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	JTS	II.B.1

Alsdorf

Alsdorf

CORY CORPORATION
3200 PETERSON AVENUE • CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

November 25, 1963

AIR MAIL

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Jim:

Just returned to town and found your very nice letter
of November 16th.

How nice of you to take so much trouble and words really
cannot express how grateful Marilyn and I are for your interest
and comments.

Your observations will add considerably to our appre-
ciation and enjoyment of this wonderful de Chirico painting.

Please give our very best to your lovely Wife, Melissa,
and we do hope to see both of you very soon.

Cordially,

J. W. Alsdorf
rs

Please note: All correspondence and
shipments are to be addressed to:
J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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

it's a long haul. Forgive this wretched typing. My typewriter has developed frithtening hiccoughs after all these years. I've ordered a new one but it hasn't come yet.

Sincerely,
Nov. 16, 1963

Mr. J.W. Alsdorf,
220 Chestnut St.,
Winnetka, Illinois.

Dear Jim:

If only my other friends were as efficient as you, I think I could be reconciled to the slow but steady disintegration of my memory. I had kept your letter of Sept. 12 on the top of my latest file on de Chirico, hoping that I would remember to answer it as soon as I got home. And then, of course, forgot. It has been a hectic autumn and I seem to have been snowed under with other work. But now I have your letters of Sept. 12 and Nov. 14 before me and I'll try to give you at least some preliminary information about The Joy of Return.

I first saw this picture in New York at, I think, Pierre Matisse's gallery, and then again at the Maitlands' house in California in 1940. On the latter occasion I had time to study the picture on several visits to the Maitlands' house with Walter Arensberg. I admired the picture enormously then as I do now. In my first book on de Chirico, The Early Chirico, I dated the picture as "c. 1913." I remember that even then I had certain doubts about this date, which I had based primarily on its labyrinthine, architectural complexity which recurs in the Museum of Modern Art's The Anxious Journey, dated 1913. But the more I studied photographs of the picture (and it was then impossible to see it again because the Maitlands had separated and I couldn't trace them) the more convinced I became that its real companion piece in both color and style was The Purity of a Dream in the collection of Bernard Poissionier in Paris. I saw Poissionier's picture several times, first in Paris and later in Bale, Switzerland, where he had lent it. Friends of mine at the museum in Bale had excellent photographs made for me of this and other Poissionier de Chiricos, and I became convinced that the dark solidity of the paint itself, as well as the architectural maze of forms in your picture and in Poissionier's must have dated them in the same year (the Poissionier picture is dated 1915).

I think what clinched the matter in my mind was that in 1915, just before de Chirico went into the Italian Army, he was especially close to Guillaume Apollinaire, whose apartment on the Blvd. St Germain was hung from floor to ceiling with the works of the cubists but who consistently championed de Chirico as well. There is something basically cubistic about the overlapping of the architectural planes in your picture as well as Poissionier's, though God knows the spirit is entirely different. . . It's important to remember how persuasive a person Apollinaire was and how often de Chirico visited A's apartment. At that particular moment Apollinaire was especially impressed by the art of Delaunay and I can see - at least think I can see - some affinity between the labyrinths of the early Delaunay and those of de Chirico, even if the color and drawing are entirely different.

Your picture has been reproduced quite often over the years and I'll try to look up my notes on this first chance I have. Meanwhile, best regards to you and your most lovely wife. And thnks for your kind words pf concern about Melissa. She's getting better slowly but

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Alsdorf

Chicago

CORY CORPORATION

3200 PETERSON AVENUE · CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

November 14, 1963

AIR MAIL

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Jim:

Marilynn and I just returned from Europe.

Hope your Wife is now feeling completely well again.

Following your suggestion, I am taking the liberty of reminding you, now that you are back in New Canaan, where your de Chirico notes on our painting, "The Joy of Return", are available, that any further information you can give us as to how you arrived at dating this painting, where exhibited and published, and any other available information, would be extremely interesting to us.

I hate to impose upon you this way, but I know you understand how much this fascinates us, and we love the painting.

Warmest regards.

Cordially,

J. W. Alsdorf
rs

Please note: All correspondence and
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J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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Alsdorf

Chicago

CORY CORPORATION

3200 PETERSON AVENUE • CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

October 2, 1963

AIR MAIL

Mr. James Thrall Soby
P. O. Box 1396
Southampton, New York

Dear Jim:

How nice of you to respond to my recent letter telling you of our acquisition of "The Joy of Return" by de Chirico, which we are so excited about.

Terrribly sorry to learn of the mishaps you have had this Summer, and do hope your Wife is now out of pain and that her hip is properly mending.

Marilynn and I leave for Europe tomorrow, and it will be a fast trip. Expect to be back October 18th.

We would indeed appreciate, on your return to New Canaan, whatever further information you can give us about our painting from your de Chirico files, and will make a note to follow you up for this.

Our best to the Sobys.

Cordially,

J. W. Alsdorf
rs

Please note: All correspondence and shipments are to be addressed to:

J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

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CORY CORPORATION

3200 PETERSON AVENUE · CHICAGO 45, ILLINOIS

Office of the President
J. W. ALSDORF

September 12, 1963

Please note: All correspondence and
shipments are to be addressed to:

J. W. ALSDORF
220 Chestnut Street
Winnetka, Illinois

AIR MAIL

Mr. James Thrall Soby
The Museum of Modern Art
Department of Painting and Sculpture
11 W. 53rd Street
New York 19, New York

Dear Jim:

I know you like to keep track of all of the early Chirico paintings.

Marilynn and I are very excited, as we have just been able to acquire "The Joy of the Return" that in your first Giorgio De Chirico book you listed as circa 1913 and in your second volume as being executed in 1915. We obtained this from one of the Maitland children now in Colorado.

I know that you keep a very extensive file on De Chirico material, and wonder what you might be able to tell me about this painting. Also, if you know where it has been exhibited, illustrated, etc., and your general impression of it.

This now makes us a two painting early De Chirico family, but we still have quite a way to go to catch up with the Soby clan.

We are still hopeful that you and your Wife will be in Chicago one of these days, and look forward to seeing you soon.

With best regards,

Most cordially,

J. W. Alsdorf
rs

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Art Institute of Chicago

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

Dec. 31, 1958

Mrs. Katharine Kuh,
The Art Institute of Chicago,
Michigan Ave., at Adams St.,
Chicago 3, Illinois.

Dear Katharine:

I have your letter of December 24th and the two photographs of the de Chirico, of which I am returning herewith the one in color. This is a picture painted by de Chirico in Paris between 1926 and 1928 and most likely in 1927. If you look at Waldemar George's monograph (Giorgio de Chirico, Paris, Chroniques du Jour, 1928), you will find several pictures of the same series reproduced.

Personally I find the best of these pictures far superior to those horrible potboilers the Master has done since roughly 1930. I still don't like them very much, but they are at least inventive in iconography, whereas the later works are simply quotes from earlier painters.

I don't know what to tell you about value. I've kept very close track of the metaphysical works (1911-19) and their prices, which now go as high as \$15,000 or even more for authentic works, but I'm not really sure what a picture of the later 1920's would bring today. In Italy de Chirico still sells these and later paintings to the new collectors, who know that his name, like that of Modigliani, has international standing. But I have no accurate information on what he gets. Why don't you write Caspare del Corso at the Obelisco Gallery in Rome? He is a close personal friend of de Chirico, and would give you a fair estimate, I think.

Finally, if the picture is offered to the Art Institute, with no strings attached, I'd be inclined to accept it. Someday these pictures with archeological fragments may seem more interesting than now, and this one seems to be better than average in color. But I'd reserve the right to sell or trade it if it doesn't hold up in quality.

Very best to you and a Happy New Year,

Sincerely,

P.S. May I keep the black-and-white photo for my files? Just drop me a card if you want it back.

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THE ART INSTITUTE OF CHICAGO

MICHIGAN AVENUE AT ADAMS STREET CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

December 24, 1958

Dear Jim:

I wonder if I could bother you with a small matter. A lady here in Chicago is considering buying a de Chirico, photographs of which I enclose. I believe the picture is dated about 1920, possibly later. I have not seen the work myself. The owner claims to have bought the picture in Italy at least twenty years ago and to have had it in her possession since then. Because the woman who is presently considering purchasing the picture would want to give it to the Art Institute eventually, I would very much like your opinion. If it is impossible to form an idea from the enclosed photographs, we could very easily send the painting to you in New York. If the picture is authentic, about what price does a canvas of this date bring today? We at the Art Institute would be most grateful for any help you can give us.

Holiday greetings to you.

Cordially,

Katharine Kuh

Katharine Kuh
Curator of Painting and Sculpture

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

June 4, 1956

Dear Mr. Soby:

May I thank you very much for your kind reply to my inquiry concerning the two de Chirico sketches in our collections. I am most grateful for your opinion and also for your advice to write directly to de Chirico. I shall do so immediately. I should have thought of doing so in the first place and of sparing you with these two unpleasant pictures.

Sincerely yours,

Waltraut M. Van der Rohe

Waltraut M. Van der Rohe
(Research Assistant)

Department of Painting and Sculpture

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Italy. There would be no reason to question his dates on later pictures, though his memory may not be reliable.

Kindest regards,

Sincerely,

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Art Inst

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

May 31, 1956

Mr. Walraut M. Van der Rohe,
Dept. of Painting & Sculpture,
The Art Institute of Chicago,
Chicago 3, Ill.

Dear Mr. Van der Rohe:

I have your letter of May 25th regarding the two de
Chirico oil sketches.

I think you're quite safe in dating the Classical Figures
as 1928-30, but not as 1925-28. The picture is comparable to a work entitled
La cohorte invincible, reproduced in Waldemar George's 1929 monograph and dated
1928. But it is not like the classical paintings of 1925-27; at that time de
Chirico was chiefly preoccupied with those tiresome paintings of horses roaming
around the Greek plains. I'm sure the Classical Figures has a different title,
but I doubt that de Chirico would remember it.

The Nude poses a more difficult problem. It could have been
done any time during the 1930's or, for that matter, the 1940's, and is one of
many works produced when de Chirico admired Derain very much (this went on for
a long time). To be safe, I think I would tend to list it as "After 1930(?)".
But I may be wrong. I dislike these late de Chiricos so much that I've never
been able to bring myself to study them carefully as to dates.

If there's time, why don't you send de Chirico photos of
the two pictures and ask him to date them? I think he would be flattered to
have a letter from the Art Institute, asking him to date two later works, and
I think he would answer promptly. His address is: Piazza di Spagna 31, Rome,
Italy. There would be no reason to question his dates on later pictures, though
his memory may not be reliable.

Kindest regards,

Sincerely,

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DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LLOYD W. BROWN, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 25, 1956

Dear Mr. Soby:

May I ask you on behalf of Mrs. Kuh who has left for Venice whether you would care to help us with the dating of two Chirico oil sketches which we have just received through the Bequest of Joseph Winterbotham.

The two unimportant pictures are entitled "Classical Figures" and "Nude" and we have dated them tentatively 1925-28 and 1928-29 respectively. As we are now in the last stages of revision for a new catalogue of our paintings we would greatly appreciate your opinion in this matter. It would also be good to know whether Chirico made more figure studies of the rather conventional type of this nude.

I am sorry to bother you with these rather minor questions but it is a matter of principle to supply our catalogue with the most correct data we can secure. I am sending the photographs under separate cover.

Sincerely yours,

Waltraut M. Van der Rohe

Waltraut M. Van der Rohe
(Research Assistant)
Department of Painting and Sculpture

Mr. James Thrall Soby
36 East 72nd Street
New York, N. Y.

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Ash

THE ART INSTITUTE OF CHICAGO

Chicago, 3, Illinois

ARTIST CHIRICO, Giorgio de

TITLE Classical figures

MEDIUM Oil on panel DATE _____

MEASUREMENTS 25 1/2 x 21 1/4 in.

COLLECTION Bequest of Joseph Winterbotham

The following words must be used in connection with the publication of this photograph:

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THE ART INSTITUTE OF CHICAGO

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Ash

ISAAC ASH
ALBERT M. ROTH
ALBERT S. KITEY

LAW OFFICES
1636 WALNUT STREET
PHILADELPHIA

November 16th, 1961.

Mr. J. T. Soby,
New Canaan, Conn.

