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# To Become Classic in the Nuclear Age: Dalí's Unification of Religion and Atomic Theory

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To Become Classic in the Nuclear Age:  
Dalí's Unification of Religion and Atomic Theory

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In 1958, Salvador Dalí wrote in his "Anti-Matter Manifesto": "In the Surrealist period I wanted to create the iconography of the interior world and the world of the marvelous, of my father Freud. Today the exterior world and that of physics, has transcended the one of psychology. My father today is Dr. Heisenberg".<sup>1</sup>

But, what exactly sparked this change of inspiration? Why did Dalí stray from Freud's psychoanalysis to Heisenberg's realm of modern physics? As a Surrealist, Dalí was known for his unique ways of depicting a different kind of reality, a new perspective of seeing. However, after the events of World War II, he admitted he was shaken "seismically" to the point where even his artistic subject matter changes.<sup>2</sup> This paper will explore Dalí's post-war interest in unifying science and religion to his work. In Dalí's opinion, science and religion were increasingly becoming interconnected; thus, the combination of atomic-age physics and Catholic doctrine could aid in his exploration of the "mystery of life." Calling this contrast of fusion Nuclear Mysticism, he undertakes this method of treatment to justify Christianity for himself by using scientific principles to prove the validity of God.

Take for example, his painting *Leda Atomica*, 1947-1949 (fig. 1). First of all, what is depicted is a nude woman with miscellaneous objects suspended in space. Both her right and left feet hover above two floating platforms. A swan lies on the same plane as Leda but does not touch her. Similarly, the other suspended objects- the eggshell, the tiny red book, and the ruler- are isolated as well. No particles are in contact with one another. Even the scrolls on the pedestal in which Leda hovers over are not attached.<sup>3</sup> This depiction of disconnectedness is a direct influence of the atomic theory which posits that all matter can be broken down into discrete particles that have the capacity to move in space. For this reason, a certain kind of

levitation takes place in the work. Dalí's own description sums up his treatment of subject matter:

*Dalí shows us the hierarchized libidinous emotion, suspended and as though hanging in midair, in accordance with the modern 'nothing touches' theory of intra-atomic physics. Leda does not touch the swan; Leda does not touch the pedestal; the pedestal does not touch the base; the base does not touch the sea; the sea does not touch the shore. . . .*<sup>4</sup>

From this statement, Dalí refers to a certain suspension, and one can interpret it in two ways. First of all, the literal suspension, this levitation, refers to a cancellation of gravity. All objects float because this world in which they are depicted allows them to do so. Nonetheless, Dalí also refers to a "libidinous emotion suspended" and by that, he refers to an unreleased sexual emotion. Still, Dalí presents a sexual reference present in his past Surrealist works, but in *Leda*, the sexual gratification is not realized; Leda and the swan do not touch and in turn, lacks any kind of intimacy.<sup>5</sup> Comparing Dalí's *Leda* to Leonardo's *Leda and the Swan*, 1515-1520 (fig. 2), there is a distinction of how both Ledas interact with the swan. In Dalí's *Leda*, although she looks in the direction of the swan, she still appears as if she takes no recognition of it. On the other hand, Leonardo's *Leda*, smiles with pleasure, her voluptuous body exuding a sexual energy. One could even make the argument that the swan seems to be smiling with a certain kind of satisfaction as well.

Previously with Surrealism, he had incorporated dream-like images of the subconscious as the underlying inspiration for his paintings, but after World War II, he began to utilize religious symbols, mathematical proportions, and allusions to the Renaissance. When Freud met Dalí in his home in 1938, Freud explains that "in the paintings of the Old Masters one immediately tends to look for the unconscious whereas, when one looks at a Surrealist painting,

one immediately has the urge to look for the conscious,” this marks a change in Dalí’s career.<sup>6</sup> Shortly after in his 1941 exhibition at the Julien Levy Gallery in New York, he announces in the brochure that he intends “TO BECOME CLASSIC!”<sup>7</sup> Nevertheless, after the exhibition, his surrealist style remains the same; no dramatic change is present in his works. As the art critic Henry McBride put it: “As far as you and I are concerned, it’s the same old Salvador”.<sup>8</sup>

