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*dictated by Edward James
1944
(at Museum of Modern Art)*

I would like to be chronological in these notes. Salvador Dali has in his own biography told the world his prenatal experiences, to which even the family obstetrician would be hard put to add anything, were that Catalonian doctor who helped to bring him into the world still alive.

But I recall certain anecdotes from his childhood memories which he has not put in his biography. And the earliest of these relate to his grandmother, his uncles, his father and his schoolmasters.

The death of his cousin Carolinetta is probably among the earliest of these childhood souvenirs of which I recall his exact description. She had been a consumptive, a frail and poetic figure whom the painter always remembers in flowing, rather Blake-like drapery; she resembled one of those figures that were the popular heroines of midnight in early 19th century literature, and earlier - when Correggio was the most popular painter in Europe. And to be dying of tuberculosis was the most romantic thing a young heroine could do. So la cousine Carolinetta might have stepped out of an early novel by Disraeli translated into the idiom of Catalonia. Dali has put her in quite a few of his pictures dating from around 1935-36. This was the period in which he would often paint small shorescapes on wood. And the spectre of his defunct cousin, who must have been about seventeen when she passed away, is seen hovering frailly near a sculpturesque Cyprus tree whose roots rise out of the skeleton of a fishing boat half keeled over on the deserted strand against an evening horizon.

Dali was about twelve when the family, who had been anticipating for some time the tragic demise of their niece, were all assembled at supper in the living room (I think it was at Cadaques, but it may have been in the Figueras house). The doorbell rang, and a telegram was announced. All the uncles, aunts and cousins knew at once what this portended. In almost any little bourgeois family a telegram

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could only announce a birth or a death. They had been prepared for some time for it. They steeled themselves to enjoy the bad news. Only Dali's grandmother lost in her usual reveries did not at first seem to apprehend the grief which she was going to feel the most.

The grandmother must be described as Dali described her to me: "Il y avait une petite (b)isille qui fut ma grandmère ..." Since the last three years - I am writing in 1944 - I have noticed that Dali's tendency to pronounce the French 'v' as if it were a 'b' and to add 'e' before 'sp' and 'st' in French where they do not exist (such as les "estates" and les "espectres") has considerably lessened. I have even noticed him catching himself up pronouncing the word right and ~~back~~, correcting himself carefully to the wrong pronunciation and remembering that it had always made a hit from his earliest years in Paris to call a widow une "beuve" and his workroom un "estudio." But in 1934 when he first described to me the scene of the announcement of the death of his tubercular cousin, the mispronunciation of 'v' was still entirely natural and unconscious.

His grandmother, like his uncles, struck me as veritable Dickens-like characters when he first described them. The grandmother was a tiny old lady dressed in black bombasin most of the time. Her white hair was getting very thin on top, so that the rosy pink scalp shone through the timid strands tightly combed back from her forehead. Convention of the province necessitated that the ends of these thin gray locks be twisted up into a little chignon at the nape. This was an emblem of respectability and her pride.

She evidently loved her grandchildren; and naturally Dali relates that she loved him the best. On her own deathbed she is reported to have declared - as almost her last words - "I have a grandson who will be a great Catalonian painter." Note the emphasis on Catalonia and not the world. For their own home province was for the Dali family the world and their thoughts hardly stretched beyond Barcelona in the South or to the confines of the Pyrenees to the North. Even to that

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imaginative old lady it would never have occurred that any offspring of her family might extend his fame beyond this into other countries and even other continents. To be a great painter for Catalonia was already a phenomenon, a stupendous distinction. (and I remember his exact words) "il écrit de cette

But what had always impressed Dali most about his grandmother was her extraordinary gift for making cut-out pictures with her little scissors. She would amuse her grandchildren all day long --- even managing to keep Salvador out of mischief by creating a whole landscape out of a flat white sheet of foolscap. Snick, snick, snick, would go her little scissors until trees laden with minute leafage, oxen whose horns were outlined upon a precipitous hillside, olive groves, little towers and spires would detach themselves against a void, while even the smoke of a distant railway train passing would come into being in amazingly minute silhouette upon her lap. "Et à la fin de la journée les genoux de ma grandmère furent couverts d'une fine neige." This light snow were the tiny clippings fallen from her scissors. Dali was awed by this intricate gift of his grandmother's and he declares that it must have been from her that he inherited his own talents of precision and his gift for minute detail.

Thus when his grandmother showed any particular emotion Dali was inclined to respect it more than he would those of his other relations. To return to the scene of the telegram's arrival. In the middle of the room stood Dali's father, the prototype of Guillaume Tell in those nightmare pictures dating from 1932-33 in which a young adolescent stands appalled with averted countenance from the more than peculiar behaviour of his male parent. But to any other observer he would have appeared a comparatively sane and typical country lawyer of Northern Spain, in a dark greasy suit and starched cuffs. As head of the family the telegram was handed to him. The family had been, as I said, at supper and everybody had been chatting before the telegram arrived. Some of the conversation still continued and the clutter of spoons and forks had not wholly died down until the brown

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4.

envelope was torn open and the stentorian voice of the head of the family announced what most of them had already guessed: "La cousine Carolinetta est morte."

"Alors," relates Dali (and I remember his exact words) "il sortit de cette petite bielle qui fut ma grandmère un cri d'une telle qualité que toute la chambre en fut émue; et de cela se leva un gémissement commun qui envahissa la pièce de sanglots domestiques ainsi qu'une vase se remplit d'eau. Dès que mon père avait annoncé la mauvaise nouvelle toute la famille avait déposé leurs couteaux et fourchettes, et cessèrent de mastiquer tout de suite par respect de la mort. Moi seul, sachant très bien qu'il ne le fallait pas, je continuais de manger ce qui était sur mon assiette, parce que c'était très bon. Ma bouche était ainsi pleine, mais j'étais fasciné par le bruit curieux et spéciale émis par ma grand-mère, et tournant ma tête pour regarder de près l'auteur de ces sanglots j'étais saisi de voir les grosses gouttes de cristal qui couraient dans les rides de ses joues." Becoming thus aware of his guilt, little Dali ... "conscient d'un sentiment de culpabilité essaya d'avalier ce qui était dans sa bouche." But this simple physical reflex did not meet with immediate success. "Car, du à ma soudaine honte, la bouchée resta dans ma gorge comme un ascenseur en panne entre deux étages."