Dear Mr. Soby:

Thank you so much for your nice letter in re your examination of the 'DeChirico'. And now, I'll be able to hang and enjoy it in my home as an example of a rather nice DeChirico copy of a style I'm rather fond of - the symbolic troubador with a Sheeler like background. You see - if it had turned out to be a real DeChirico, I couldn't hang it comfortably in my home as it would involve the burden of extra insurance, watchfulness etc. To me, a painting of his stature belongs to the public and should be in a gallery, unless, your home is fitted out in a gallery style, and, mine is not.

Let me give you a concrete example of what I mean. If, for instance, George Washington had written an important letter to one of my ancestors, I can see how, during his lifetime, such letter would be kept in the family and prized. But, if with the passage of time G. W. becomes a very important figure and everything of and about him assumes a worshipful stature, then this letter no longer belongs in my home or in anyone's home, but belongs to a National Gallery open to the public at large. Of course, I am not putting DeChirico in that class, but the principal is the same.

If I may be allowed to digress somewhat - I love to be surrounded with paintings and art objects and my home is filled with them. Living alone, they give me a great deal of comfort, companionship and pleasure. My paintings are chiefly of the contemporary artists and, while the paintings must please me primarily before I buy them, there is an added pleasure if the painting is by an artist whom I know. I can then feel that not only have I helped the artist but there is also an added feeling of personal communication constantly expressed to me thru his canvas.

What I cannot understand is how so many persons will refuse to purchase the local artist even tho they may like his work but insist on buying NAMES even tho the painting has absolutely no meaning to them and they would not have made the purchase except for the signature. What are they buying - the painting or the signature.

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ISAAC ASH
ALBERT M. ROTH
ALBERT S. KITEY

LAW OFFICES
1636 WALNUT STREET
PHILADELPHIA

Apparently, they feel that it gives them a certain status; their pleasure consisting not in the painting itself, but in the vanity of possession. This vanity I do not understand. Again, to give a concrete example, I would gladly purchase, if I could afford it, a Kandinsky because to me, there would always be a warmth of communication while living with it; but I would not purchase a Franz Klein irrespective of the fact that the so called experts tell me that his paintings will become more valuable as the years go by. I just could not get the communicating pleasure from his work and it is I who must live with them.

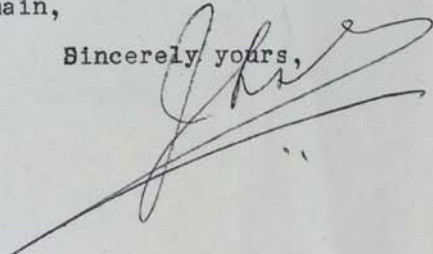
To buy paintings from an investment point of view is a field all its own but certainly apart from the purchase of paintings for your own pleasure.

So, coming back to my original thought, while I'm sorry that the DeChirico cannot go to a Museum because it is not authentic, it can hang, nevertheless, in my home with a good deal of pleasure without any concomitant worries as to its protective care etc.

Thank you again for your kindness, and without regrets,

I remain,

Sincerely yours,



*You're perfectly welcome to the transparency
and one of these days I'll stop at the
Museum & pick up the 'masterpiece'
JA.*

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ASit

J. T. SART
Study Study Room
New York, City

Nov. 14, 1931

Mr. Louis Bell,
1036 Walnut St.,
Philadelphia, Pa.

Dear Mr. Bell:

I looked at your mannequin picture carefully in the Museum this past week, and I am most sorry to tell you that in my opinion the picture is not an authentic de Chirico of the early period but either an outright forgery or a very late copy by the artist himself, almost certainly the former.

Both the color and the drawing are unlike those in true works by de Chirico from the "metaphysical" period of 1911 to 1930 and the composition is also suspect. As a simple example, I have never yet seen an authentic de Chirico mannequin figure in which the legs are painted in opposite tonalities.

I won't go into further detail, and I repeat that I'm sorry my opinion is what it is. I discovered the two color slides you first sent me in a brief case which I had left at my sister-in-law's on Long Island. So just as I suspected, it was I who lost the slides and not Miss Legg. I am returning them herewith, and I hope I may keep the third transparency for my files.

With regards and regrets,

Sincerely,



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

Nov. 14, 1961

Mr. Isaac Ash,
1636 Walnut St.,
Philadelphia, Pa.

Dear Mr. Ash:

I looked at your mannequin picture carefully in the Museum this past week, and I am most sorry to tell you that in my opinion the picture is not an authentic de Chirico. It appears to be an outright forgery or a very late copy, and I am certain the former.

Both the color and the style of the picture are suspicious. The color is also suspect. As a simple de Chirico mannequin figure

I won't go into my opinion is what it is. I have enclosed in a brief case which I had as I suspected, it was I who then herewith, and I hope I



in true works and the composition an authentic opposite tonalities.

I'm sorry my first sent me to New York Island. So just as I am returning for my files.

With regards and

Sincerely,

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

Nov. 14, 1961

Mr. Isaac Ash,
1636 Walnut St.,
Philadelphia, Pa.

Dear Mr. Ash:

I looked at your mannequin picture carefully in the Museum this past week, and I am most sorry to tell you that in my opinion the picture is not an authentic de Chirico of the early period but either an outright forgery or a very late copy by the artist himself, almost certainly the former.

Both the color and the drawing are unlike those in true works by de Chirico from the "metaphysical" period of 1911 to 1920 and the composition is also suspect. As a simple example, I have never yet seen an authentic de Chirico mannequin figure in which the legs are painted in opposite tonalities.

I won't go into further detail, and I repeat that I'm sorry my opinion is what it is. I discovered the two color slides you first sent me in a brief case which I had left at my sister-in-law's on Long Island. So just as I suspected, it was I who lost the slides and not Miss Legg. I am returning them herewith, and I hope I may keep the third transparency for my files.

With regards and regrets,

Sincerely,

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

Oct. 29, 1961

Mr. Isaac Ash,
1636 Walnut St.,
Philadelphia, Pa.

Dear Mr. Ash:

I'm so very sorry about the delay in answering your letters about your mannequin painting. Since I was all over the place this past summer, it is possible that I mislaid the first transparency you sent, though I don't remember seeing it. In any case, this seems more probable than that Miss Legg lost the first transparency, since she is one of the most able and conscientious people on the Museum of Modern Art's staff. — *Thanks for them kind words! G.*

I now have the second transparency which you sent on October 26. It is impossible for me to give you a definite opinion about the picture without seeing the original and if you would send the latter to me at the Museum in Miss Legg's care, I'd be glad to have a careful look at it; I am in the Museum several days a week.

I must tell you in all frankness, however, that on the basis of the color slide, I have the gravest doubts about the picture's authenticity. The original version of this subject was painted by de Chirico at Ferrara in 1917. Since that early date, de Chirico himself has done several replicas of the original work - entitled The Troubadour - and there have been many, many forgeries by other hands. (The original version belonged ~~or~~ anyway did belong unless he has sold it recently to Carlo Frua de Angeli in Milan; it is reproduced on page 234 of my book, Giorgio de Chirico, published by the Museum of Modern Art in 1955 and still in print.) It is, to repeat, extremely hard if not impossible to judge a painting from a color transparency, but the color in your picture seems to me suspect, as does the drawing in certain passages and certain details of the composition.

I will be in the Museum this coming Friday, Nov. 3, and again on Wednesday and Thursday the following week. I'd be glad to look at your picture either time and you can then pick the picture up at your convenience or we can have it sent back to you from the Museum express collect.

With belated apologies,

Sincerely,

Alicia:

I wanted you to see this because I don't see why you should take the rap for what may well have been my fault. Please return this copy at some point; I need it for my files.

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ISAAC ASH
ALBERT M. ROTH

LAW OFFICES
1636 WALNUT STREET
PHILADELPHIA

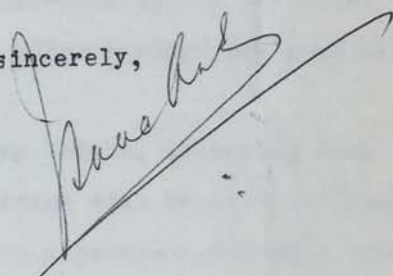
October 26th, 1961.

Dear Mr. Soby:

At the request of Miss Alicia Legg I am another transparency of the DeChirico painting in lieu of the one mislaid at the Museum office. As I stated in my previous letter you can now advise me, after viewing the print, whether you want me to deliver the actual painting for inspection.

Very sincerely,

IA*R

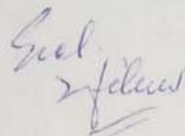
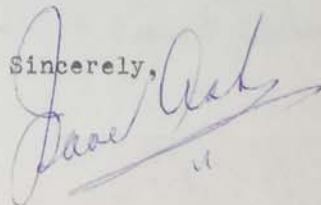


while, I can deliver the actual painting to you for further examination wherever and whenever you desire.

Thanking you for any possible help you can give me in this matter, I am

Very Sincerely,

IA*R



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

ISAAC ASH
ALBERT M. ROTH
ALBERT S. KITEY

LAW OFFICES
1636 WALNUT STREET
PHILADELPHIA

July 31st, 1961.

James T. Soby, Esq.,
Museum of Modern Art,
New York City, N.Y.

Dear Mr. Soby:

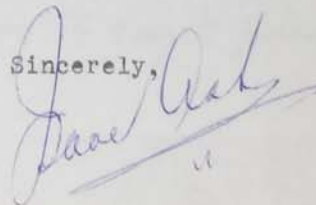
I came into possession of a DeChirico and, because of the doubt expressed by several of my friends, would like to have your opinion on its authenticity, if possible. I can think of no better authority after having read your book which I received from the Museum.

The history means very little, it having been purchased from a lady in New York (name will be given on request) who states that she obtained it from a personal friend of the artist.

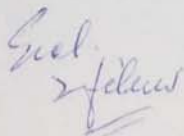
Accordingly, I am enclosing two films of the painting and, if after examination, you still think it worth while, I can deliver the actual painting to you for further examination wherever and whenever you desire.

Thanking you for any possible help you can give me in this matter, I am

Very Sincerely,



IA*R



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ISAAC ASH
ALBERT M. ROTH

LAW OFFICES
1636 WALNUT STREET
PHILADELPHIA

October 16th, 1961.

Dear Miss Legg:

On August 1st you wrote me that Mr. Soby would contact me in the Fall with reference to the color transparency of the DeChirico painting and I am wondering whether he has come back or whether you have overlooked my request.

Very Sincerely,

IA*R

*Dear Jim - I hope I sent you the slide - I can't find it here.
A.*

Director

James Thrall Soby

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 1, 1961

new 18, 1975

Dear Mr. Ash:

I am replying to your letter of July 31 to Mr. James Soby who is spending the summer in France. I shall hold your letter and the color transparencies of the de Chirico painting until he returns in the fall and he will get in touch with you directly.

Yours sincerely,

Alicia Legg
Assistant Curator

Mr. Isaac Ash
1636 Walnut Street
Philadelphia, Pa.

James Thrall Soby

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Lee Ault & Company, Inc. - 25 East 77th Street - New York, N.Y. 10021 - (212) 881-2317

Painting and Sculpture

June 18, 1975

June 4, 1975

Mr. Lee A. Ault
c/o Lee Ault & Company Inc.
25 East 77th Street
New York, N. Y. 10021

Dear Jim:

I enclose photographs of a de
Chirico formerly in my collection. This
painting now belongs to Knickerbocker in Geneva.
I will be glad to have a look at your deChirico.
I can't remember the picture at all but I must say it looks
alright to me. I'd rather not give a definite opinion until
I see the picture itself.
I haven't seen you in ages, but
will certainly call next time I get to
New Canaan. Perhaps it could be sent out here or, better
still, brought out here.

With all best wishes,
My very best to you,

Sincerely yours Sincerely,

LA

Lee A. Ault
Director

James Thrall Soby

IAA/cih

JTS/s
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Lee Ault & Company, Inc. • 25 East 77th Street • New York, N.Y. 10021 • (212) 861-2317

Painting and Sculpture

June 4, 1975

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut 06840

Dear Jim:

I enclose photographs of a de Chirico formerly in my collection. This painting now belongs to Krugier in Geneva, and he would greatly appreciate your authentication.

I haven't seen you in ages, but will certainly call next time I get to New Canaan.