However, Dalí continued to push onward to become Classic; he strived to become the modern-day Renaissance Man. The key ingredient in this transformation was to begin to align his work with religious imagery, not only in an attempt to become “classic,” but to identify himself to the new religious fervor of the nuclear age. He claimed that with the boom in scientific progress one could approach the real mystery of life from a scientific point of view.<sup>9</sup>

His first step in approaching the classical style was to copy the Old Masters. Leonard da Vinci’s *Leda and the Swan* had an influence on Dalí’s *Leda*, but only after Dalí found the painting described in mathematical terms in Matila Ghyka’s *The Geometry of Art and Life* (1948). Before Dalí stumbled across Ghyka’s connection of Leonardo and mathematics, he was not aware of how much importance Leonardo placed it in his work. In his book, Ghyka elaborated on the mathematical ideas concerning artistic proportions based on *De divina proportione* by Luca Pacioli. He emphasized the golden ratio in aesthetic beauty which is represented by the symbol phi ( $\phi$ ). This ratio influenced artistic contemporaries at the time, one of whom was Leonardo da Vinci. In his analysis, Ghyka demonstrates that Leonardo’s *Leda* is made up of many golden rectangles and logarithmic proportions.<sup>10</sup> Additionally, the hip-to-waist ratio is 1.6 which follows the approximation of the golden ratio. The fact that Leonardo was the dubbed “genius” of the Renaissance and furthermore, employed mathematical applications to his art motivated Dalí to replicate Leonardo’s style. In his *Study for Leda Atomica*, 1947 (fig. 3),

Dalí undeniably suggests the influence of Leonardo's *Vitruvian Man*, ca. 1487 (fig. 4), a study on idealistic proportions of the human figure. In the same way, Dalí incorporates the golden ratio with his use of the pentagram inscribed in a pentagon, a direct relation to the golden ratio proportion. He even takes a step further and meets with the mathematician Ghyka to discuss ideas in his research where after their meeting Ghyka claims that Dalí was the first artist since Leonardo to express mathematical proportions successfully.<sup>11</sup> Written evidence shows that Dalí was aware that the golden section was claimed to have attributes of God, three of which were (1) unity, (2) the Holy Trinity, and (3) the irrational in that it could not be represented simply by a rational quantity.<sup>12</sup> One step closer to becoming classic, Dalí begins to rate himself against the Old Masters by creating his own self-rated grid. On it, he compares himself to Leonardo, Ingres, and Rafael among others where according to his rating system, Rafael received the best score. Although this grid is not entirely objective and entirely made up, one can discern who he aspired to be as an artist. Moreover, one can speculate, taking into account Dalí's self-promoting personality and history of constant controversy, this idea of uniting the classic with science supports the idea that he takes this phase of painting seriously in order to become famous.

Nevertheless by applying mathematical techniques to his subjects, Dalí immerses himself in spiritual subject matter influenced by the atomic bomb in particular. His objective in *Nuclear Mysticism* was inspired by the change in matter caused by nuclear explosion. The atomic bomb "Little Boy," with a length of three meters and a diameter of twenty-eight inches virtually destroyed the city of Hiroshima in a matter of seconds.<sup>13</sup> How a city could disintegrate, once buzzing with people, and in mere seconds be nonexistent, astounded Dalí. In comparison, he utilizes this nuclear transformation to depict the journey to heaven by means of a physical and

spiritual transformation.<sup>14</sup> Herein lies the foundation for his Nuclear Mysticism- the unification of science and religion.