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cc: Mr. d'Harnoncourt
✓ Mr. Barr
Miss D. Miller
Miss Dudley

*M. Soby -
are we looking for a donor
or are they?*

Fish
October 16, 1951

Mr. J.Y. Soby
Brushy Road
New Canaan
Mr. Eric Ertman
Alemany and Ertman
745 Fifth Avenue
New York, New York

Dear Mr. Ertman:

Dear Mr. Soby:
It was with great pleasure that Mr. Soby and I looked over your magnificent collection of Dali jewelry. Both of us feel that it is a collection of great historical value as well as of intrinsic artistic interest.

after you I have seen a black and white photograph of a Dali from Paris, and all I have to say by is a seeing photograph. We believe that in this field Dali is unique; indeed no other modern jewelry that we have inspected has proven to be of Museum of Modern Art caliber.

to give These pieces, however, we liked so much that, were it possible, we would wish to include them among the permanent collection of the Museum of Modern Art. We own nothing of comparable importance and nothing which so well bridges the two fields of painting and industrial design. For both these reasons, we would welcome with the greatest enthusiasm the acquisition of this valuable collection.

Yours sincerely,

Philip C. Johnson
Director

J/mj

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MRS. a. l. chanin ■ 34 west 65th street ■ new york, n. y. ■ trafalgar 3-0339 ■

Nov. 12th, 1957

Mr. J.Y. Soby
Brushy Road
New Canaan, Conn.

Dear Mr. Soby;

Please forgive my troubling you over more, after your kind help on the Chirico's last year. However, I have been offered this Dali from Paris, and all I have to go by is a black and white photograph. I wonder if you recall ever seeing it, and whether, as far as one can tell from the poor photograph, it is authentic or not.

Thank you in advance for any opinion you may care to give in this matter.

Cordially,

Margit Winter Chanin
Margit Winter Chanin

*from:
Margit W. Chanin*

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■ margit ■ 34 west 65th street ■ new york, n. y. ■ trafalgar 3-0339 ■

Nov. 15th, 57

Dear Mr. Soby -

Thank you very much - I appreciate it.

Chapman W. Allen

*from:
Chapman W. Allen*

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from:

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15 figure - 1934 - signé en bas à droite -
(65 cm by 54 cm)

15cm

JOHN WALTER
A. S. S. S. S. S.
1934

15cm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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from:

Walter W. Channing
340 W. 65th Street
New York City, N.Y.

J. T. Solby
Brushy Ridge Road
New Canaan, Conn.

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From MARGIE W SHANN
34 W. 65 St.
NEW YORK CITY, N.Y.



J.T. SOBRY ^{enclosure}
BRUSHY ROAD
NEW CANAAN, CONN.

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Feb. 21, 1946

GALERIE D'ART MODERNE BALE

Marie-Suzanne Feigel
5, Aeschengraben Téléphone 5 01 46
Chèques postaux V 17886

5-10-50

Mr. James Thrall Soby
Museum of Modern Art
II West 53rd street
New-York

Cher Monsieur Soby,

ayant trouvé l'adresse désirée, je vous la signale ici:
Mamdame Hostettler, Aegertenstrasse 6I, Berne.

Il paraît vraiment que c'est pour ainsi dire impossible de
trouver notre cher ami DALI? Mais je suis sûre que vous ne
l'oublierez pas et je vous en remercie beaucoup.

Quand aurons - nous le plaisir de vous revoir en Suisse?
Veuillez croire cher Monsieur Soby à l'expression de mes
sentiments les meilleures

votre

D. S. Feigel

Sincerely,

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Feb. 21, 1946

THE MUSEUM OF MODERN ART

Date October 29, 1947

To: Mr. Barr and Mr. Soby

Re: Painting by Dali

From: Miss D. Miller

René today told me that Professor Pijoan has in his possession for sale a very large Dali of 1925. The painting may be seen at a frame maker's, Professor Julian Acampora, 118 East 59 Street (Pl 9-4290), N.Y. I told René to tell him that someone from the Museum would go and look at the painting to see if it is anything of interest to us.

Sincerely,

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132 MacDougal Street
New York 12
January 23, 1947

Dear Mr. Soby:

This week I read your essay on Salvador Dali with intense interest and admiration; it seems to be the most acute and objective presentation of the artist I have ever seen. At the same time, it occurs to me that you might be able to guide me in my reading and note-collecting for a project of my own. I am engaged in research for a long critical-biographical piece about Nathanael West, a young American writer who was influenced considerably by the Dadaists and Surrealists, by Ernst, Breton, Soupault, and Grosz. I wonder if you know of any book, in or out of print, which chronicles these two schools? I should be most appreciative of a recommendation from you at your convenience.

Sincerely,

Richard B. Gehman
Richard B. Gehman

Mr. James Thrall Soby
The Museum of Modern Art
New York

1801 Angelo Drive
Beverly Hills, California

29 Jan. 46

Ans. Jan 27

le film sera un parfaite

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1801 Angelo Drive
Beverly Hills, California

29 janv. 46

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Très chers amis,
nous sommes enfin
artis pour quelques temps,
esperons le, car la question
d'hôtel ^{ici} est encore plus
difficile qu'à New-York.

Voici notre nouvelle adresse:
c/o MR. Jack Warner, 1801 Angelo
Drive Beverly Hills Calif.

Depuis dixaine de jours Dali
s'est mit au travail avec
Walt Disney et pour la pre-
mière fois cela semble
pouvoir être la plus grande
liberté d'expression propre à
Dali lui même. certainement
le film sera une parfaite

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reussite dans ce sens.

Tous les moyens sont à sa disposition et l'atmosphère est de plus sympathique. Très souvent je vais aussi au studio.

J'ai regretté infiniment ces complications qui m'ont empêchés de vous voir avant notre départ. Mais l'exposition, comme vous le savez si bien, est une aventure qui exige beaucoup des démarches, arrangements et mise au point "incalculables" et "deux mois pour Dali" qui a encore travaillé sur un important tableau pendant cette période - est extrêmement bref.

Dali me prie de vous dire qu'il vous fait toute confiance, naturellement pour le choix de reproduction dans votre catalogue - Affectionnement
Dali's -

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Feb. 21, 1946

Dear Gala and Dali:

Thanks for your recent letter; I was glad to have the description of your Saint Anthony which I saw at Bignou's and admired very much.

