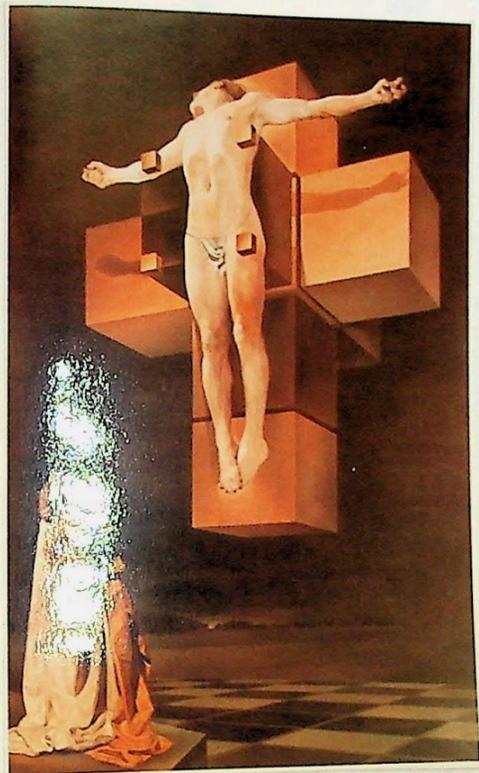


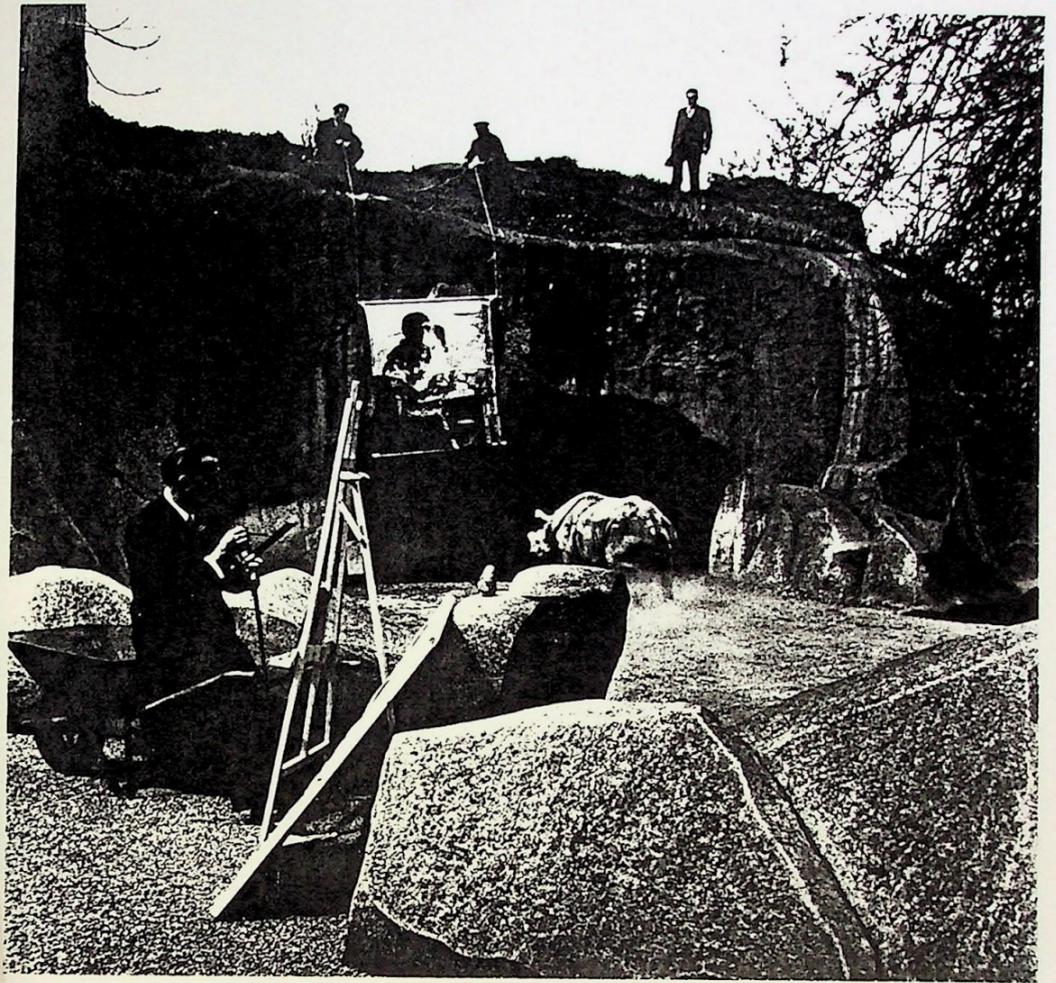


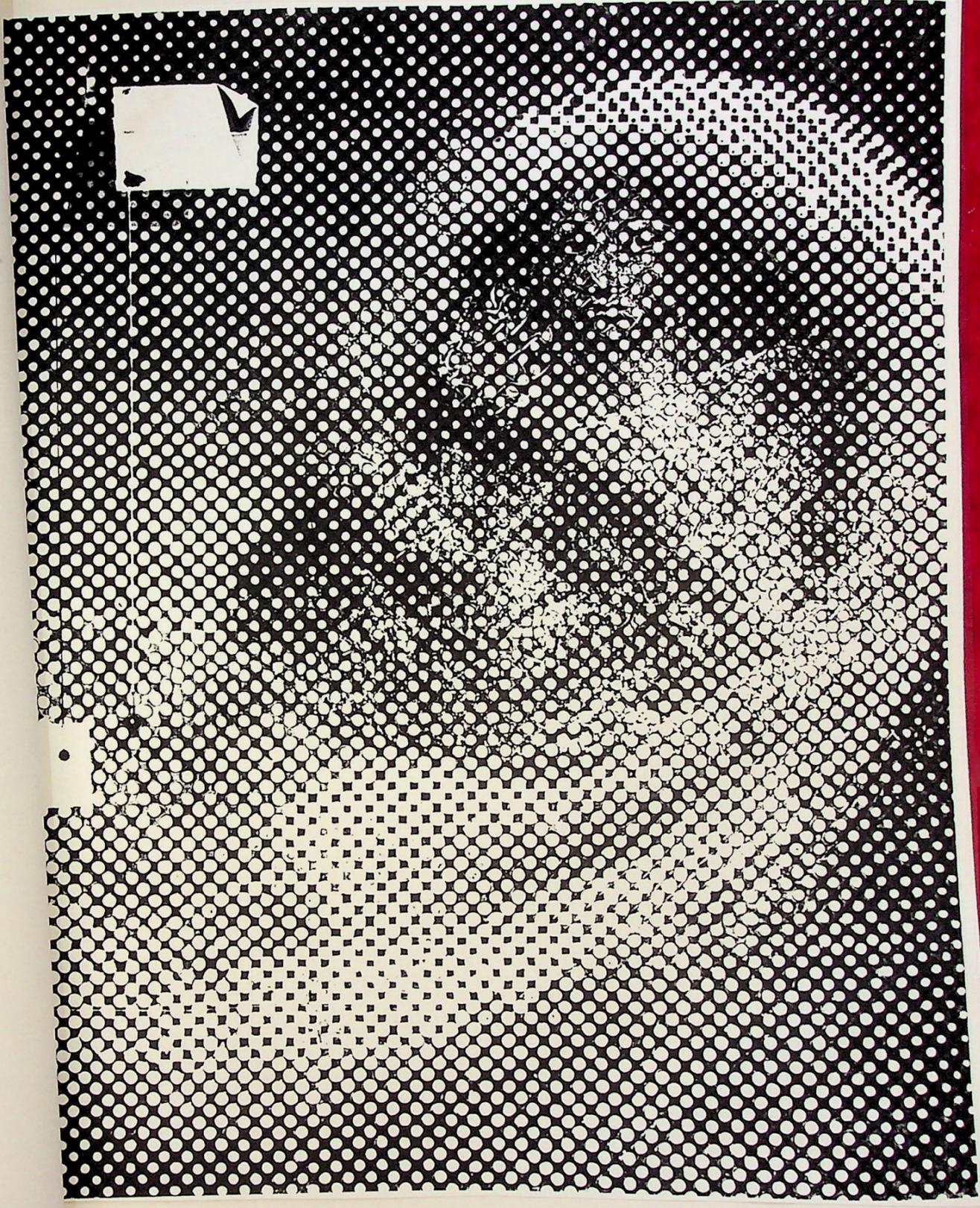




86. NUCLEAR CROSS. 1952.
Oil on canvas, 30 3/4 x 22 7/8".
Private collection









FOOTNOTES FOR SUMMERY AND CONCLUSION

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- 2) WILSON, SIMON: SALVADOR DALI TATE GALLERY CATALOGUE 1980. p.4

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