The question still remains on why he specifically chose artists from the Renaissance. One could argue that he could have chosen Futurism to represent scientific advances, however, that would still lack the support to fuse science and religion together. The period that could most exemplify that fusion would be the Renaissance. In contrast to the Middle Ages that was focused on authority and tradition, the Renaissance emphasized reasoning and individuality resulting in profound changes and expectations for the future. From the fourteenth to seventeenth centuries, many consider Leonardo to be the quintessential Renaissance man, the *uomo universale*, flourished both in the liberal arts as well as painting.<sup>15</sup> Many know him as either a scientist or a philosopher, but according to Leonardo himself, he was first and foremost a painter. Aspiring to fit this notion of the *uomo universale*, he studied every subject imaginable. In order to depict God's beauty, he intended to learn each and every aspect of God's creations. He wanted to understand the subject he was painting in order to reveal the truest interpretation of nature.<sup>16</sup> His obsession with the academic is analogous to Dalí. Dalí was well-read in the sciences, but he still lacked a profound understanding of them and even elaborated on his own research of the atom. Traveling across the United States, Dalí went on tour not only with motives of self-promotion, but to imply that he was the man of the nuclear age, that the times were ready for a new kind of Renaissance, and even stating that this own style of Nuclear Mysticism was comparable to the style of the Rafael, Leonardo, and Michelangelo.<sup>17</sup> He affirmed that as science was progressing, his work was following suit. This corresponds to Leonardo's obsession with the scientific community; both artists needed to catch up with the times in order to depict their own version of reality. In Leonardo's case, he wanted to capture the true essence of God's

creation; in Dalí's, he aimed to capture religion in terms of science. Both sought to be the representation of the ideal painter in order to reveal the truth of the era.

Another example in which he utilized Leonardo's work to highlight the golden proportion was his *The Sacrament of the Last Supper*, 1955 (fig. 5). Here, just as in Leonardo's *Last Supper*, 1495-98 (fig. 6), Dalí places the disciples around a table, but in contrast to the original, they sit around the table instead of just one side which is more of a realistic depiction of what the scene would have been. Christ is in the center with his arms stretched out while the others are bent over in prayer. At first glance, it appears as if the work is a regression to his Surrealist period due to the fact that the walls of the space are transparent and overlooks a body of water and even more astounding are the faceless body above them, larger than life with its arms outstretched as well. There is no recognition of the figure by the subjects below, and they continue in prayer as if nothing peculiar was occurring.

To point out first, the subjects and the world in which they are depicted differ from his Surrealist period in which he was known to incorporate acidic colors and metallic hues. Here, he paints with soft tones of white, brown, and other earthly hues. The array of colors is similar to the ones found in Renaissance paintings where the works used colors inspired by nature. The scene behind them is of a calm body of water during a sunset. The painting hints at a hushed and intimate gathering isolated from the rest of the world.

This was Dalí's most daring attempt in applying Ghyka's mathematical principles to a work of art. Even though *The Sacrament of the Last Supper* is based on Leonardo's work, the scene depicted is not the last gathering of the disciples rather a scene of the Holy Communion. One can conjecture that the reason for choosing *The Last Supper* over other works is that at this time period, Leonardo was working closely with Pacioli which was analogous to Dalí's working

with Ghyka at this stage in his career. More often than not, Dalí consulted Ghyka as his primary source to answer any ideas that were problematic. Similarly to Dalí, Ghyka lacked knowledge in one of his areas of research which in his case was Art History. He was a mathematician, but he was by no means an art historian. Therefore, when he applied the mathematical concepts he understood to prove that Leonardo utilized the golden rectangle, it was more of a feasible hypothesis with supporting evidence than a complete proof. But that it did explore the possibility that Leonardo took into account proportions and mathematical concepts in his works was attractive to Dalí, so thus, he was more likely to accept Ghyka's idea.<sup>18</sup>