I desperately need to know who now owns The Spectre of Sex Appeal, Two Pieces of Bread of 1940 and Family of Marsupial Centaurs of 1941. Are they still yours and if not, can you let me know as soon as possible who now owns them. I'd also be grateful if you could let me know whether any of the drawings reproduced in the catalog of the Museum have since been sold and to whom.

There is a final important point which I am anxious to clear up in the interests of accuracy. It has to do with your early exhibitions at the Gallery Dalmau in Barcelona. In L'Amic de les Arts and other Catalan publications of the period 1925-28, I find references to three exhibitions of your work at this gallery. I have found one reference to an exhibition at Dalmau opening on Nov. 14, 1925. Was this a one-man show? And was it followed by an exhibition of sculpture by Jose Duniak, and drawings by yourself and Aurora Folquer? Or are these shows one and the same? It is difficult to tell from the references. Were your shows at Dalmau in 1926 and 1927 one-man shows or did you appear there in group exhibitions? Any dates you give me for these exhibitions will be most helpful, as will any other information about them. Since these early exhibitions have never been listed before I want to do everything possible to list them accurately.

Very best regards to you both, and do let me hear from you soon; the catalog is now at the printer's and will be distributed widely by Simon & Schuster, the Museum's new agents for its publications.

Sincerely,

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8 November 1946

James Thrall Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Mr. Soby:

Received your letter yesterday and was very pleased. I am especially grateful for your reply since yours is the first cooperative reply I've received. My biggest problem seems to be the procurement of photographic material and most of the people I've written to -- Time-Life, Julian Levy, Bonwit, Museum of Modern Art and so on, -- seemed very busy, or pestered with demands, or just too reticent.

I am writing to Mr. Morse at Cleveland this afternoon. He sounds like an excellent lead. The accessibility of material, or rather the lack of it, here at Madison has been partly overcome by your suggestions and I feel more secure about going ahead with my paper.

Thank you very much for your help. That shot of adrenolin has saved my life.

Sincerely,

Floyd A. LaFayette
Floyd A. LaFayette
1021 West Johnson St
Madison, Wisconsin

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16 October 1946

Mr. James Thrall Soby
Farmington, Connecticut

Dear Mr. Soby:

May I first explain that I am a graduate student in Art History at the University of Wisconsin. I am preparing a seminar paper in which I plan to discuss, both historically and critically, the painting of Salvador Dali, and to determine his influence on the Art of America. Because of your association with artists of the Modern school I am writing to request information.

From my reading and studying of pictures printed in magazines, it seems that only a few painters have been more than superficially effected by Dali. I have compiled a list so far which includes:

Eugene Berman
Louis Guglielmi
Dorothea Tanning
Xavier Gonzalez
Leon Kelly
Leonora Carrington

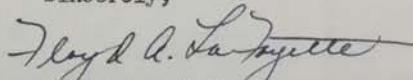
Except for Berman and Guglielmi, however, I have been unable to find any factual information which would directly associate them with Dali. Can you furnish me any material or any leads which would substantiate my claim?

Also, if you could advise me of other people who, to your knowledge, have been directly influenced by him (Dali), I would be very grateful. I should also tell you, that this paper is not being prepared for publication but only to be read in the seminar.

I am about to propose that Dali's major influence has been in the advertizing art rather than in the fine arts, except for the fact that he has shown painters that they can free themselves from their inhibitions. However, I hesitate to make such a proposition if it is not true and until I have availed myself of all the material I can. I would greatly appreciate any help you can give me in the way of material, bibliographies, etc.

I trust that this request is not an imposition and my thanks.

Sincerely,



Floyd A. LaFayette
1021 West Johnson Street
Madison, Wisconsin

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THE MUSEUM OF MODERN ART

Date Mar. 9, 1946

To: Jim Soby

Re: Dali

From: Bernard Karpel

Dear Jim:

May I suggest these ?

- ✓ 1925-26 Began to exhibit. I think local fame ought to imply 26 also.
- ✓ 1926 Expulsion from Academy
- ✓ 1927 Use original title La Miel , otherwise why not Andalusian Dog in 1929?
- ✓ 1929 and 31. Emphasize Bunuel, using collaborated, not made.
- ✓ 1934 Illus. for Les Chants de Maldoror
- ✓ 1939 Is official name the Dream House or Dream of Venus?
- ✓ 1940 Should be returned since he arrived first in 1934?
- ✓ 1945 Illus for The Maze? or else drop both Sandoz in 1944 and 45?

Thanks for the reference to the James notes, but since there has been a carbon of these in the library files for some while I felt free to incorporate them in the bibliography. To withdraw them now would upset the entire numbering scheme in the bibl. Are they really so private?

Addenda: Reynal & Hitchcock publ. in April. Orwell: Dickens, Dali and others; studies in popular culture. I got details from them to put into bibl., but are you interested in the text?

Current California Arts & Architecture (F 1946) has article by ~~JANIS~~ Harriet Janis on Dali's Illumined Pleasures. Paintings as a key to psychoanalysis, p.38-40,60 lil

See inclosure on Dali and film "Bel Ami"

Yours,

Bernard

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MUSEUM OF MODERN ART
SIGNOU GALLERY, INC.
JULIEN LEVY GALLERY

DUNCAN
GEORGES

SIGNOU
2568

February 19, 1946.

Mr. James T. Soby
66 East 79th Street
New York, 21, N.Y.

Dear Mr. Soby:

Yes, Wright Ludington does own Dali's "Accom-
modation of Desire", and Allistair Bradley Campbell
owns "Cardinal, Cardinal".

Sincerely,

M.C. Duhan Secretary.

42 EAST 57 STREET NEW YORK CITY • PLAZA 3-7416

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BIGNOU GALLERY, Inc.

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

NEW YORK 22, N. Y.

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

DUNCAN MACDONALD, PRESIDENT
GEORGES F. KELLER, VICE PRESIDENT

December 22, 1945

Mr. James Thrall Soby
66 East 79th Street
New York City

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

Dear Jim:

La Mel és més dolça que la Sang* is reproduced,
full and in detail, in L'Amic de les Arts for Oct.
3 1927 (2no19:97)

How can bibliography get in the way of such a
careful thematic analysis!

Regrettfully,

Bernard

* (Saló de Tardor)

Yours very truly,

Margaret Shartey
BIGNOU GALLERY, INC.

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BIGNOU GALLERY, Inc.

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

NEW YORK 22, N. Y.