With all best wishes,

Sincerely yours,

LA

Lee A. Ault
Director

IAA/cih

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• baker paper company •

36 BROAD STREET

Since 1899

BEVERLY - 1-5050

OSHKOSH



WISCONSIN

JANUARY 30, 1959

MR. JAMES SOBY
BRUSHY RIDGE ROAD
NEW CANAAN, CONN.

DEAR MR. SOBY:

THANK YOU SO MUCH FOR YOUR LETTER OF JANUARY 24, WITH INFORMATION I REQUESTED REGARDING DE CHIRICO'S PIAZZA D'ITALIA.

I REALIZE WHAT A HANDICAP YOU WERE UNDER TRYING TO APPRAISE THIS WORK FROM THE POOR SNAPSHOTS I SENT YOU. HOWEVER, I GENUINELY APPRECIATE THE LENGTH YOU HAVE GONE TO TO ADVISE ME ABOUT HIS WORK, AND I CAN ASSURE YOU I SHALL BE GUIDED ACCORDINGLY, AND I CERTAINLY SHALL BE VERY CAREFUL ABOUT ANY DE CHIRICO THAT I MAY WISH TO PROCURE.

YOU SURELY MAY KEEP THE SNAPSHOTS FOR YOUR FILE.

THANK YOU AGAIN FOR YOUR KIND LETTER.

SINCERELY,

Keith Baker
KEITH BAKER

KHB/M

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

Jan. 24, 1959

Mr. Keith H. Baker,
Baker Paper Co.,
36 Broad St.,
Oshkosh, Wisconsin.

Dear Mr. Baker:

I have your letter of January 19 and the two snapshots of the picture called Piazza d'Italia. I cannot be certain from the evidence of these poor photographs nor can I give you a real opinion without seeing the picture itself. However, this seems to be the picture which went from dealer to dealer in New York during World War II and about which in all frankness I had the gravest doubts. I am suspicious, too, that the picture has been offered you at \$1,425. This is far, far less than what it would be worth if it were authentic.

The difficulty in this complicated matter is that there are innumerable outright fakes on the market, made from reproductions of de Chirico's early (1911-19) works. Moreover, the artist himself, alas, has made many copies of his early pictures in recent years because they are in great demand. He claims that he himself has never pre-dated these paintings but that this has been done by corrupt dealers. I have good reason to disbelieve him, indeed on at least one occasion I have caught him dating as 1915 or 1916 pictures from his own studio in Rome which I know had been painted later than 1950 and probably soon before he sold them to an unsuspecting collector. These copies do not compare in quality to the authentic early works.

In brief I would not recommend the picture you are considering, though if you want to send it to my office in the Museum of Modern Art, I will be glad to look at it and give you a definite opinion. Meanwhile, it might help you to compare the picture carefully with those early works reproduced in my book, Giorgio de Chirico (Museum of Modern Art, 1955). Since this book, on which I worked for about fifteen years, was published, I have found only two authentic early paintings which are not reproduced therein.

I hope this information will be of help to you.

Sincerely,

P.S. May I keep the snapshots for my files?

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• baker paper company •

36 BROAD STREET

Since 1899

BEVERLY - 1-5050

OSHKOSH



WISCONSIN

JANUARY 19, 1959

MR. JAMES SOBY
MUSEUM OF MODERN ART
11 WEST 53RD STREET
NEW YORK, N.Y.

DEAR MR. SOBY:

I HAVE BEEN IN COMMUNICATION WITH MRS. KUH OF THE ART INSTITUTE OF CHICAGO, REGARDING A PAINTING I HAD HOME ON LOAN, BY GEORGIA DE CHIRICO. THE TITLE OF THE PICTURE IS "PIAZZA D' ITALIA". I AM ENCLOSED TWO SNAPSHOTS TO SHOW YOU THE DETAIL. NEITHER OF WHICH TURNED OUT PERFECTLY, AND FOR THAT REASON I THOUGHT THAT IN SENDING THE TWO YOU MIGHT BE ABLE TO PIECE THE MATERIAL TOGETHER SUFFICIENTLY TO GIVE YOU A BETTER IDEA. THE SIZE OF THE PAINTING IS $23\frac{1}{4} \times 35\frac{1}{4}$ " , THAT IS, THE CANVAS ITSELF, UNFRAMED. THE PICTURE IS FROM A GALLERY IN CHICAGO, AND IS PRICED AT \$1425.00.

HAVING HEARD THAT DE CHIRICO HAD REPRODUCED MANY OF HIS PICTURES, I AM INTERESTED IN LEARNING WHETHER OR NOT THIS PICTURE IS AN ORIGINAL OIL PAINTING.

SINCE YOU ARE THE GREATEST AUTHORITY ON DE CHIRICO IN THE UNITED STATES, ACCORDING TO MRS. KUH, I NATURALLY DECIDED TO WRITE YOU FOR THIS INFORMATION.

THE PEOPLE AT THE JOHNSON GALLERIES IN CHICAGO FEEL CERTAIN THIS IS AN ORIGINAL, BUT I AM WONDERING WHAT ASSURANCE I HAVE SINCE I KNOW NOTHING ABOUT ORIGINAL OIL PAINTINGS.

I WOULD SINCERELY APPRECIATE IT IF I MIGHT HEAR FROM YOU WITH WHATEVER INFORMATION AND ADVICE YOU MAY BE ABLE TO GIVE ME.

VERY TRULY YOURS,

Keith H. Baker
KEITH H. BAKER

KHB/M

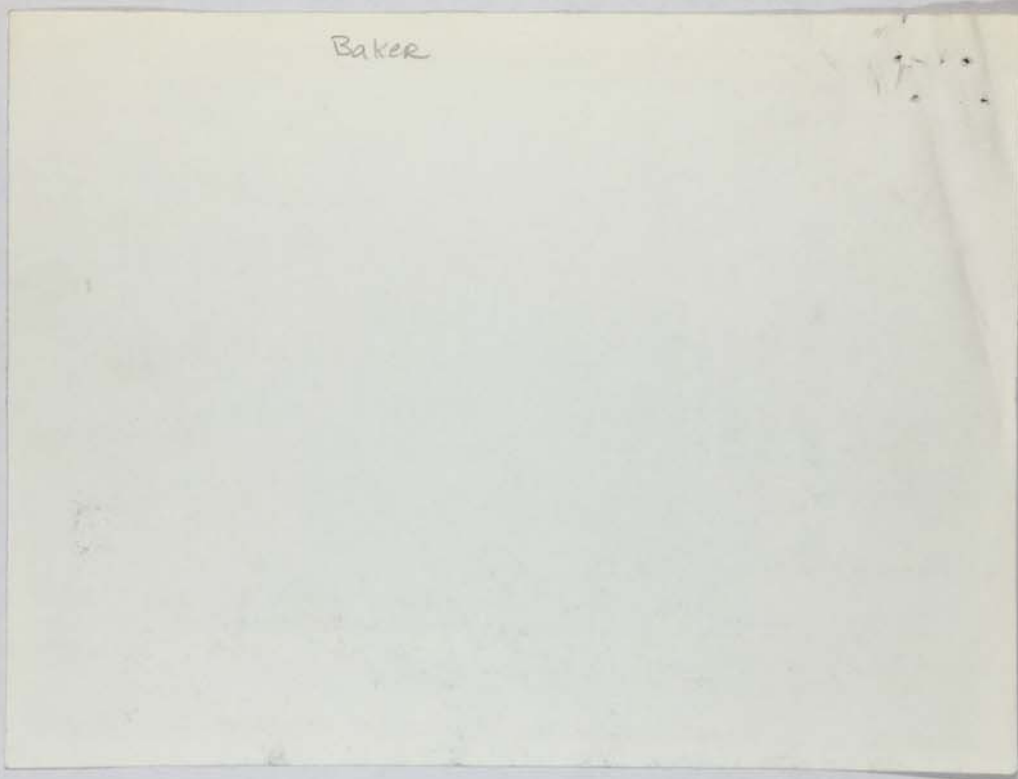
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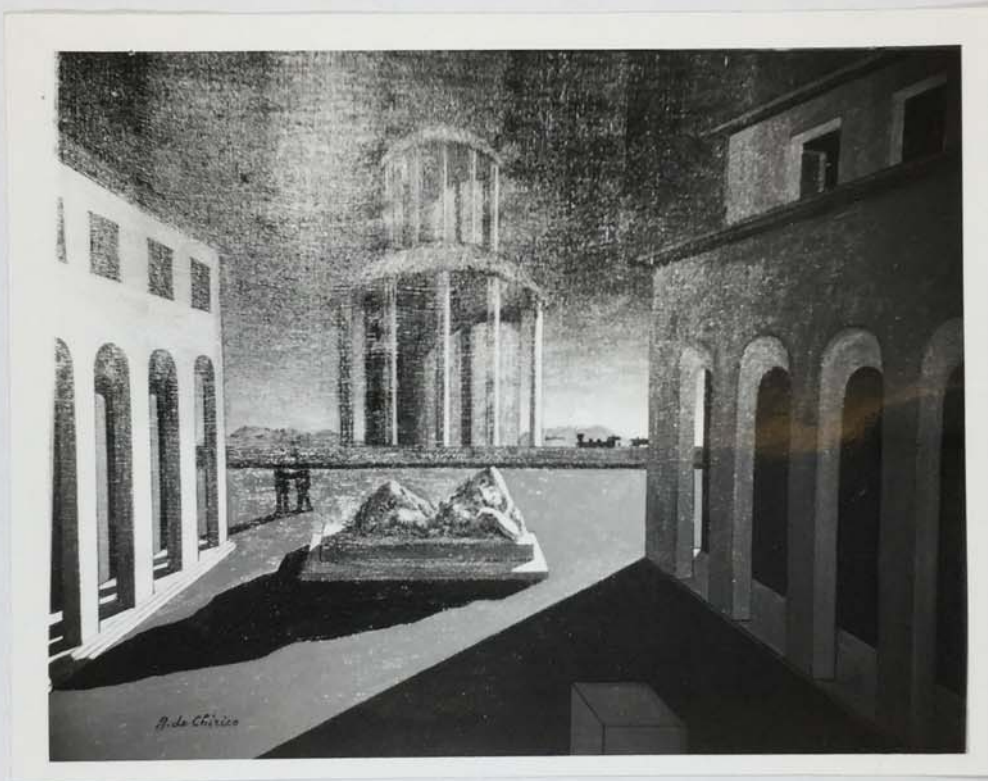
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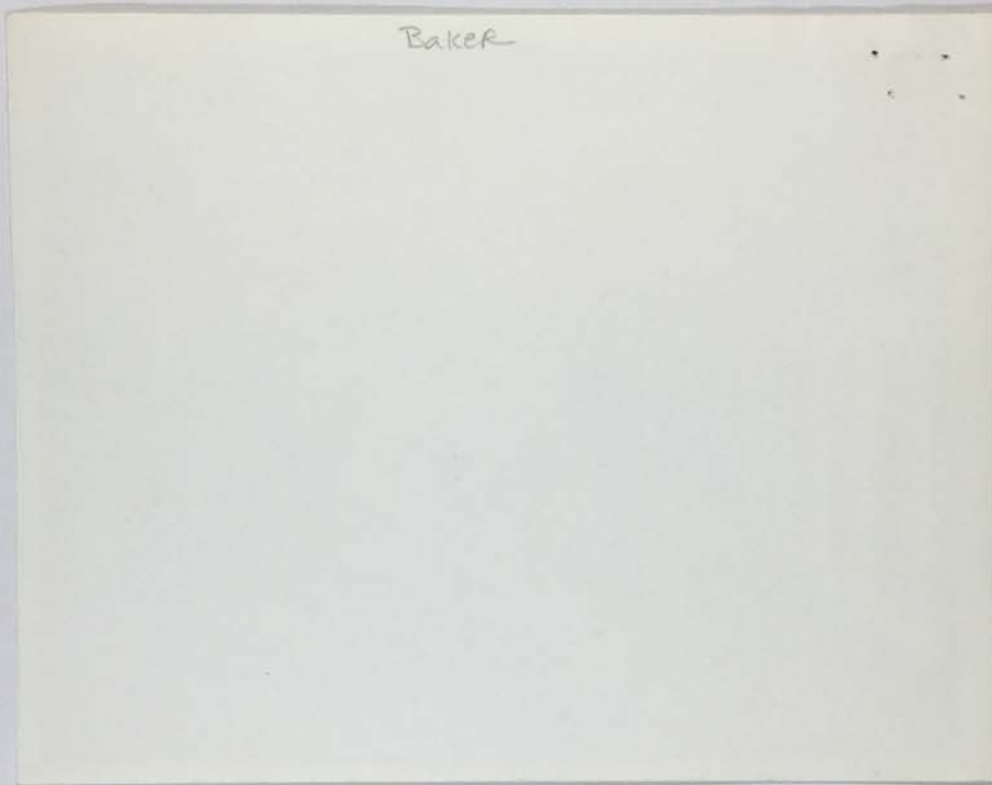
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Robert Bakish
35 Cambridge Parkway
Cambridge Mass

Oct 27, 1960

Mr J.T. Soby
Brushy Ridge Road
New Canaan Conn

Dear Mr Soby,

I am most thankful for your letter and willingness to spare the time and look over my recently acquired painting.