Analyzing the presence of the golden proportion of the work, Dalí makes his first step closer to this idea by making the dimensions of the canvas follow the golden proportion. The number of geometric allusions in the work is astounding: the windows, the placement of the disciples, and looming figure overhead. Dalí does not solely refer to Ghyka here, but to Plato as well with his addition of the dodecahedron. This form is a twelve-sided polygon with each side having the shape of a pentagon. In Plato's *Timaeus*, he assigns a geometric form to each of the four elements of life- fire, air, water, and earth- but saves a fifth form, the dodecahedron in which it is "used for the universe as a whole", since it approaches most nearly the shape of a sphere".<sup>19</sup> He uses this polyhedron to depict the space in which the subjects are in. One is not able to make out each of the twelve sides since it is as if one were placed in the geometric figure itself. Moreover, the dodecahedron, according to Ghyka, can be used to depict the cupola of the sky.<sup>20</sup> The sky being a creation by the Divine once again is connected to a geometric allusion here which Dalí interprets to relate to the God with the grand floating figure. The figure itself is based on Leonardo's drawings for Pacioli further showing Dalí's insistence on connecting himself to Leonardo. His attempt to do that here is two-fold by making over *The Last Supper*

and integrating without much revision Leonardo's drawing of the male upper body. Never one to be subtle, Dalí excessively incorporates *The Sacrament* with mathematical allusions; however, he undoubtedly proves that he successfully understood the concepts in Pacioli's *divina proportione*.<sup>21</sup>

In *Assumpta Corpuscularia Lapislazulina*, 1953 (fig. 7), Dalí explores the manner in which the Virgin Mary ascended into the heavens. To properly portray Mary's journey, he desired a scientific and logical explanation on how she could stay aloft while traveling upwards. He even was desperate enough to ask the Pope how this miracle occurred. As expected, he did not receive a reply because his inquiry broke the "unquestionable faith" required of the Church. So, thus, he creates his own explanation of Mary's ascendance to the heavens.<sup>22</sup>

However, before he can complete the painting, he finds himself at an obstacle- how to correctly represent Mary's ascendance upwards. At one point, he even believed that the best way to convey the lifting of Mary was to incorporate an elevator and an extravagant system of pulleys. This is a perfect example of Dalí attempting to provide his own explanation to an inexplicable concept. He has no profound knowledge of the sciences, but takes it upon himself to create the most credible argument he can with the limited expertise he does have.

Fortunately, he rejected this idea, and, instead, focused on how to create the perfect analogy between science and religion. According to Dalí, metal could now be changed from one form of matter to another, so one could logically make the assumption that flesh could transform into another form of matter in order to integrate into the heavens. His belief was that now, the physical transformation into the afterlife could now be explained through means of science.<sup>23</sup>

During this post-war period, a new scientific breakthrough was born, and it was exactly what Dalí was looking for, something created out of nothing- one step closer to solving the

miracle of life. The nuclear scientist Enrico Fermi experimented with atomic bombardment and through certain treatments, he was able to observe an organic substance produced that was not present before the atomic collision. Soon after learning about Fermi's discovery, Dalí began playing with this idea of subatomic particles, of explosive elements, placed in a classical world. The final solution by Dalí was the election of antimatter angels and antiprotons to lift Mary up to heaven. He dubbed these antiprotons "Nicoids" and were said to be, as Dalí says, angels that transfer Mary and then, are finally reintegrated into heaven by means of "cosmic glue".<sup>24</sup> At this stage of painting, Dalí rejects the dematerialization, and instead, focuses on reintegration. He says: "The opposite of fission is fusion, and fusion is the principle of the hydrogen bomb and the hydrogen bomb is potentially the biggest weapon man can devise." So, he takes this idea of fusion, of fusing science and religion, and relating to the hydrogen bomb. To take this one step further, one could say that, according to Dalí, if fusion is the principle of the atomic bomb and the hydrogen bomb is the biggest weapon man can devise, it follows that the unification of science and religion would be the biggest statement or "explosion" an artist could create. Continually in search of becoming this Renaissance man, Dalí aspired to become timeless, and what better way to do that to cause controversy in the art world than to make an explosion that would be remembered.