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

DUNCAN MACDONALD, PRESIDENT
GEORGES F. KELLER, VICE PRESIDENT

December 22, 1945

Mr. James Thrall Soby
66 East 79th Street
New York City

THIS SIDE OF CARD IS FOR ADDRESS

Mr. James Thrall Soby
66 E. 79th Street
New York 21, N. Y.



Yours very truly,

Margaret Shastey
BIGNOU GALLERY, INC.

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BIGNOU GALLERY, Inc.

ROLLS-ROYCE BUILDING
32 EAST 57TH STREET

DUNCAN MACDONALD, PRESIDENT
GEORGES F. KELLER, VICE PRESIDENT

NEW YORK 22, N. Y.

CABLE ADDRESS "ETIBIGNOU"
TELEPHONE PLAZA 3-2568

December 22, 1945

Mr. James Thrall Soby
66 East 79th Street
New York City

Dear Mr. Soby:

I am enclosing herewith the photographs
of the seven Deli pictures which you asked us to get
for you, as follows:

"Apotheosis of Homer"
"Uranium and Atomica Melancholica Idyll"
"The Basket of Bread"
"The Broken Bridge and the Dream"
"Resurrection of the Flesh"
"My wife, nude"
"Les Fontaines"- drawing

I am sorry it took such a time, but the photographer only
delivered the last prints this morning.

Yours very truly,

Margaret Shorkey
BIGNOU GALLERY, INC.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES JOHNSON SWEENEY, DIRECTOR
DOROTHY C. MILLER, CURATOR

November 19, 1945

Dear Jim:

Here is the photostat for
Dali when you see him.

Mr. James Thrall Soby
66 East 79th Street
New York, N.Y.

JJS:ja

Encl.

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DEL MONTE LODGE
PEBBLE BEACH, CALIFORNIA

gala Dali
Del Monte Lodge
Pebble Beach, California



VIA AIR MAIL

MR James Thrall Soby
CHARLOTTE Inn
Edgartown,
Mass

af
adieu à quinze
quinzaine. Nous re-
vous à New-York, je croi-

P.S. où ests vous comment vous attendre
par téléphone?

Nous serons à Hotel St Regis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DEL MONTE LODGE
PEBBLE BEACH, CALIFORNIA

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1 sept 45

chers amis
merci beaucoup pour
votre si affectueuse
lettre -

En principe, l'exposi-
tion est prévue pour
le mois de novembre,
dans la deuxième
quinzaine. Nous se-
rons à New-York, je crois

vous
- York
20 nov -
possible
baser
le de
essants -

P.S. où est-ce que vous attendez
par téléphone?
Nous serons à l'hôtel St Regis

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au début du novembre
Et jusqu'à là Dali continue à travailler passionnément -

Nous vous verrons, alors je pense qu'à cette époque vous serez peut-être, autour ou près du Musée of Modern Art?

Merci beaucoup pour la permission d'exposer votre panier au pain:

La comparaison sera surprenante, très curieuse sans doute, en tant que 'art' et peinture

A bientôt, donc et amitiés affectueuses de nous à vous deent votre fable Dalí

P.S. où ests vous comment vous attendre par téléphone?

Nous serons à Hotel St Regis

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DEL MONTE LODGE
PEBBLE BEACH, CALIFORNIA

3 nov. 45

Très chers amis,
je vous écrit ce bref mot - pour vous
dire que nous arriverons à New-York
le 9 nov. L'exposition sera le 20 nov.
à Bergson gallery 32 East, 57th St.
Encore une fois s'il vous est possible
de nous prêter votre tableau "The basket
of bread" - ~~vous serons très reconnaissants~~ Corbeille de
pain - nous vous serons très reconnaissants -
Bonne nuit et à bientôt
Affectueux salut
votre frère
Jale Dali

P.S. où estez vous comment vous attendre
par téléphone?
Nous serons à Hotel St Regis

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- ✓ Dali, Salvador and Bunuel, Luis, "Un chien andalou," scenario# of the film by that name, La révolution surréaliste, no. 12, Paris, 1929, pp.34-37.
- ✓ Dali, Salvador, La femme visible, Paris, Éditions Surréalists, 1930.
- ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.
- #####
- ✓ Dali, Salvador, Babaouo, Paris, Editions Cahiers Libres, 1932.



prendre son temps -
D'abord et avant tout
je voudrais vous dire com-
bien nous sommes heureux
qu'enfin, la guerre est
terminée.
Nous espérons aussi que
maintenant, l'Europe va
commencer à se remettre
avec l'aide généreuse de
l'Amérique.

une photographie," Minotaure,
Revue d'Art, no.5-6, Paris,
New York, Julien Levy, 1935.
ernel féminin préraphaël-
les poils dans les
, 1936, pp. 60-61.
of the Imagination and the
Revue d'Art, no.1-2, Paris, 1940,
us d'Art, n. 11, no.1-2

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- ✓ Dali, Salvador and Bunuel, Luis, "Un chien andalou," scenario# of the film by that name, La révolution surréaliste, no. 12, Paris, 1929, pp.34-37.
- ✓ Dali, Salvador,  lists, 1930.

- ✓ Dali, Salv  tes, 1931.
- #####

- ✓ Dali, Salv
- ✓ Dali, Salv 'L'Angel



18 août 45

Très chers amis,
 je ne veux pas être trop
 bavarde pour ne pas vous
 prendre votre temps -
 D'abord et avant tout
 je voudrais vous dire com-
 bien nous sommes heureux
 qu'enfin, la guerre est
 terminée.
 Nous espérons aussi que
 maintenant, l'Europe va
 commencer à se remettre
 avec l'aide généreuse de
 l'Amérique.

- ✓ Dali, Salv modern' st
- ✓ Dali, Salv 1933, pp.7
- ✓ Ducasse, I Paris, Alb
- ✓ Dali, Salv 1934, " Doc
- ✓ Dali, Salv no.5, Paris
- ✓ Dali, Salv no.6, Paris
- ✓ Dali, Salv no. 7, Paris
- ✓ Dali, Salv 1935, p.123
- ✓ Dali, Salv
- ✓ Dali, Salv ite, " Minot
- ✓ Dali, Salv structures

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chitecture
Paris,
or Dali,
l'été
" Minotaure,
" Minotaure,
" Minotaure,
6, Paris,
y, 1935.
raphael-
es
pp. 00-01.