I will be taking it to New York this week end and leave it at the museum as you requested.

Needless to say I shall anxiously awaiting a word from you. Were it the real thing and were it at all possible on your part to call me I would appreciate a collect call from you any day from 9 to 5 at Un 8 6900 in Cambridge

Thank you again for your kindness

Sincerely

Bakish

CORRASABLE

BOND

USA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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9 Nov. 1972

32 av de l'OBSERVATOIRE
PARIS - (14^e)

Baron

Dear Mr. Soby .

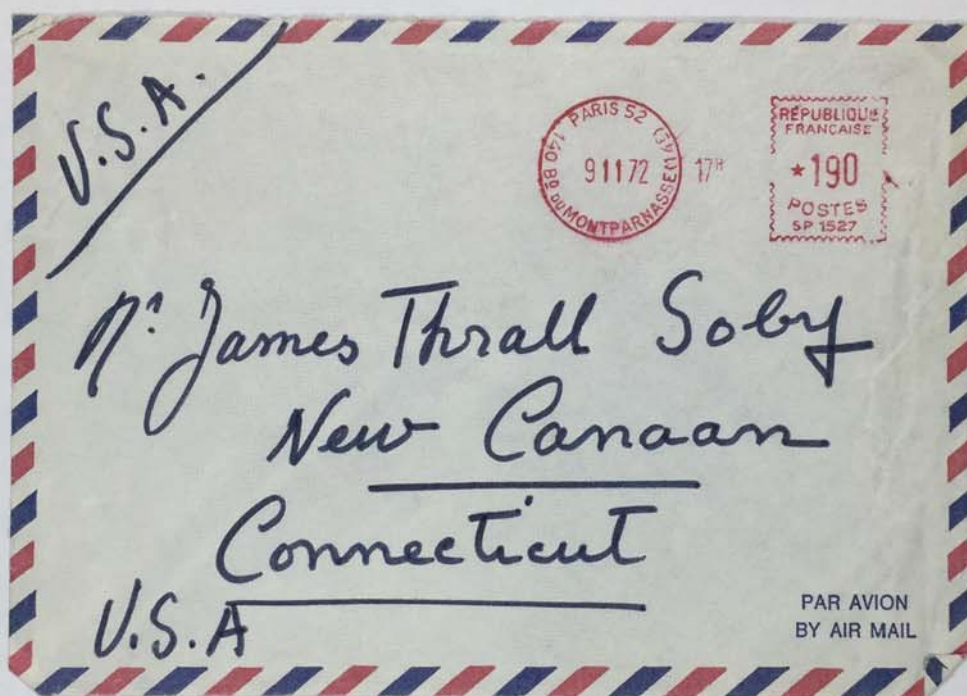
For larger information, this word just to tell you that since my last letter, has arrived Simone Collinet's "Témoignage" assuring that Andrie Breton had persuaded Jacques Doucet to buy the Chirico painting "Le Revenant" to Paul Guillaume and I can send you the copy if you wish.

Yours sincerely

Carmen Baron

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

ÖFFENTLICHE KUNSTSAMMLUNG

KUNSTMUSEUM BASEL

ST. ALBANSGRASEN 16 - TEL. 23 18 26 - POST-CHECK V 6809

Basel

Oct. 21, 1955

Dear Dr. Schmidt:

Mr. James Thrall Soby
The Museum of Modern Art

Many thanks for your most kind letter about my de Chirico book; I'm very glad it arrived safely and that you like it.

Unfortunately, a letter came from M. Poissonnier after the book was at the printer's, informing me that he had sold one of his pictures to your museum and another to the museum at Zurich. It was then too late to change the caption, and I'm very sorry. I've long admired greatly the picture you bought, entitled L'enigme de la fatalite, whereas the Zurich picture, though fine, seems to me less interesting than the climactic work of the tower series, Nostalgia of the Infinite.

Would it be possible for you to send me a photograph of the Hoffmann's picture, La melancholie d'un politicien. I had a photograph at one point, but I seem to have misplaced it. I'd like very much to see it again since, as I think I told Dr. Zschokke, I had certain doubts as to the date of this picture, though I may be wrong.

I'm glad you found the de Chirico paintings of 1909 after Bocklin interesting. Somehow one set of photographs of these pictures survived, and I was able to find it in Milan. I believe the pictures have long since been repainted or lost.

My very kindest regards to you and Dr. Zschokke. I believe you were away when my wife and I were last in Basel, but Dr. Zschokke was kind enough to tell us what to eat and what wine to drink in Colmar, when we went to see the Grunewald altarpiece, and I've always been grateful. Our luncheon was the best possible preparation for seeing what is surely one of the greatest works of art of all time.

Vous connaissez certainement aussi le tableau
"La melancholie d'un politicien" (Sincerely, Emmanuel Hoffmann),
un peu analogue au tableau p.109.

Le Kunsthau de Zurich vient également d'acheter

P.S. Did you ever find a Tanguy painting for your museum. I did his retrospective exhibition, now current at the Museum of Modern Art, and he seems to me more and more impressive, though I admit that I am prejudiced in that he was a very old and dear friend. I'll ask the Museum to send you a copy of the catalogue in case you haven't seen it.

JTS

Guy Schmidt

Directeur.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ÖFFENTLICHE KUNSTSAMMLUNG
KUNSTMUSEUM BASEL

ST. ALBANGRABEN 16 · TEL. 23 18 54 · POST-CHECK V 6809

Basel
Mr. James Trall Soby
The Museum of Modern Art
New York

Bâle, le 28 septembre 1955.

Monsieur
Monsieur L'ingénieur de la galerie Paul Rosenberg
en charge de répondre à votre lettre
de la galerie Paul Rosenberg
Cher Monsieur,

vous avez eu la grande amabilité de nous envoyer votre splendide monographie sur Giorgio de Chirico. Je n'oublierai jamais ma visite chez vous à la maison et votre belle collection de Chirico!

Ce qui est frappant dans votre livre, et pour nous autres bâlois d'un intérêt tout spécial, sont les rapports avec l'art de Boecklin en 1909.

J'aurais à ajouter que le tableau (p.198) "L'énigme de la fatalité" a passé de la collection Poissonnier en la propriété de la fondation Emanuel Hoffmann au Musée des Beaux-Arts de Bâle.

Vous connaissez certainement aussi le tableau "La mélancolie d'un politicien" (Fondation Emanuel Hoffmann), un peu analogue au tableau p.189.

Le Kunsthaus de Zurich vient également d'acheter une des Tours (p.172/3) de la collection Poissonnier.

Basel
Une photo de la galerie Paul Rosenberg
de la galerie Paul Rosenberg
Veuillez croire, cher Monsieur, à l'expression de mes sentiments amicaux.

Guy Scharnack

Directeur.

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Berri Lardy

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

Paris 20 Juillet 1958

Mr. B
 Berri
 4, rue
 Paris

Dear

paint
 a sai
 give
 howev
 are s
 to be
 in 19
 year,

Monsieur
 Monsieur Livingston de la Galerie Berri Lardy
 me charge de répondre à votre lettre du 28 Juin
 au sujet du tableau de Chirico, dont il vous
 a tenu une photographie et qui représente une
 architecture avec une tour, deux personnages et
 une voile.

Il semble que le titre de ce tableau soit
 "l'énigme de l'arrivée" - Il est signé et
 daté de 1912.

Il a été acheté au même temps qu'un
 autre tableau - tous deux reproduits dans
 "Ville" de 1945 - par Monsieur André
 Peignot - chez qui ce tableau a toujours
 été vu - Les Peignot musiciens, accablent
 beaucoup.

Une facture d'achat du 17 Mai 1914
 de la galerie Paul Guillaume, appartient

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

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

Mr. Edu
 Berri L
 4, rue
 Paris V

Dear Ma

paintin
 a sailb
 give yo
 however
 are aut
 to know
 in 1911
 year, t

Jacques
 Almanac
 -
 J sur Francisco per Parigi

tel Elysee 08 58

à l'un des deux tableaux Peignot.
 Chirico a été lié d'amitié avec la famille
 Peignot et il a peint en 1927 un portrait
 de Madame Peignot.

Par l'intermédiaire de Monsieur Livegood
 j'ai acquis cette toile des héritiers Peignot.

J sais combien la question Chirico est
 délicate et épineuse, c'est pourquoi je fais
 appel à votre haute autorité dans la matière.

A l'occasion de l'un de vos passages ici,
 j serai flatté de vous montrer cette toile
 de très belle qualité. Il s'en dégage une
 sentiment d'émotion, de sincérité et de
 grandeur.

Peut-être auriez-vous plaisir, à regarder aussi
 mes tableaux de Tanguy, j'en serais ravi.

J vous prie de croire Monsieur l'assurance
 de ma grande considération

J. Almanac

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Berri Lardy

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

June 28, 1958

Mr. Edwin Iivengood,
Berri Lardy & Cie.,
4, rue des Beaux-Arts,
Paris VI, France.

Dear Mr. Iivengood:

Thank you for sending me photographs of the two de Chirico paintings, Meditation Automnale and an unentitled picture# with two figures, a sailboat and a tower. Since I have never seen either picture, I cannot give you a positive opinion on the basis of the photographs. I must say, however, that both pictures seem plausible in the photographs, and, if they are authentic, 1912 would be a likely date for them. It would be most helpful to know the name of the owner who bought Meditation Automnale from Guillaume in 1914 and where the picture is now. I will not be in Paris before next year, but I would be glad to look at both pictures at that time.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BERRI LARDY & C^{IE}

4, RUE DES BEAUX-ARTS - PARIS VI^E
LIVENGOOD O.D.E. 52-19

Paris le 20 Juin 1958

Mr James Thrall Soby
Brushy Ridge Road
New Canaan. Conn.

Dear Mr. Soby ,

Mr. William Rubin has asked us to mail you the enclosed photograph of a de Chirico painting measuring 85 cm. X 69 cm. Two figures-tower- wall and sail. The picture is signed and dated 1912 in the lower right side.

In order to facilitate your research I am enclosing another photograph of a de Chirico " Méditation automnale " that I believe you know. These two pictures were purchased originally from Paul Guillaume in 1914 . Méditation automnale was sold a few years ago and the remaining picture has belonged to the same family since 1914. It as never before been offered for sale.

We are personally convinced as to the authenticity of these two paintings.

An answer from you would be appreciated by us.

Yours truly.

Edwin Livengood

Edwin Livengood.

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Bruni

LA MEDUSA

Studio d'Arte Contemporanea
ROMA

Direzione:
CLAUDIO ALBERICO BRUNI
STANLEY JOHN ALEN

Telefono 880.546
124. VIA DEL BABUINO

November 10, 1967



during the years.
 Certainly is very difficult to give opinion only; the
 reproduction and people like Mr. and Mrs. Greene others are
 enough knowledge about the de Chirico art by them particular
 ry easily influenced by the opinion expressed by advise us.
 tant person in field of art as yourself.

Please don't misunderstand my writing because vice you have
 sed to keep this painting in my own collection, have received
 when seen by Mr. and Mrs. Greene; it is our only ngs by de
 Mr. and Mrs. Greene have had their pleasure spoil
 to this painting and that the United States have
 time being, of having such a fine painting in on
 countryman's collections.