Therefore, his "ideal hanging" of *Assumpta Corpuscularia Lapislazulina*, 1953 (fig. 8), is a fusion of two distinct realms: the destructive hydrogen bomb and the capacity of which one could control this power and energy.<sup>25</sup> In this case, Mary could be seen as part of both worlds- one the painted canvas itself filled with scientific allusions, one of which is Dalí's triangular interpretation of the atom, and the classical style building in which it is placed. In a way, the two settings are a compromise of both the terrestrial and the heavenly sharing the same space. He

says with confidence that nothing in the terrestrial world- scientific discoveries, philosophical arguments, moral dilemmas- can negate religion. In contrast, they further push one to understanding God and approaching the pearly white gates. This idea, possibly inspired by Leonardo's own pursuit of self-fulfillment, was what Dalí claimed to have been searching his entire life.<sup>26</sup>

Dalí strongly believed that his destiny was to save painting in a time period in which modern art, of which he detested, was taking over. In order to save art, he employed certain tactics such as shocking imagery and blatant disregard of others' opinions.<sup>27</sup> To be recognized, he aimed to self-promote himself through social media, and as his popularity grew, he was able to ensure that his artwork was recognized as well. One motif that he used several times was the figure of Jesus Christ. Always placing him on the cross, the viewer never sees his face. In *Corpus Hypercubus*, 1954 (fig. 9) and *Christ of St John on the Cross*, 1951 (fig. 10), Christ's face is turned away from the viewer. In both cases, Christ seems to be levitating as seen similarly with *Assumpta Corpuscularia Lapislazulina*. However, homing in on *Corpus Hypercubus*, there lacks any swirling mass of Nicoids or any obvious allusion to subatomic particles. Instead, Dalí alludes to the fourth dimension by the title of the work, geometric shapes, and the levitation of Christ. This was his "intellectual experiment" in which he painted the fourth dimension by analogy. To create the third dimension, one could take a flat, two-dimensional sheet of paper and fold it in order to construct a cube. Likewise, to create the fourth dimension, one would need to somehow "fold" the three-dimension also, and that is exactly what Dalí aims for here. From the bottom of the cross, Christ lies parallel. His feet are directly in front of the bottom cube, followed by his calves, then his knees. However, as the eye travels upwards, one notices that the hips are not directly placed in front of the central cube. The cube is

jutting out of the cross, yet does not come into contact with Christ's body. The cube seems to be part of another dimension because it does not lie in the third-dimensional plane. If it were, it would come in contact with Christ. Additionally, the two words that make up the title, *Corpus Hypercubus*, makes a connection to both Christ's terrestrial body and the geometric figure respectively. Fusing these two ideas together, Dalí comments on the impossibility of the human mind to understand the space in which God inhabits. In other words, the Divine cannot coexist in the same plane as humans; hence, Dalí creates this four-dimensional world.<sup>28</sup>

Nevertheless, the acceptance of reintegration into his works was not always present from the beginnings of Nuclear Mysticism. He first focused on the dematerialization of matter influenced by the disintegration caused by the atomic bomb. He studied books on nuclear fission, and supported the English astrophysicist Arthur Eddington's notion that all matter seen up close is akin to a "swarm of flies".<sup>29</sup> The Renaissance aimed to represent reason and harmony through idealistic representations of nature. Yet, Dalí destroys this harmony with an explosion, a dematerialization of substance in which he believed proved the existence of God.<sup>30</sup>

The dematerialization of form was not only a preoccupation of his due to the atomic bomb, but also to the fact that the artistic community as a whole was becoming more abstract. The presence of Cubism and Minimalism were becoming mainstream, and his style of painting was being replaced by new artists (which he believed lacked a certain genius of which he had). Therefore, on his journey to fuse science and religion together with Leonardo as inspiration, he came across battle scenes of chaos with humans and beasts piled together as one. Among which Dalí stumbles upon is a paragraph from *Trattato della pittura* written by Leonardo depicting a natural world struck by devastation:

And let some mountains collapse headlong into the depths of the valley and dam up the swollen waters of its river. But soon breached, the river bursts the dam and gushes out in high waves. Let the biggest of these strike and demolish the cities and country residences of that valley. And let the disintegration of the high buildings of the said cities raise much dust, which will rise up like smoke wreathed clouds through the descending rain.<sup>31</sup>

The strength of these words inspired Dalí to relate that with the nuclear disintegration he intended to represent in his works of spiritual transformation. The majority of the Nuclear Mysticism paintings were placed in natural settings, so his challenge was to transform it some way to clarify a scientific connotation in the work.