Dali, Salvador, Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness, New York, 1939.

Dali, Salvador, "Les idées lumineuses," Cahiers d'Art, no.1-2, Paris, 1940, pp.24-25.

✓ Dali Salvador "Honneur à l'objet," Cahiers d'Art, n. 11, no.1-2 p. 53-6, 1936

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- ✓ Dali, Salvador and Bunuel, Luis, "Un chien andalou," scenario# of the film by that name, La révolution surréaliste, no. 12, Paris, 1929, pp.34-37.
- ✓ Dali, Salvador, lists. 1930.

Dali travaille, et c'est ainsi depuis notre arrivée ici, comme un surcapé assis dès matin jusqu'au tard dans la nuit attaché à son chevalet.

Toute autre chose il y a un tableau d'un panier et un morceau de pain - le thème semblable à celui de votre - réalisé, cependant, à distance de 15 ans (eu-
Vivons)

Dali voudrait beaucoup

pouvoir exposer ensemble ces deux tableaux dans sa prochaine exposition à New-York. Auriez vous la grande gentillesse de prêter votre tableau pendant la période de trois semaines à peu près?

Votre corbeille à pain est une de plus grande favoris de Dali - parmi ses œuvres.

À notre retour nous vous verrons aussitôt

Donnez nous de vos nouvelles, si vous avez un instant libre. Nous restons comme toujours
vos affectueux
vos amis
Sab et Dal.

structures molles

pp. 60-61.

Dali, Salvador, Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness, New York, 1939.

Dali, Salvador, "Les idées lumineuses," Cahiers d'Art, no.1-2, Paris, 1940, pp.24-25.

- ✓ Dali Salvador "Hommage à l'objet," Cahiers d'Art, n. 11, no.1-2
p. 53-6, 1936

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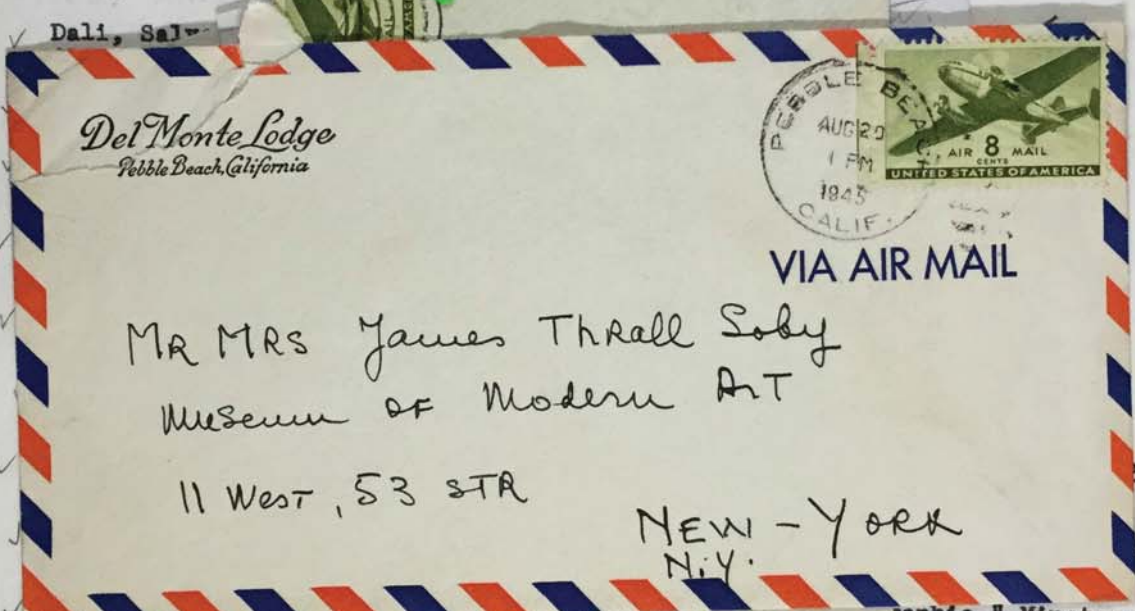
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I .71

- ✓ Dali, Salvador and Bunuel, Luis, "Un chien andalou," scenario# of the film by that name, La révolution surréaliste, no. 12, Paris, 1929, pp.34-37.
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- ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.

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- ✓ Dali, Salvador,

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- ✓ no. 7, Paris, I
- ✓ Dali, Salvador, 1935, p.123.
- ✓ Dali, Salvador,
- ✓ Dali, Salvador, its, " Minotaure
- ✓ Dali, Salvador, "Première loi morphologique sur les poils dans les structures molles," Minotaure, no. ### 9, Paris, 1936, pp. 60-61.
- Dali, Salvador, Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness, New York, 1939.
- Dali, Salvador, "Les idées lumineuses," Cahiers d'Art, no.1-2, Paris, 1940, pp.24-25.

✓ Dali Salvador "Honneur à l'objet," Cahiers d'Art, n. 11, no.1-2
p. 53-6, 1936

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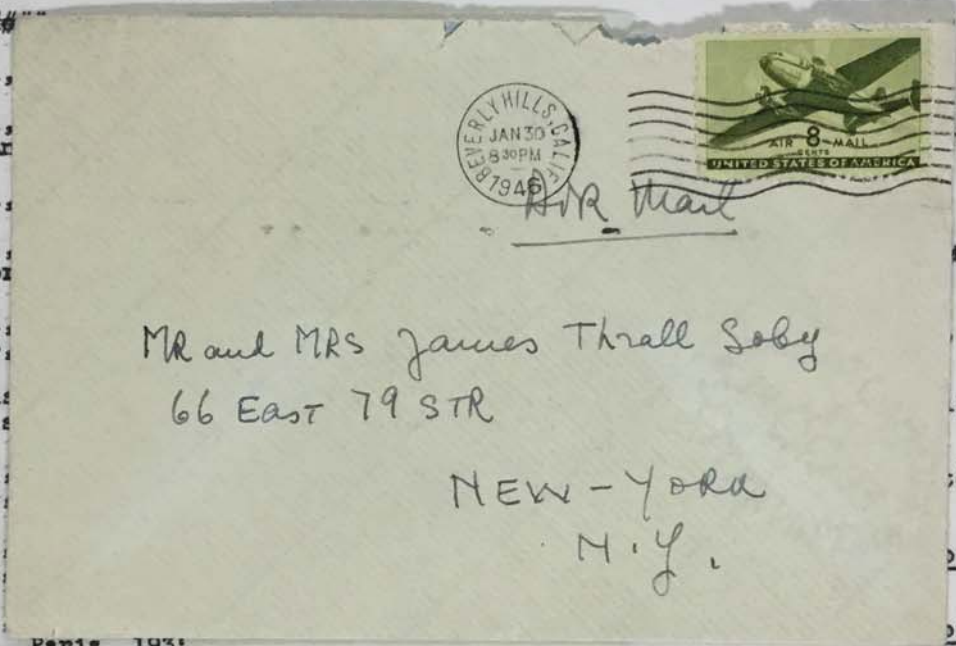
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- ✓ Dali, Salvador, La femme visible, Paris, Éditions Surréalists, 1930.
- ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.