Sincerely yours,
Best regards

Claudio Bruni
 Claudio Bruni

QUADRI

EDIZIONI D'ARTE

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Bruni

LA MEDUSA

Studio d'Arte Contemporanea

ROMA

Direzione:
CLAUDIO ALBERICO BRUNI
STANLEY JOHN ALLEN

Telefono 686.546
124. VIA DEL BABUINO

November 10, 1967 1947

1207

85 x 69 cm

BERRI-LARDY et C^{ie}
TABLEAUX MODERNES
 4, Rue des Beaux-Arts - 6^e

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during the years.

Certainly is very difficult to give opinion on published reproduction and people like Mr. and Mrs. Greene others are enough knowledge about the de Chirico art by them particular ry easily influenced by the opinion expressed by advise us. tant person in field of art as yourself.

Please don't misunderstand my writing because advice you have sed to keep this painting in my own collection, have received when seen by Mr. and Mrs. Greene; it is our only ings by de Mr. and Mrs. Greene have had their pleasure spoil to this painting and that the United States have Bruni time being, of having such a fine painting in on countrymans collections. cerely yours,

Best regard

Claudio Bruni
Claudio Bruni

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Bruni

LA MEDUSA

Studio d'Arte Contemporanea
ROMA

Direzione:
CLAUDIO ALBERICO BRUNI
STANLEY JOHN ALLEN

Telefono 686.546
124. VIA DEL BABUINO

November 10, 1967



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Sincerely yours,

Best regards

Claudio Bruni
 Claudio Bruni

QUADRI

EDIZIONI D'ARTE

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Bruni

LA MEDUSA

Studio d'Arte Contemporanea
ROMA

Direzione:
CLAUDIO ALBERICO BRUNI
STANLEY JOHN ALLEN

Telefono 686.546
124. VIA DEL BABUINO

November 10, 1967

de Chirico - Meditation Automnale

L.P.

Berni Lardy

during the years.

Certainly is very difficult to give opinion on unpublished reproduction and people like Mr. and Mrs. Greene, others are enough knowledge about the de Chirico art by themselves, particularly easily influenced by the opinion expressed by advise us. tant person in field of art as yourself.

Please don't misunderstand my writing because advice you have sed to keep this painting in my own collection, e have received when seen by Mr. and Mrs. Greene; it is our only things by de Mr. and Mrs. Greene have had their pleasure spoiled to this painting and that the United States have time being, of having such a fine painting in on countryman's collections. sincerely yours,

Best regards,

Claudio Bruni
Claudio Bruni

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

Studio d'Arte Contemporanea

ROMA

Direzione:
CLAUDIO ALBERICO BRUNI
STANLEY JOHN ALLEN

Telefono 686.546
124. VIA DEL BABUINO

November 10, 1967

Mr. James T. Soby
Brush Bridge Road
New Canaan, Connecticut
U.S.A.

Dear Mr. Soby,

Enclosed you will find a photocopy of a part of a letter that I received today from Mr. Greene of New York. The letter is self-explanatory.

Because I am interested, like you, in the truth about the date of the painting by de Chirico, I would like to know with which argument you became in the opinion that the date of that painting is wrong.

My opinion is that if you could see the painting, as I have under my eyes, you will agree with the absolutely authenticity of this date. And all that a part from our own knowledge of the history of the painting. In fact the technique and the brushwork of the painting is such that even if de Chirico wanted to make a copy of it would be impossible for him to reproduce. Also the signature and the date are quite obviously of his early period, and you know how much the signature change during the years.

Certainly is very difficult to give opinion only reproduction and people like Mr. and Mrs. Greene, though enough knowledge about the de Chirico art by themselves easily influenced by the opinion expressed by important person in field of art as yourself.

Please don't misunderstand my writing because I am interested to keep this painting in my own collection, when seen by Mr. and Mrs. Greene; it is our only pleasure. Mr. and Mrs. Greene have had their pleasure spoiled to this painting and that the United States have the time being, of having such a fine painting in our countryman's collections.

Best regards

Claudio
Claudio

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CATALOGO GENERALE DELL'OPERA DI
LA MEDUSA
 Studio d'Arte Contemporanea
 GALLERIA ROMA MEDUSA

Direzione:
 CLAUDIO ALBERICO BRUNI
 STANLEY JOHN ALLEN

Telefono 686.546
 124. VIA DEL BABUINO

November 3rd 1967

November 7th, 1967

Mr. J.T. Soby
 Brushy Ridge Road
 New Canaan, Conn.
 U.S.A.

Miss Pearl L. Moeller
 The Museum of Modern Art
 11 West 53 Street
 New York, N.Y. 10019
 U.S.A.

Dear Mr. Soby,

Thank you for your letter of October 27.

Enclosed you will find a copy of the catalogue of the show of Giorgio de Chirico that I had in my Gallery in October 1966. Thank you for your letter of October 24th.

Each painting that we had in the show was, as you can see from the catalogue, fully documented about the authenticity and the date.

For instance, the painting "Vaso con fiori" 1912 signed and dated, was painted in Paris, as a commission for a commercial Paris Gallery that didn't want a metaphysical subject, considering it too difficult to sell; "L'atleta" was exhibited and published in an old catalogue of a Carnegie Prize of Pittsburgh under another title; the "Mobili nella Valle" is the same one that you published at page 147 of your book, etc. etc. All the others are documented in the same way. If you need any particular information about any other of them, please advise us.

With the occasion I thank you for the advice you have given to Museum of Modern Art, from which we have received a very detailed letter regarding the 8 paintings by de Chirico that you loaned to them.

Many thanks and best regards.

Sincerely yours,

Claudio Bruni

Claudio Bruni

QUADRI

SCULTURE

EDIZIONI D'ARTE

*NOT
 + have for
 book copy
 by
 hand
 11/10/67*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Original to Miss Miller and Miss Jones
✓ Xerox for Mr. Soby and R&R files

Recd 11/10/67

CATALOGO GENERALE DELL'OPERA DI

GIORGIO DE CHIRICO

A CURA DELLA

GALLERIA LA MEDUSA

124, VIA DEL BABUINO - 00187 ROMA

TEL. 686.546

November 7th, 1967

Miss Pearl L. Moeller
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U.S.A.

Dear Miss Moeller,

Thank you for your letter of October

24th.

Enclosed you will find a check for 22,10 dollars for the balance of your invoice of October 27. We will wait now to receive the 8 photos of the 8 paintings by de Chirico. With the occasion we would like to know if a part the paintings by de Chirico from the collection of Mr. Soby, the Museum of Modern Art has other paintings by the same artist in his collection. In this case we would like to receive the photos also of them.

We enclose a printed letter regarding the General Catalogue that explain our request.

Waiting for your answer we remain,

Sincerely yours

Claudio Bruni
Claudio Bruni

Check
taken to }
Bookkeeping
by
Lead
11/10/67

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GENERAL CATALOGUE OF THE WORKS BY
GIORGIO DE CHIRICO
CURATOR
LA MEDUSA GALLERY
124, VIA DEL BABUINO - 00187 ROME - ITALY

Dear Sir,

Claudio Bruni, Director of La Medusa Gallery has been authorised by the Maestro Giorgio de Chirico and Mrs. Isabella de Chirico, to assume trusteeship of the compilation of a GENERAL CATALOGUE of the entire works of GIORGIO de CHIRICO.

The above mentioned catalogue will be issued in various volumes and will be constantly brought up to date by future volumes. It will also contain a text by Cesare Vivaldi.

All owners of works by GIORGIO de CHIRICO, of every period, are urged, in their own interests, to partake in this compilation and to send to this address:

GENERAL CATALOGUE OF WORKS BY GIORGIO de CHIRICO
c/o LA MEDUSA GALLERY
124, VIA DEL BABUINO
00187 ROME ITALY

a clear black and white photograph, not less than 8" x 10" of each painting in their possession. It is essential the following information should be given with each photograph:

- (a) The exact measurements of each painting.
- (b) The technique of each painting. i.e. oil on canvas, watercolour etc.
- (c) When notorised authenticity is inscribed on the reverse please give precise details of the inscription.

The black and white reproductions of the paintings in the catalogue will be free and will constitute and provide an infallible and irrefutable proof of authenticity of each and every work executed by Giorgio de Chirico.

The collaboration of every Collector, Museum Director, Art Critic and every Art Dealer is earnestly requested, not only in our reciprocal interests, but also to make the compilation of this catalogue as complete as possible, thus creating an authority and font of secure information for the future generations.

Claudio Bruni thanks you in advance for your anticipated collaboration.

LA MEDUSA GALLERY

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Mr. Claudio Bruni

(2)

December 7, 1967

documentation and text of credit lines for each. If you decide to reproduce any of these in your catalogue raisonné of the works by Giorgio de Chirico, would you please send us a list of those from our Collections, so that we can send the necessary permission forms.

May we ask you a question in regard to the use of the word free in the fourth paragraph of your general statement. Do you mean that the black and white reproductions will not be bound within the book but will be separate, removable prints? We would appreciate it if you could clarify this for us, as we are not quite sure what is meant.

There is one other de Chirico which passed through the Museum's hands, even though it was never a part of our Collections; it is titled: Horses and Temples, c. 1926-27, oil on canvas, 28½ x 20 7/8". You should write directly to Mr. A. Tarica, 16 Villa du Pont, Paris, 16, for both a photograph and information about this work.

With best wishes for your project,

Sincerely yours,

(P.L.M.)

Pearl L. Moeller
Supervisor of Rights and Reproductions

PJM:jr
Encl. (1)

CC: Mr. James Thrall Soby
Brushy Bridge Road
New Canaan, Connecticut

P.S. We are enclosing herewith our Pro-Forma Invoice in the amount of \$27.10 covering the cost of the above photographs at \$2.50 each plus postage.

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GALLERIA D'ARTE DEL NAVIGLIO

DIRETTA DA CARLO CARDAZZO
VIA MANZONI, 45 - MILANO - TELEFONO 661 - 538

LA GALLERIA D'ARTE DEL CAVALLINO -
VENEZIA - S. MARCO 1820 - E LA
CONSOLELLA DELLA GALLERIA DEL
NAVIGLIO DI MILANO

Milan, February 27, 1961

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53 Street
NEW YORK 19, N.Y.

Dear Mr. Soby,
a friend of mine would like to sell the painting
by De Chirico

"Self Portrait" 1919 - Oil on canvas
published in your book on De Chirico in the page
N.137.

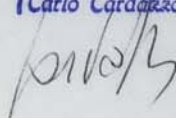
Do you know some American collector interested in
this purchase?

I shall be very grateful if you give me some news
about this matter.

Hoping to see you soon, I remain

Yours sincerely

GALLERIA D'ARTE DEL NAVIGLIO
(Carlo Cardazzo)