What is striking though is the approach that both of these artists have to dematerialization. Leonardo, in the above paragraph, writes without emotion, cold, and foreboding. Dalí, on the other hand, treats dematerialization as a gift. The atomic bomb was a shock to him, but instead of reacting with empathy, he jumps at the chance to apply it to his works of art. The attacks on Hiroshima were saddening to hear for Dalí, but they were an opportune gift to allow himself to be deemed as the artist of the nuclear age.<sup>32</sup>

In this work and his other disintegration of paintings, the swirling particles are representations of Dalí's infatuation of the rhinoceros horn. In his *Diary of a Genius*, Dalí writes that all artists have an obsession with a signature geometric form. Leonardo, Dalí says, turns to the egg. Ingres preferred spheres. In contrast, Dalí has found the truth in the rhinoceros horn, the geometric form in which "the rounded tip [curves] towards heaven or toward the earth".<sup>33</sup> Still inspired by the mathematical concepts observed by Ghyka, Dalí chooses this rhinoceros horn, not only for its bi-directional allusion to heaven and earth, but also to its relation to the logarithmic spiral. The logarithmic spiral derives from the golden section, and as Ghyka proves,

can be found in nature in objects such as seashells, pinecones, and pineapples.<sup>34</sup> Dalí incorporates the logarithmic curve to represent the disintegration of his images to represent both mathematics and nature. Furthermore, these geometric forms in his disintegration paintings are many of the times coupled with a classic or mythological figure. In *Raphaelesque Head Exploding*, 1915 (fig. 11), the iconic Madonna is shown, a quintessential classical figure. Both surrounding and fashioning the head of Madonna, the rhinoceros horns allude to a mushroom cloud as well. His intention is ambiguous, according to the art historian David Lomas, in that one cannot decipher if the cloud is displaying a certain kind of “resurrection of a classical tradition” or the opposite extreme, “the obliteration of that very civilization”.<sup>35</sup> Hence, one comes across a puzzling situation, are the rhinoceros horns fusing together or breaking apart? Dalí, in a way, reacquaints the viewer with the chicken-and-the-egg dilemma surrounding the mystery of life in regards to the human body. Did the spiritual body disintegrate to join the ranks above, or did it reintegrate back into the Heavens? He believed in an afterlife implied by his works, and the majority of this Nuclear Mysticism phase was to explain how the corporal body was able to continue its journey. The results of the atomic bomb were astounding; it truly captivated Dalí in that it made him begin to question how matter could always be conserved when, in this case, the nuclear explosion entirely goes against what that principle said. During the explosion, matter seemed to disappear.

However, the fact that modern physics was so complex, Dalí, in reality, had a very superficial understanding in the field allowing him a freer rein in his art, and in turn, supporting his vision of disintegration and reintegration. In contrast to Freudian theory, he felt himself bound by its tenets due to the fact that he did understand those concepts and could not allow

himself to break them. What Nuclear Mysticism gives Dalí is an intellectual realm in which he can express himself as he wishes but under a more flexible umbrella of modern science.