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- ✓ Dali,
- ✓ Dali, 'L'Ar
- ✓ Dali,
- ✓ Dali, moder
- ✓ Dali, 1933,
- ✓ Ducas Paris
- ✓ Dali, 1934,
- ✓ Dali, no.5,
- ✓ Dali, no.6, Paris, 1931



Mr and Mrs James Thrall Soby
 66 East 79 STR
 NEW-YORK
 N.Y.

- ✓ Dali, Salvador, [redacted] une photographie," Minotaure,
- ✓ Dali, Salvador, "Les eaux où nous nageons," Cahiers d'Art, no.5-6, Paris, 1935, p.123.
- ✓ Dali, Salvador, Conquest of the Irrational, New York, Julien Levy, 1935.
- ✓ Dali, Salvador, "Le surréalisme spectral de l'éternel féminin préraphaélite," Minotaure, no. 8, ^{Paris} 1936, pp.46-49.
- ✓ Dali, Salvador, "Première loi morphologique sur les poils dans les structures molles," Minotaure, no. ~~8~~ 9, Paris, 1936, pp. 60-61.
- Dali, Salvador, Declaration of the Independence of the Imagination and the Rights of Man to His Own Madness, New York, 1939.
- Dali, Salvador, "Les idées lumineuses," Cahiers d'Art, no.1-2, Paris, 1940, pp.24-25.

✓ Dali Salvador "Honneur à l'objet," Cahiers d'Art, n. 11, no.1-2
 4 '53-6, 1936

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- La révolution surréaliste, Cahiers d'Art, no. 12, Paris, 1929*
- ✓ Dali, Salvador and Bunuel, Luis, "Un chien andalou," scenario# of the film by that name, La révolution surréaliste, no. 12, Paris, 1929, pp.34-37.
 - ✓ Dali, Salvador, La femme visible, Paris, Éditions Surréalists, 1930.
 - ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.

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- ✓ Dali,
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 - ✓ Dali no,6, Paris, 1931
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- ✓ Dali, Salvador, 'une photographie," Minotaure, no. 7, Paris, 1931
 - ✓ Dali, Salvador, "Les eaux où nous nageons," Cahiers d'Art, no.5-6, Paris, 1935, p.123.
 - ✓ Dali, Salvador, Conquest of the Irrational, New York, Julien Levy, 1935.
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- ✓ Dali, Salvador, La femme visible, Paris, Éditions Surréalists, 1930.
- ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.

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- ✓ Dali, Salvador, Les livres, 1932.
- ✓ Dali, Salvador, "L'Angelus" de M... *Memorandum* To file From RR Libres, 1932. tique de l'image obsédante ris, 1933, pp.65-67.
- ✓ Dali, Salvador, "Date is, 1933, pp.18,20.
- ✓ Dali, Salvador, "Re mestible de l'architecture, pp.69-76.
- ✓ Dali, Salvador, "1933, pp.76-77. Lerr to RC for Receiv Ax dept'1 exh. 1989 (san) - otaure, no.3-4, Paris, trated by Salvador Dali, tellectuelle pour l'été
- ✓ Ducas, Isidore, Paris, Albert Sk... 1988 appeal spectral," Minotaure,
- ✓ Dali, Salvador, no.5, Paris... s'," Minotaure,
- ✓ Dali, Salvador, no.6, Paris... *Aileen (negatives) x637* *Galla Dali has returned with all on material to Riva Costleman. Riva must sign have the letter.* he," Minotaure,
- ✓ Dali, Salvador, no. 7, Paris...

- ✓ Dali, Salvador, "Les eaux où nous nageons," Cahiers d'Art, no.5-6, Paris, 1935, p.123.
- ✓ Dali, Salvador, Conquest of the Irrational, New York, Julien Levy, 1935.
- ✓ Dali, Salvador, "Le surréalisme spectral de l'éternel féminin préraphaélite," Minotaure, no. 8, ^{Paris} 1936, pp.46-49.
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- ✓ Dali, Salvador, L'amour et la memoire, Paris, Éditions Surréalistes, 1931.
- ~~#####~~
- ✓ Dali, Salvador, Babaouo, Paris, Editions ^{des} Cahiers Libres, 1932.
- ✓ Dali, Salvador, "Interprétation Paranoïaque-critique de l'image obsédante 'L'Angelus' de Millet," Minotaure, no. 1, ~~##~~ Paris, 1933, pp.65-67.
- ✓ Dali, Salvador, "Notes," Minotaure, no.3-4, Paris, 1933, pp.18,20.
- ✓ Dali, Salvador, "De la beauté terrifiante et comestible de l'architecture modern' style," Minotaure, no.3-4, Paris, 1933, pp.69-76.
- ✓ Dali, Salvador, "Le phénomène de l'extase," Minotaure, no.3-4, Paris, 1933, pp.76-77.
- ✓ Ducasse, Isidore, Les Chants de Maldoror, illustrated by Salvador Dali, Paris, Albert Skira, 1934.
- ✓ Dali, Salvador, "Derniers modes d'excitation intellectuelle pour l'été 1934," Documents, no.34, Paris, 1934, pp.33-35.
- ✓ Dali, Salvador, "Les nouvelles couleurs du sex-appeal spectral," Minotaure, no.5, Paris, 1934, pp.20-22.
- ✓ Dali, Salvador, "Apparitions aérodynamiques des 'Êtres-Objets'," Minotaure, no.6, Paris, 1935, pp.##### 33-34.
- ✓ Dali, Salvador, "Psychologie non-euclidienne d'une photographie," Minotaure, no. 7, Paris, 1935, pp.56-57.
- ✓ Dali, Salvador, "Les eaux où nous nageons," Cahiers d'Art, no.5-6, Paris, 1935, p.123.
- ✓ Dali, Salvador, Conquest of the Irrational, New York, Julien Levy, 1935.
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p. 53-6, 1936

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Honneur à l'objet, Cahiers d'art, no. 1-2, ~~1933~~ Paris,
1936, pp. 53-56.