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Buon Natale e Buon Anno

da

Luigi Salvadori

GALLERIA DEL CAVALLINO
S. MARCO, 1820 - VENEZIA

EDIZIONI DEL CAVALLINO
PALAZZO PISANI - VENEZIA

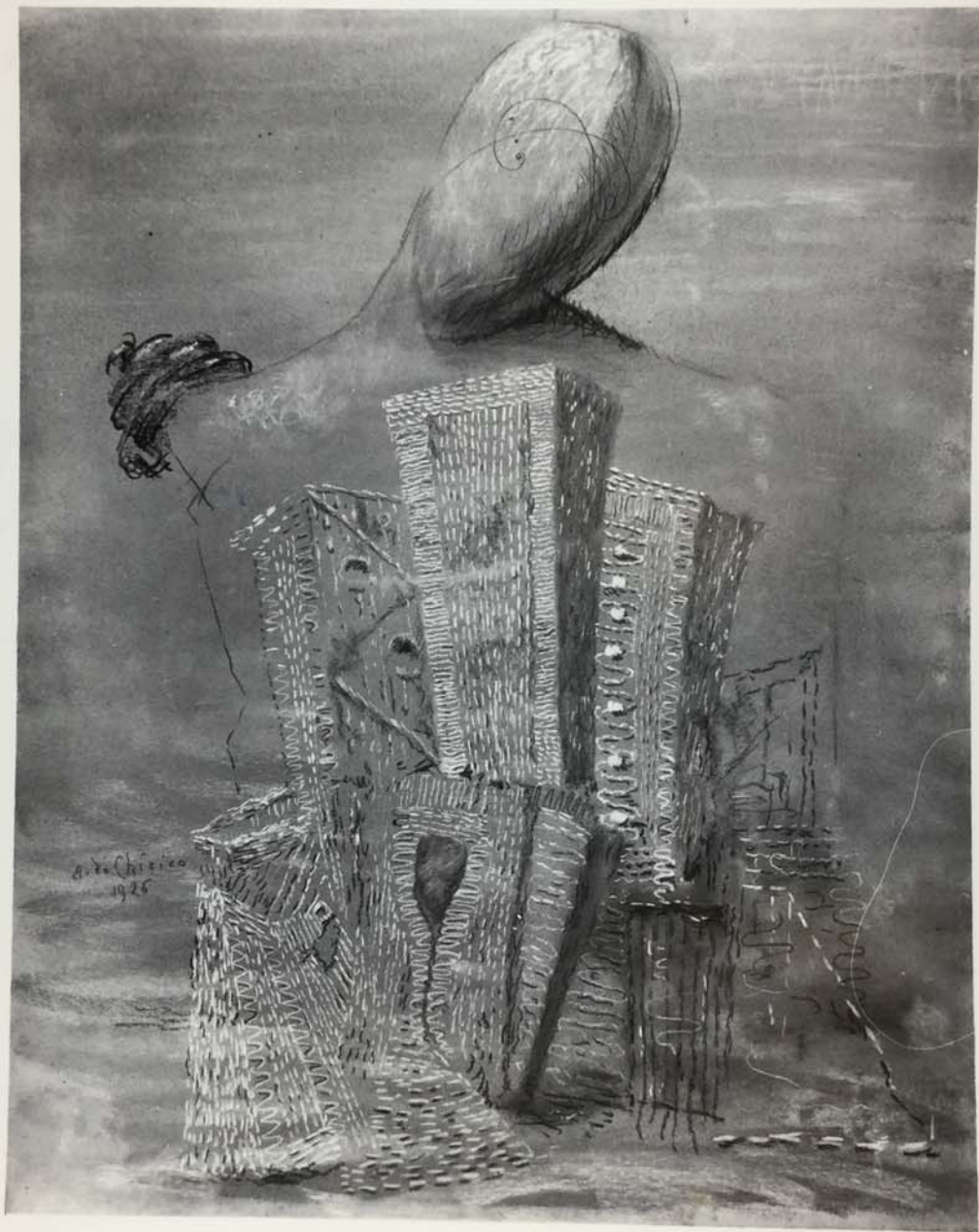
GALLERIA DEL NAVIGLIO
VIA MANZONI, 45 - MILANO

STAMPERIA DEL CAVALLINO
S. SILVESTRO, 1022 - VENEZIA

Carlo Carrà - Disegno 1917

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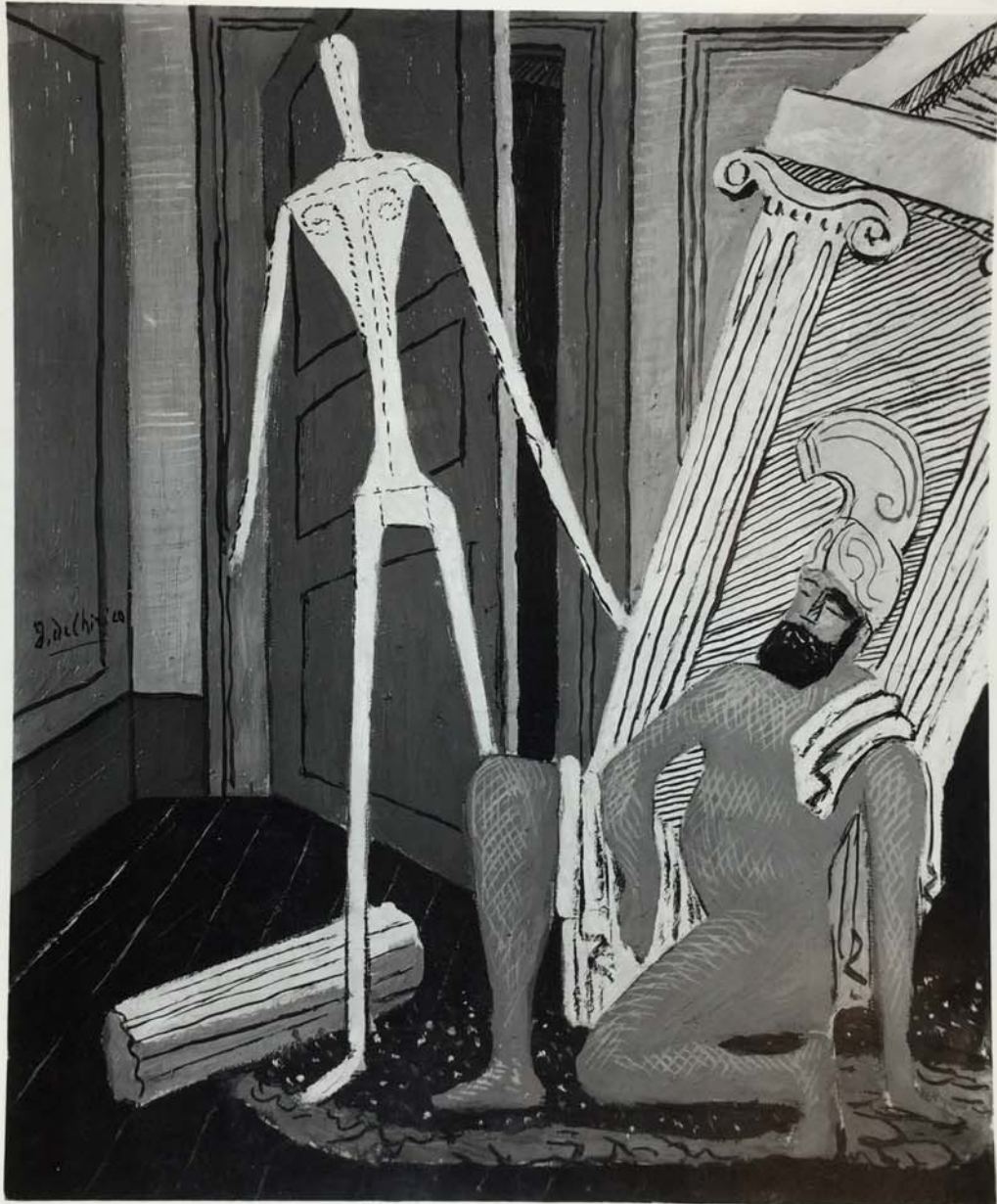
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FOTOGRAFIA
AV. P. FIORENTINI
VENEZIA - 8 MARCO CALLE S. BAMBINO

Giorgio de Chirico "L'architettura" 1926
(bustello)
(coll. Cardazzo - Venezia)

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DE CHIRICO

SOGNO DI ACHILLE

Cardazzo

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FOTOGRAFIA
AV. P. FIORENTINI
VENEZIA - R. MARCO DALLE S. BASSE

*Giorgio de Chirico "Interno metafisico, 1919
(coll. Cardazzo - Venezia)*

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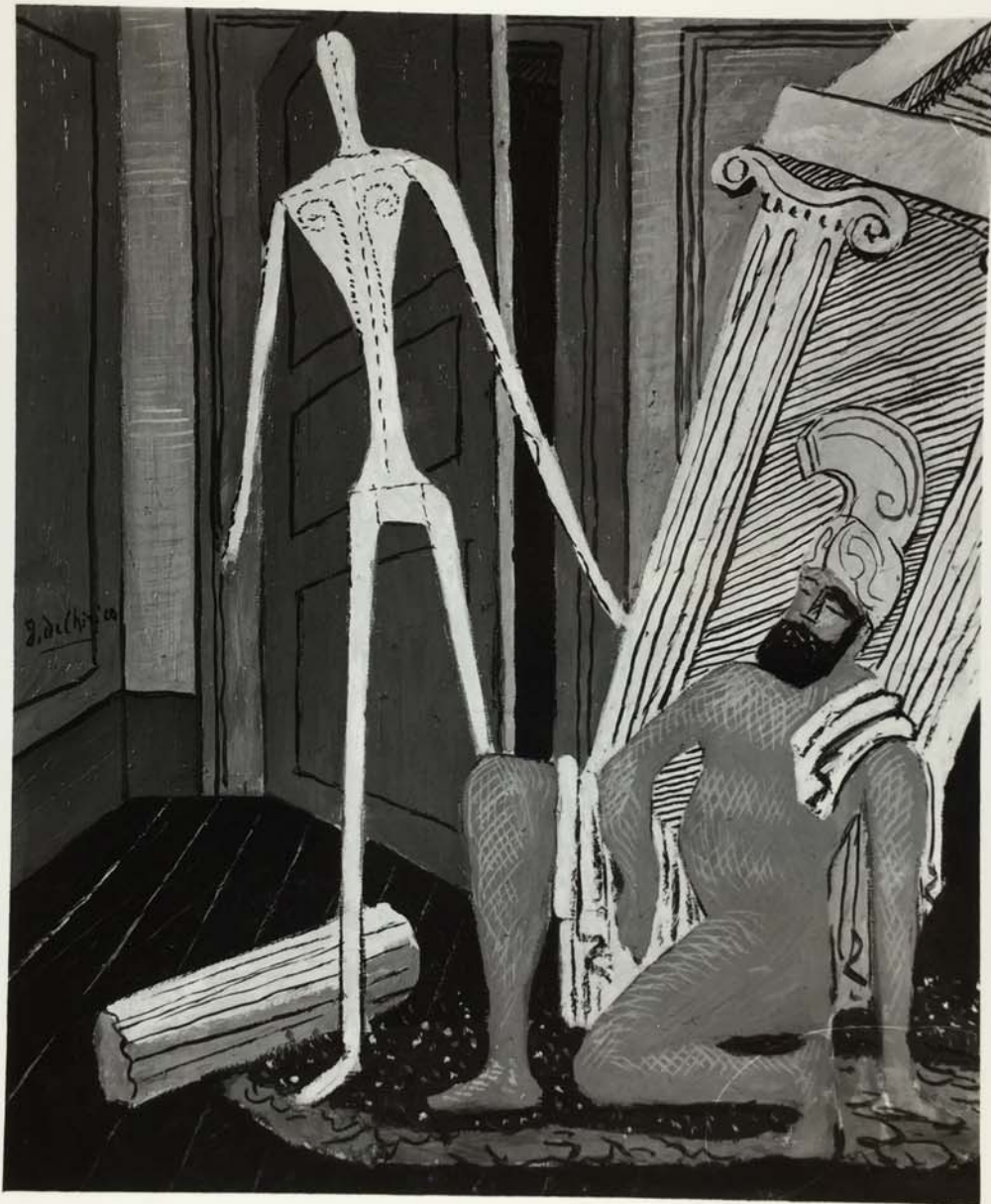
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Giorgio de Chirico - Interno metafisico - 1926
(coll. Luzzo-Venezia)



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FOTOGRAFIA
AV. P. FIORENTINI
VENEZIA - S. MARCO CALLE 8. 8488

Giorgio de Chirico "Il sogno di Ulisse"
(coll. Gardazzo - Venezia)

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Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Caruana
see also G.B.
for MMS by Caruana

Dear Mr. Soby,

Last fall I sent you a letter in which I communicated a tiny discovery I had made relating to the early art of Giorgio de Chirico, namely the near identity of leaves on the Strega bottle label and one of de Chirico's **July 25, 1960** "Metaphysical Interior with Seall Building". In that letter I asked a question of you which I thought you might be able to answer. You sent me a note indicating interest in the matter and promised to write again after you had studied the Strega label, which you had not yet seen.

Mr. Jerry Caruana
237 West 13th Street
New York 11, N.Y.

Dear Mr. Caruana:

I am replying to your letter of July 16th to Mr. James Soby, which has arrived in his absence abroad. We will, of course, bring it to his attention when he returns later in the summer and I am sure he will get in touch with you.

Yours sincerely,

Alicia Legg
Assistant Curator

Unless I am badly mistaken, I am thinking of precisely this sentence when he titled his picture, for at that time both Nietzsche and the city of Turin were very much on his mind. It is easy to see the idea that Turin provides the setting of the painting is further reinforced by the image of the Turin statue in the painting. The remaining mystery is: what did Nietzsche mean by his words? **Al:kb** That enigma is not as relevant to de Chirico as it is to Nietzsche. (These words have been used by psychological writers on Nietzsche as "proof" that he was mad when he wrote them. Their extreme eccentricity is probably the reason why they are omitted in English translations.)

I hope you will forgive me for writing at such length and I doubly beg your pardon if what I have written adds nothing to what you already know.