Dalí, undoubtedly, held himself in high esteem. He wrote about the importance of his place in society; he saw himself as the contemporary Savior of mankind, the Leonardo of the twentieth century. To illustrate, in his *Christ of St. John at the Cross*, he identifies with the saint's teachings of life in that to connect with God, one must fuse both the sacred and profane version of the self. Attracted to this contradictory theme in which one consisted of two selves, he deemed upon himself to be the "divine rescue of painting".<sup>36</sup>

In order to gain international acclaim, he conducted a Nuclear Mysticism tour in the United States. Starting in 1952, the tour was to last the entire year speaking to the up and coming well-to-do American middle class. Treated as a celebrity guest speaker, Dalí was paid per each location and spoke for a total of forty-five minutes. In that time period, he used slides, diagrams, and more often than not, he depicted his ideas on chalkboard. His main objective was to convince others that he was indeed the artistic genius of the day, and although his problematic English hindered him, he was successful in having his theories on Nuclear Mysticism understood.<sup>37</sup> In addition to promote his work, he took advantage of his captivated audience by stating that his rival, Picasso, was not worth the time of day. He said that there were two leaders of modern art- Picasso and himself- but only one was the true genius, and as one can predict, he stated that he was the proclaimed genius of the time.<sup>38</sup> Although not ethical in the least, Dalí knew that Picasso was his Spanish counterpart, and by launching attacks upon him, Picasso would lose his supporters, and Dalí would be there to pick them right up.

At one point in his self-written newspaper, *Dalí News*, he places a photograph of Picasso and underneath, he labels it as "Anarchist".<sup>39</sup> Now, Dalí begins an attack politically against

Picasso, and during this whole time, Picasso is unaware of it. With his constant attacks and even a press campaign that declared him as Communist, the U.S. State Department refuses to allow Dalí into the country.<sup>40</sup> Washing his hands clean of his potential competitor, Dalí returns to painting comfortably aware that he would not lose his fan base to someone else.

Nuclear Mysticism was a portal in which mankind could finally affirm the validity of God. Nevertheless, his Nuclear Mysticism paintings received mixed reviews. Art critics preferred the original Dalí that painted the infamous soft watches. According to some, this new one was a farce, a joke to both the scientific and artistic communities. He was labeled kitsch by Clement Greenberg due to his obsession with self-promotion and need to be commercial.<sup>41</sup> Ironically enough, none of his Nuclear Mysticism paintings were ever commissioned by the Catholic Church due to the fear that the scandal that generally results as a by-product of his work would overshadow the project. Dalí's past ties to the anti-clerical Surrealism movement and constant underlying sexual connotations in his works worked against him in Nuclear Mysticism. These new paintings raised doubts of his true purpose in creating them. This was just another one of Dalí's blasphemous jokes to take advantage of both the scientific and religious community.<sup>42</sup>

True intentions and purposes aside, no one can deny that Dalí did make an effort to tie science and religion together. He met with mathematicians, brushed up on scientific theories, and even attempted to communicate with the Pope. Dalí went to extreme means to prove to the world how he regarded Nuclear Mysticism- pursuing a lecture tour and even attempting to prove the configuration of the atom. Dalí was an artist of obsession; he was a man of experimentation. With the birth of the new age of quantum physics, Salvador Dalí fuses two seemingly different worlds of science and religion and creates an interpretation all his own.

## Endnotes

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- <sup>2</sup> Salvador Dalí, *The Unspeakable Confessions of Salvador Dalí (as Told to André Parinaud)*, trans. Harold J. Salemsen (New York: William Morrow and Co., 1976), 216.
- <sup>3</sup> Ralf Schiebler, *Dalí: Genius, Obsession and Lust* trans. Fiona Elliott (Munich: Prestel Verlag, 1996), 90.
- <sup>4</sup> “Art: And Now to Make Masterpieces,” *Time Magazine*, December 8, 1947.
- <sup>5</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance: New Perspectives on His Life and Art after 1940*, ed. Michael R. Taylor et al. (New Haven: Yale University Press, 2008), 57.
- <sup>6</sup> Michael R. Taylor, “The Dalí Renaissance,” in *The Dalí Renaissance*, 5.
- <sup>7</sup> Ibid.
- <sup>8</sup> Henry McBride, “The Classic Dalí Not So Very Different From Dalí The Surrealist,” *The New York Sun*, 26 April 1941.
- <sup>9</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance*, 56.
- <sup>10</sup> Elliott H. King, *Salvador Dalí: The Late Work* (New Haven: Yale University Press, 2010), 23.
- <sup>11</sup> Ibid.
- <sup>12</sup> David Lomas, “‘Painting is dead- long live painting!’: Notes on Dalí and Leonardo,” in *The Dalí Renaissance*, 166-167.
- <sup>13</sup> F.G. Gosling, *The Manhattan Project: Making the Atomic Bomb* (Darby: Diane Publishing, 1999), 51.
- <sup>14</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance*, 56.
- <sup>15</sup> Christiane Weidemann, *Leonardo da Vinci* (New York: Prestel, 2010), 9-15.
- <sup>16</sup> Andrew Graham-Dixon, *Renaissance* (Berkeley: University of California Press, 1999), 158-159.
- <sup>17</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance*, 57.