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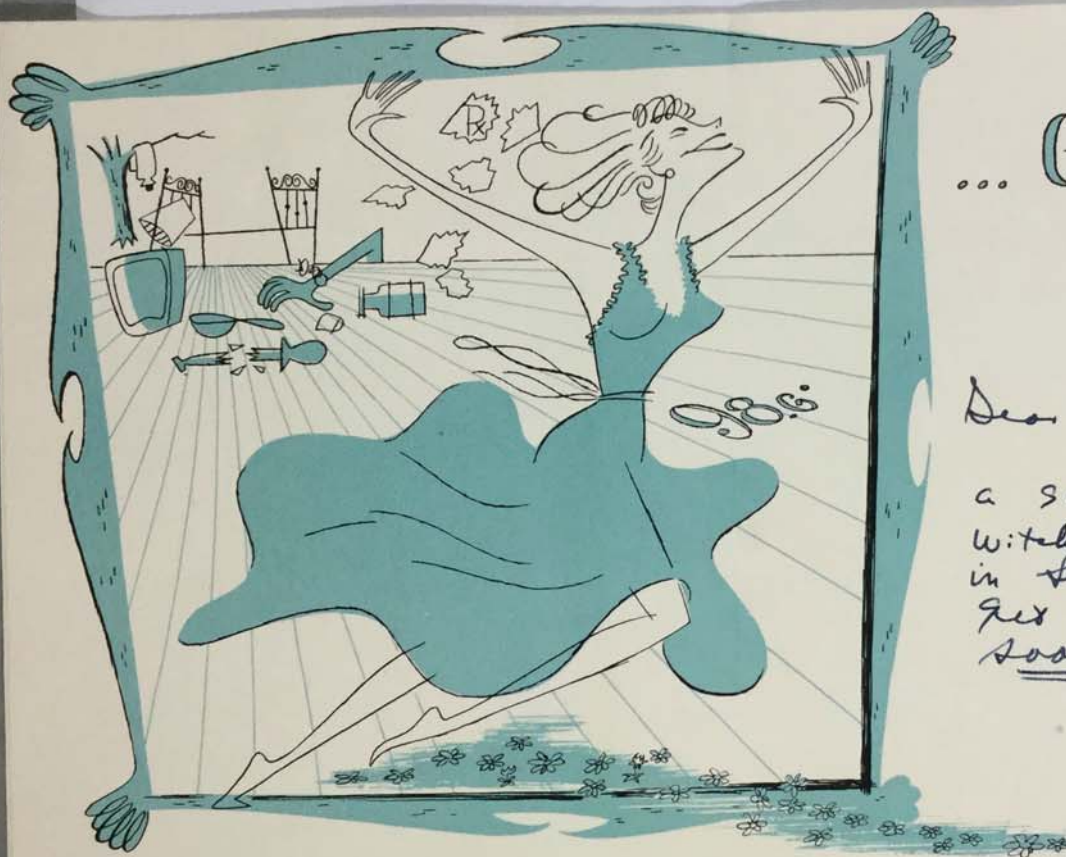
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DON'T DILLY DALI



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... GET WELL
SOON

Dear Aunt Anna -
I send you
a good luck
with chetars (made
in Sweden) to
get you well
soon.

All my love to
you.

Billy

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THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

4/17/46

Dear Jim:

In 1942 Dali participated in a 15-artist commission for designs of ~~Castleton~~ China. The firm is sending us data and photos. If there is an article I'll put it in the bibl., but this surely goes in the chronology. O.K. with you?

Yours,

Bernard

X CASTLETON CHINA

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Home	Alfonso Boncalo, New York
Woman	Bismarck
Head	Dalí
Broken	Dr. Charles Roseman
Flesh	John Perona, NY
My Wife	" " "
Fountain	Mrs. S. Landau 22 ^{3/4} x 28 ^{3/4}

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DALENIA — DÁLICA

1403

de la Corte Suprema de Justicia, ministro de Hacienda y presidente de la Comisión Nacional de Estadística.

DALENIA. f. Bot. Género de Korth. en las plantas melastomatáceas melastomatoideas disoquetas, con una sola especie de Borneo.

D'ALESSIO (FRANCISCO). *Biog.* Jurisconsulto italiano, n. en Montescaglioso el 27 de mayo de 1886. Ha sido catedrático de Derecho administrativo en las Universidades de Urbino, Meccerata, Cagliari y Siena y actualmente enseña la misma asignatura en la de Pavia. Muchos de sus estudios de Derecho han aparecido en *Rivista di Diritto Pubblico, Foro Italiano, Giurisprudenza Italiana, Nuova Antologia*, etc. En 1922-1923 fué director de la revista *La Giustizia Amministrativa* y posteriormente codirector de *L'Impiego Privato*. Ha sido por dos veces diputado al Parlamento, habiéndose ocupado durante su actuación en asuntos administrativos y de Hacienda. Se le debe: *Rapporti e conflitti fra le due regioni giurisdizionali del Consiglio di Stato* (Milán, 1912); *Le parti nel giudizio amministrativo* (Roma, 1915); *Dalle dichiarazioni dei diritti dell' uomo al moderno stato di diritto* (Milán, 1915); *La giustizia amministrativa* (Milán, 1920), en colaboración con V. S. Orlando y S. D'Amelio; *Commento alla legge comune e provinciale* (Nápoles, 1924), en colaboración con M. La Torre, etc. || Su hermano Nicolás, también jurisconsulto, n. en Montescaglioso el 24 de enero de 1890, hizo primeramente estudios de Matemáticas y luego tomó parte en la guerra de 1914-1918, habiéndose distinguido como capitán de zapadores en la defensa de Casa Coutea, en el Piave. Al finalizar aquella, estudió Leyes y con su hermano redactó por algún tiempo *La Giustizia Amministrativa*. Figuró entre los organizadores en la Basilicata del partido antinittiano y fué luego elegido diputado al Parlamento.