Sincerely,

Jerry Caruana

P.S. A friend of mine who is an art teacher was quite fascinated by the Strega bottle business. In his opinion de Chirico certainly copied his factory from either the Strega bottle or the engraving which was used by the Strega company for its label.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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237 West 13th Street
New York 11, N.Y.
July 16, 1960

Caruana

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Soby,

Last fall I sent you a letter in which I communicated a tiny discovery I had made relating to the early art of Giorgio de Chirico, namely the near identity of images on the Strega bottle label and one of de Chirico's paintings, Metaphysical Interior with Small Building. In that letter I asked a question or two which I thought you might be able to answer. You sent me a note indicating interest in the matter and promised to write again after you had studied the Strega label, which you had not yet seen.

I am not writing this letter, you must understand, to remind you of your note, for I feel that whether or not my curiosity relating to this matter is satisfied is not really important. My success in having brought it to your attention is reward enough. The reason I am writing again is that I have stumbled upon another "discovery" -- this one even smaller than the last -- and which I am all but certain will prove no discovery to you, but which I communicate only on the thousand-to-one chance that you do not know it. It is the origin of the puzzling title of one of de Chirico's paintings: I'll be There...The Glass Dog. This title, I am quite sure, comes from a sentence in Nietzsche's Ecce Homo (Why I am so Clever, I) "Ich ziehe Orte vor, wo man überall Gelegenheit hat, aus fliessenden Brunnen zu schöpfen (Nizze, Turin, Sils); ein kleines Glas läuft mir nach wie ein Hund."

Unless I am badly mistaken, de Chirico was thinking of precisely this sentence when he titled his picture, for at that time both Nietzsche and the city of Turin were very much on his mind. It is easy to see this passage as the theme or setting-out point of a nostalgic reverie. The idea that Turin provides the setting of the painting is further reinforced by the image of the Turin statue in the painting. The remaining mystery is: what did Nietzsche mean by his words? But that enigma is not as relevant to de Chirico as it is to Nietzsche. (These words have been used by psychological writers on Nietzsche as "proof" that he was mad when he wrote them. Their extreme eccentricity is probably the reason why they are omitted in English translations.)

I hope you will forgive me for writing at such length and I doubly beg your pardon if what I have written adds nothing to what you already know.

Sincerely,

Jerry Caruana
Jerry Caruana

P.S. A friend of mine who is an art teacher was quite fascinated by the Strega bottle business. In his opinion de Chirico certainly copied his factory from either the Strega bottle or the engraving which was used by the Strega company for its label.

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

Oct. 3, 1959

Dear Mr. Caruana:

Many thanks for calling my attention to the label on the Strega bottle in relation to de Chirico's early iconography. I don't know that label at all, but you can be sure I will buy a bottle of Strega and look at the label carefully.

I am almost positive that de Chirico did not himself design the label, but of course his early architectural scenes have been taken over for various advertising purposes and probably that's what happened in this case. I think I can tell you more after I've seen the label.

With thanks,

Sincerely,

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237 West 13th Street
New York 11, N.Y.

September 22, 1959

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Soby:

Knowing of your deep interest in the early work of Giorgio de Chirico, and your thorough investigation of the sources of this work, I would like to communicate what may be a small discovery of my own to you upon the subject.

This evening I happened to be looking at the circular label of a bottle of Strega liqueur (Ditta G. Alberti) on which a factory is pictured. I was struck by the resemblance of this factory to that depicted in de Chirico's painting Metaphysical Interior with Small Building. To make sure, I compared it with a plate. This comparison removed all doubt from my mind. Not only are the buildings the same, but the perspective is the same and there are small shadowy Chiricoesque figures on the label picture just as in the painting. Also -- this was immediately pointed out to me by my wife and struck us both as amusing -- a train is puffing along in the foreground of the label picture. This train is not to be seen in the painting.

Knowing how thoroughly you have searched through various Italian cities for the buildings and statues that de Chirico made use of in his early art, I would not presume to pass this on to you as a revelation. In the event that it is not known to you however, I would feel very happy to have added a detail to your knowledge (for which, as a lover of de Chirico's work, I am grateful. Not knowing Italian I have depended entirely upon your writings for information about him.)

In the more likely event that you do know of this similarity, perhaps you can enlighten me on this matter. Looking at the label, several questions come to mind. Did de Chirico copy his picture from the label? Did the man who did the label copy it from de Chirico's painting? Did de Chirico, perhaps, also do the label? (I know he has done commercial pictures.)

I would be very grateful for an answer to these questions. As it is I am happy to add this unexpected item to my small collection of "Chirico-ana."

Very truly yours,

Jerry Caruana
Jerry Caruana

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Castelfranco

BOLLETTINO D'ARTE

MINISTERO DELLA PUBBLICA ISTRUZIONE

DIREZIONE GENERALE
ANTICHITÀ E BELLE ARTI

Roma, li 20 settembre 1955

STANZA 29

Mr. James Thrall Soby

Modern Art Museum, 1123 Broadway (10)

New York City, II (N.Y.)

Mr. Leo Castelli,
1 East 77th St.,
New York 21, N.Y.

Dear Sir,

I am reading in the last Art News number (september 1955) of your book on De Chirico's painting, published on the occasion of the Modern Museum Show.

As you understand, I'll be very glad to receive you book for review in the Bollettino d'arte.

Thank you very much.

Yours sincerely

(Giorgio Castelfranco)

This seems to be a very nice picture. I am fairly certain that the work is by de Chirico, we can provide you the date picture if you bring the picture over here.

I hope you will not be satisfied by mine in connection with all this to de Chirico. If you prefer the copy for any reason, and you will get a more relevant reply if you leave an out of the discussion.

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

Oct. 26, 1956

Mr. Leo Castelli,
4 East 77th St.,
New York 21, N.Y.

Dear Mr. Castelli:

It is almost impossible to tell much about the de Chirico from your dark photograph. The picture seems to be dated 1918, and I must confess I am always suspicious of pictures bearing this date, since de Chirico did very few works that year, when he was released from the Italian Army. There are, of course, authentic pictures of that year. The painting of which you sent me a photograph would seem to be by de Chirico's hand. But painted when? I just can't give an opinion without seeing the picture itself.

To begin with, why don't you send a photograph of the picture to de Chirico himself - Piazza di Spagna 31, Rome - and ask him whether he painted it? As you know, he is not reliable as to dates, but for the most part (not always) he can be relied on to say whether a picture is an outright forgery. If you do write him, I'd be extremely interested in seeing a copy of his answer, and he will almost certainly reply.

This seems to me a more sensible solution at this point than having the picture sent over here. If from his reply we are fairly certain that the work is by de Chirico, we can perhaps study the date problem if you bring the picture over here.

I must ask you not to mention my name in connection with all this to de Chirico. My name makes him angry for many reasons, and you will get a more coherent reply if you leave me out of the discussion.

Sincerely,

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LEO CASTELLI 4 east 77 street • new-york 21, n. y. BUtterfield 8-8343

October 31, 1956

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Mr. Soby

Thank you very much for the prompt and careful consideration that you were so kind to give to my letter concerning the de Chirico painting.

I shall follow your excellent advice and write de Chirico, and, of course, abstain from mentioning your name in my letter to him.

I imagine that you left the photograph with your secretary at the Museum of Modern Art, and shall phone her to-morrow to find out.

Many thanks again and kindest regards.

Leo Castelli

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LEO CASTELLI 4 east 77 street • new-york 21, n. y. BUtterfield 8-8343

October 25, 1956

Mr. James Thrall Soby
Museum of Modern Art
New York

Dear Mr. Soby,

The enclosed photograph of a de Chirico painting was sent to me recently from Italy. I would be most grateful if you could give me your opinion about it.

I realize that this painting does not fall within the great period of the artist's career, and that there are better, earlier versions of the same subject.

I am also aware of the fact that it is very difficult to judge the authenticity of a painting from a reproduction, but I would be willing to go to the expense of having it sent over if your opinion were not decidedly negative.

Thank you so much in advance for your advice.

Yours sincerely

Leo Castelli

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOSEPH W. FAULKNER, DIRECTOR



February 11, 1961

Mr. J. T. Soby
Brushy Ridge Road
New Canaan, Connecticut

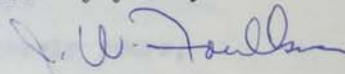
Dear Mr. Soby:

I am most grateful to you for taking the trouble to examine the color slide of the de Chirico I sent you. The I in the date 1921 does have a curve to it and so we will follow your advice and call the painting 1925. I know you are not fond of de Chirico's paintings after 1920, but I hope anyway to have the opportunity some day of showing you the painting. Also, another rather souped-up romantic painting of gladiators.

Please do come to see me when you are in Chicago the next time. We have just added six new rooms to our gallery and are opening March 6th with an exhibition of American paintings from 1740 to 1920. This is quite a departure, as my specialty, if anything, is the minor cubist painters.

I hope to have the pleasure of thanking you in person and with all best wishes.

Sincerely yours,


Joseph W. Faulkner

JWF:m

642 North Michigan • Chicago 11, Ill. • Superior 7-6600

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JOSEPH W. FAULKNER, DIRECTOR


Main Street Gallery

modern paintings, drawings, gravures

C O P Y

August 16, 1960

Mr James Thrall Soby
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Soby:

I am taking the liberty of sending you enclosed a color slide of a large de Chirico canvas I recently bought in Paris from Mr. Edwin Livengood of the Galerie Berri Lardy, in the hopes that you may be interested in seeing the painting or will be good enough to give me your impression.

The stretcher size is 44-3/4" by 39-1/2". It is signed and dated 1921, although I believe the "1" might possibly be a "5". According to the documentation this painting was exhibited at the Galerie L'Epoque in Paris in 1929. It was successively in the collections of Paul Guillaume, Leonce Rosenberg and Schwarzenberg, and sold at auction at the Galerie Giroux in Brussels in 1932 and again in 1952, #80 in the catalogue. It was also exhibited at the Galerie le Centaure in Brussels.

I hope I am not troubling you too much and wish to thank you for your courtesy.

Sincerely yours,

Joseph W. Faulkner

JWF:ME
ENC.

642 North Michigan • Chicago 44, Ill. • Superior 7-6600

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

JOSEPH W. FAULKNER, DIRECTOR

Chicago

modern paintings, drawings, gravures

August 16, 1960

Mr. James Thrall Soby
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

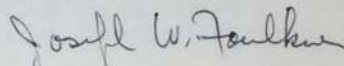
Dear Mr. Soby:

I am taking the liberty of sending you enclosed a color slide of a large de Chirico canvas I recently bought in Paris from Mr. Edwin Livengood of the Galerie Berril-Lardy, in the hopes that you may be interested in seeing the painting or will be good enough to give me your impression.

The stretcher size is 44-3/4" by 39-1/2". It is signed and dated 1921, although I believe the "1" might possibly be a "5". According to the documentation this painting was exhibited at the Galerie L'Epoque in Paris in 1929. It was successively in the collections of Paul Guillaume, Leonce Rosenberg and Schwarzenberg, and sold at auction at the Galerie Giroux in Brussels in 1932 and again in 1952, #80 in the catalogue. It was also exhibited at the Galerie le Centaure in Brussels.

I hope I am not troubling you too much and wish to thank you for your courtesy.

Sincerely yours,



Joseph W. Faulkner

JWF:ME
ENC. return, stamped envelope

642 North Michigan • Chicago 44, Ill. • Superior 7-6600

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

Chicago Main Street Gallery

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

Dec 29, 1960

Dear Mr. Faulkner:

I am most apologetic about not answering your letter and returning your color slide of the de Chirico long before this. Your letter arrived when I was in Europe, and somehow was misplaced. I'm sorry.

It seems to me that the date of this picture is much more likely to be 1925 than 1921, and perhaps you can look at the inscribed date again with a magnifying glass. In the first place 1921 was the year that de Chirico painted most of his pictures in tempera; he continued to use tempera, sometimes mixed with oil, until roughly 1924, having studied the tempera technique under the restorer and painter, Nicola Lochoff. So if your picture is definitely in oil, I think that probably rules out a 1921 date.

Secondly, if you will look at Waldemar George's monograph, Giorgio de Chirico, Paris, Chroniques du Jour, 1928, you will find a number of pictures similar to yours in subject. They were all painted between 1925 and 1928, and there is no reason to mistrust the dates given by Waldemar George, since he was a close friend of the artist's and, as I remember it, did his book in consultation with de Chirico.