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- <sup>18</sup> David Lomas, “Painting is dead- long live painting!’: Notes on Dalí and Leonardo,” 168.
- <sup>19</sup> Zeyl, Donald, "Plato's *Timaeus*", *The Stanford Encyclopedia of Philosophy (Spring 2012 Edition)*, Edward N. Zalta (ed.), <http://plato.stanford.edu/archives/spr2012/entries/plato-timaeus>.
- <sup>20</sup> David Lomas, “Painting is dead- long live painting!’: Notes on Dalí and Leonardo,” 168.
- <sup>21</sup> *Ibid.*, 169.
- <sup>22</sup> Elliott H. King, *Salvador Dalí*, 30.
- <sup>23</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance*, 64.
- <sup>24</sup> *Ibid.*, 67.
- <sup>25</sup> *Ibid.*, 64.
- <sup>26</sup> Jean-Louis Gaillemine, *Dalí: Master of Fantasies* trans. David H. Wilson (New York: Harry N. Abrams, 2004), 116.
- <sup>27</sup> Linde Salber, *Dalí* trans. Anne Wyburd (London: Haus Publishing, 2004), 118.
- <sup>28</sup> Ralf Schiebler, *Dalí: Genius, Obsession and Lust*, 98.
- <sup>29</sup> Michael R. Taylor, “On the Road with Salvador Dalí,” in *The Dalí Renaissance*, 58.
- <sup>30</sup> Jean-Louis Gaillemine, *Dalí: Master of Fantasies*, 121.
- <sup>31</sup> Leonardo da Vinci, *Traité de la peinture; traduit intégralement pour la première fois en français sur le Codex Vaticanus (Urbinius) 1270...par Péladan*, 9th ed. (Paris: Librairie Delagrave, 1928 [1910]), 184.
- <sup>32</sup> David Lomas, “Painting is dead- long live painting!’: Notes on Dalí and Leonardo,” 173.
- <sup>33</sup> Salvador Dalí, *Diary of a Genius* (New York: Picador, 1976).
- <sup>34</sup> Matila Ghyka, *The Geometry of Art and Life* (New York: Sheed and Ward, 1946), 91-94.
- <sup>35</sup> David Lomas, “Painting is dead- long live painting!’: Notes on Dalí and Leonardo,” 174.
- <sup>36</sup> Jonathan Wallis, “Holy Toledo! Saint John of the Cross, Paranoiac-Critical Mysticism, and the Life and Work of Saint Dalí,” in *The Dalí Renaissance*, 38.

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<sup>37</sup> Michael R. Taylor, “On the Road with Salvador Dalí” in *The Dalí Renaissance*, 53-58.

<sup>38</sup> *Ibid.*, 59.

<sup>39</sup> *Ibid.*, 61.

<sup>40</sup> *Ibid.*, 62.

<sup>41</sup> Elliott H. King, “Dalí Atomicus, or the Prodigious Adventure of the Lacemaker and the Rhinceros,” (paper presented at the annual meeting of the Society for Literature and Science, Pasadena, California, October 10-13, 2002.

<sup>42</sup> Michael R. Taylor, “The Dalí Renaissance” in *The Dalí Renaissance*, 9.

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