DALHART. *Geog.* C. de los Estados Unidos, en el de Texas, condados de Dallam y Hartbey; 2,676 h. según el censo de 1920.

DALHOUSIEA. f. Bot. Género de Graham en las plantas leguminosas papilionadas soforeas, con una sola especie, del Himalaya Oriental y de la Guinea Baja.

DALÍ (SALVADOR). *Biog.* Pintor español, n. en Figueras el 11 de mayo de 1904. Cursó el bachillerato en su población natal y en 1921 marchó a Madrid para estudiar en el Prado, y, obligado por sus familiares, en la Escuela Especial de Pintura, Escultura y Grabado. En 1918 había comenzado a pintar impresionismo; aprobó luego los cursos de la Escuela y llegó a obtener premios, hasta que en 1924 fué expulsado de la Escuela por un año, y en 1926 lo fué definitivamente por R. O. del 20 de octubre del mismo año. Cultivó durante este tiempo y fuera de la Academia el cubismo de Severini y el purismo de Ozenfant y Jenneret. Tomó luego parte en la Exposición de Artes Ibéricas (Madrid, junio de 1925). En mayo de 1924 fué encarcelado por cuestiones políticas durante treinta y cinco días, nueve completamente incomunicado en la cárcel de Figueras, los demás en la de Gerona. Presentó su primera exposición individual en Barcelona (Galerías Dalmau, 14 de noviembre de 1925) y concurrió luego a la Exposición de Arte Catalán organizada por *Heraldo de Madrid* (Madrid, 15 de enero de 1926). Durante su permanencia en Madrid vivió en la Residencia de Estudiantes y formando parte del grupo García Lorca, Buñuel Centeno, María Luisa, Ernestina, Vicens, etc. A su regreso a su ciudad natal y a Cadaqués, preparó su segunda exposición individual (Galerías Dalmau, enero de 1927). Marchó más tarde a París, donde visitó a Picasso, y a Bruselas, para estudiar en los Museos. Reclamado por el servicio militar, durante el tiempo que lo hizo publicó sus primeros artículos en *L'Amic de les Arts*, tomó parte en la *Exposició del Saló de Tardor* y pintó el decorado de *Mariana*

Pineda. En marzo de 1928 publicó un manifiesto con Gasch y Montanyá. En Sitges tomó parte en el mitin *Devant el vanguardista del Centaure*. En julio dió una conferencia sobre Arte moderno con motivo de la clausura de la Exposición Artística de Figueras y el 16 de octubre la del *Saló de Tardor*.

* **DALIA.** f. Agr. La dalia es atacada por las larvas de la *Tipula oleracea*, que vive en sus raíces abriendo galerías superficiales; son grises y de consistencia muy dura. También es atacada por el hongo *Sclerotinia libertiana*.

D'ALIA (ANTONINO). *Biog.* Diplomático y escritor italiano, n. en Palermo el 20 de septiembre de 1885. Se perfeccionó en sus estudios en Alemania y Francia e ingresó luego en la carrera consular, habiendo sido agregado de Alejandría (Egipto) en 1902 y vicecónsul en São Paulo del Brasil en 1904, en Barcelona en 1907 y en Sete en 1910. Después de haber ocupado otros importantes cargos, y acabada la guerra (1918-19) fué jefe de la oficina política del Gobierno en Zara, cónsul general en Bruselas (1916) y Francfort (1923) y ministro plenipotenciario en Montevideo en 1925-26. Se le deben gran número de estudios de Economía política y política extranjera que han visto la luz en *Giornale degli Economisti, La Società per Azioni, Rivista Coloniale, Nuova Antologia*, etc. Se le debe, además: *Miniere e metalli di Spagna* (Barcelona, 1910); *L'agricoltura, la industria e il commercio della Spagna* (Roma, 1911); *La legislazione sulla preparazione e sul commercio dei vini in Francia* (1911); *La Dalmazia* (1912); *La Dalmazia, la regione limitrofe e l'Adriatico* (Bolonia, 1914); *La Balcania nella sua evoluzione storiopolitica* (1915), que fué traducida al francés; *I popoli oppressi della monarchia austroungarica* (Roma, 1918); *Il Belgio nei suoi vari aspetti* (Bruselas 1923); *La Dalmazia nella storia e nella politica, nella pace e nella guerra* (Roma, 1928), etc.

* **DALIAS.** *Geog.* Según el censo de 1920, este municipio de la prov. de Almería cuenta 9,510 h. de hecho o 9,630 de derecho.

DALIBARDA. f. Bot. Sección del género *Rubus* de Linneo, en la familia de las rosáceas, con una sola especie de los Estados Unidos.

DÁLICA (RAZA). f. *Antrop.* El doctor Fritz Pauller (*Die hellfarbigen Rassen*, Heidelberg, 1924) publicó en *Anthropos* (1919) unos estudios sobre la raza de Cromañón y más tarde el libro citado al principio, en que, fundándose en la frecuencia actual de este tipo en la comarca sueca de Dalarna, constituye una raza rubia distinta de la nórdica y que se llama *dalica*. Sus caracteres diferenciales con relación a la nórdica serían: cráneo con norma superior hexagonal, frente bastante baja y plana, tránsito al vértice brusco, éste plano y bastante bajo, tránsito al occipucio plano, éste anguloso y su línea inferior cóncava, sienes aplanadas, cara baja, ancha, hexagonal, fisonomía tosca, arcos superciliares muy fuertes y cejas rectas, su distancia al borde palpebral pequeña; pliegue palpebral que comienza muy alto sobre el ángulo interno y cubre casi todo el párpado y también la parte más lateral de la abertura, delgado, flojo y rugoso; ojos muy hundidos, bastante anchos, bajos, sin dejar ver todo el iris y parte de la mitad superior, bastante cercanos; nariz larga y de raíz ancha y baja, con el dorso bastante ancho y anguloso, cóncavo y con alas gruesas y planas, muy poco arqueadas, extremo inferior ancho y muy saliente, punta obtusa, agujeros muy poco visibles por delante y de lado, tabique no saliente; pómulos muy salientes hacia los lados; boca grande y labios delgados y poco arqueados; incisivos medianos y anchos; quijada muy grande y barbilla muy ancha y recta, muy fuerte y rectangular en el perfil, el ángulo de la mandíbula muy saliente y rectangular; orejas bastante pequeñas, piriformes, con el límite anterior oblicuo hacia abajo y delante, lóbulo pequeño, delga-