I must tell you frankly that I dislike these mannequin pictures of the 1920's which de Chirico painted, at the surrealists urging, in an attempt to recapture his brilliant youthful inspiration. But I see no reason to doubt the authenticity of your picture, though naturally I can't give a definite opinion without seeing the work itself. Perhaps I can do so when next I am in Chicago, since it's rather large to send to New York.

With repeated apologies for the delay in answering,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

JOSEPH W. FAULKNER, DIRECTOR



October 11, 1960

Mr. James Thrall Soby
135 East 54th Street
New York, N. Y.

Dear Mr. Soby:

I am sorry if I am a nuisance but I wonder if you ever received my letter of August 16th, sent to the Museum of Modern Art, in which I enclosed a stamped, addressed return envelope and a color transparency of a de Chirico painting. I am enclosing a copy of the letter sent to the Museum just in case you did not receive it but I do hope the color transparency has not been lost. Realizing that I am asking a favor, I hope that I have not been importunate but would greatly appreciate the favor of a reply.

Sincerely yours,

Joseph W. Faulkner

JWF:ME
ENC.

P. S, I expect to be in New York on November 1st and could bring the painting with me if you wish to examine it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

December 28, 1962

Mr. J. T. Soby
Brushy Ridge Road
New Canaan, Connecticut

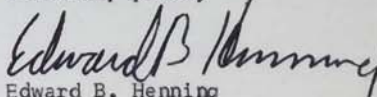
Dear Mr. Soby:

Many thanks for your good letter of December 22. In a way I am sorry to hear your conclusions since the price was exceptionally good - with good reason I now understand. I did see some of the recent de Chiricos which are copies of his earlier work and which come with a statement signed by the artist guarantying that they are "metaphysical paintings" when I was in Florence this last year. They were so bad that at first I could not believe that he had done them even in his present state. At the same time I am very pleased with your conclusions since my own suspicions had been aroused after close examination of the picture and comparing it with photographs of other works by him of the same period.

As to the color photo, it belongs to the gallery that offered us the picture. When I write to them I will ask if we can keep the photo for our files. If they agree, you can, of course, have it with our gratitude.

With kindest regards, I am

Sincerely yours,


Edward B. Henning
Curator of Contemporary Art

ebh:aw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

Cleveland

Dec. 22, 1962

Mr. Robert B. Renning, Curator of Contemporary Art,
The Cleveland Museum of Art,
11100 East Boulevard,
Cleveland 6, Ohio.

Dear Mr. Renning:

As I wired you this morning (because I thought the matter might be urgent and I haven't had time to write before then) I would strongly advise against buying the de Chirico of which you saw Bill Seitz's color photograph, now in my hands.

I share completely the suspicions you expressed in your letter to Bill and I have many more. That seems to be one of those composite images which forgery so often use those days when turning out so-called "metaphysical" de Chiricos from the early period. It is a kind of medley of iconographical motifs taken from de Chirico's work of 1911-13, most of them badly painted. The label - "1918-20 Ferrara" is nonsense. De Chirico left Ferrara for Florence and Rome as soon as he got word from the Italian Army in 1918 and, so far as I know, never went back except possibly for brief visits. I should add that I am doubly suspicious of early de Chirico's coming from Italy. With few exceptions, his early works were never sold there but rather in Paris (1911-13) and later in Central Europe, England and in America. Again with few exceptions, the Italians are astonishingly ignorant about his early period. He is perhaps internationally the best known modern Italian painter except for Modigliani, takes show in that country, some copies by hand, and later copies by the Master himself, who is, alas, totally corrupt and psychopathic on the question of his right to copy his own earlier work. He creates new copies and many copies are circulating and dealers raise prices. About seven years ago I bought a picture when he sold a Chicago collector. It was five works with de Chirico's name on the label and had been bought by the estate. I had a long and tiresome talk with my dealer and he said that a picture had been sold. He himself, however, would not sell it. I had the picture affixed but it was jumbled together elements from his iconography. I don't think I have ever seen the actual picture. I look at so many of these "jobs" each year that I can't be sure and I can't give a firm opinion without seeing it. But as a matter of fact, I wouldn't touch it with a ten foot pole.

Do you need the color photo back or may I keep it? I don't want to have the money to do a new edition of a book on de Chirico nor out of print, for the Museum of Modern Art, but I have an accumulation of documents relating to the "art" or "life" of de Chirico, and I can give you this stuff if you wish. I would send it to you very readily to that you yourself had valid doubts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.B.1

Cleveland

transcription of typed letter signed by JTS
[] difficult to decipher; word supplied by transcriber

James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dec. 23, 1962

Mr. Edward B. Henning, Curator of Contemporary Art,
The Cleveland Museum of Art,
11150 East Boulevard,
Cleveland 6, Ohio.

Dear Mr. Henning:

As I wired you this morning (because I thought the matter might be urgent and I haven't had the time to write before this) I would strongly advise against buying the de Chirico of which you sent Bill Seitz a color photograph, now in my hands.

I share completely the suspicions you expressed in your letter to Bill and I have many more. This seems to me one these composite images which forgers so often use these days when turning out so-called "metaphysical" de Chiricos from the early period. It is a kind of medley of iconographical motifs taken from de Chirico's work of 1911-19, most of them badly painted. The label - "1918-20 Ferrara" is nonsense. De Chirico left Ferrara for Florence and Rome as soon as he was released from the Italian Army in 1918 and, so far as I know, never went back except possibly for brief visits. I should add that I am doubly suspicious of early de Chiricos coming from Italy. With few exceptions, his early works were never sold there but rather in Paris (1911-15) and later in Central Europe, England and in America. Again with few exceptions, the Italians are astonishingly ignorant about his early period. But since he is perhaps internationally the best known modern Italian painter except for Modigliani, fakes abound in that country, done either by forgers or are later copies by the Master himself who is, alas, totally corrupt if not psychopathic on the question of his right to copy his own early works and pre-date them. He claims now that the early dates are affixed [sic] by dealers to raise prices. But some five years ago I caught him [red-handed] when he sold a Chicago collector four or five works with early dates which he claimed had never been out of his studio but which I am [certain] were sold. He himself, however, usually does fairly direct copies but the picture offered you simply jumbled together elements from his early iconography. I don't think I have ever seen the actual picture, though I look at so many of these "jobs" each year that I can't be sure and, of course, I can't give a final opinion without seeing it. But as a matter of friendly advice, I wouldn't touch it with a ten foot pole.

Do you need the color photo back or may I keep it for my files? I never expect to have the energy to do a new edition of my book on de Chirico now out of print, for the Museum of Modern Art, but I keep on accumulating documents relating to the four or five forgeries of copies by de Chirico which I see every month. I hope this will be of some help, and I send it the more readily in that you yourself had valid doubts.

(signed)
Jim Soby

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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es: Mr. Soby

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND 6, OHIO CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: GARFIELD 1-7340

December 12, 1962

Mr. William Seitz
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Bill:

First, let me congratulate you on the Tobey catalogue which is excellent. I am most impressed by the exhibition which is much more varied than I had expected it to be.

I am enclosing a color photograph of ^{the} de Chirico which we recently have been offered. At first I was most enthusiastic, but on closely comparing it with other de Chiricos of the same type, I find certain differences which may or may not be significant. The drawing generally seems a little less sure, with wavering contours in places. The oval form, for example, which appears in the box on the right, lacks a third dimension. There are other minor problems and I am really not sure how significant they may be. Would it be asking too much for you to look at the photograph and give me your opinion? If it is possible, I would very much like Mr. Soby to see it too, but this is for you to decide.

With kindest regards, I am

Sincerely yours,

Ed Henning
Edward B. Henning
Curator of Contemporary Art

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enc.

JN 3-93 58

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J. T. SOBY
Brushy Ridge Road
New York



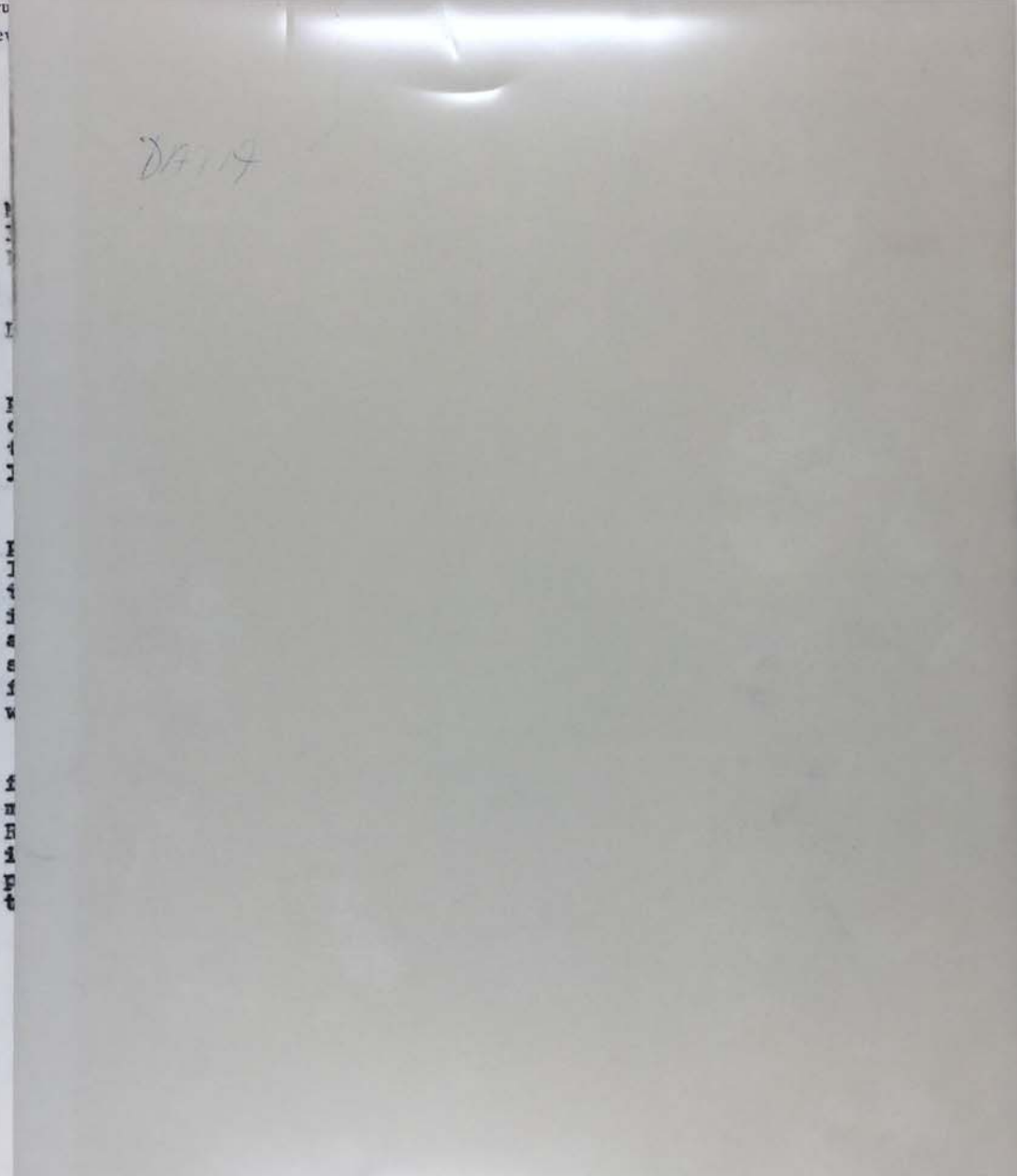
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J. T. SOBY

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OLIO SU TELA - cm.46x55
Data: 1918/20 - Ferrara
Firmato G. De Chirico in basso a sinistra ←

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

Dec. 5, 1959

Mr. S.J. Cwains,
1050 Fifth Avenue,
New York 23, N.Y.

Dear Mr. Cwains:

I am enclosing the color transparencies of the two de Chirico paintings you are considering. It is impossible to give you a definitive opinion without seeing the actual paintings, of course, but on the basis of these photographs I would guess that both are authentic works of de Chirico's later career, probably painted during the 1930's or 1940's or even later.

I must tell you frankly that I don't at all like de Chirico's paintings of this kind. They seem to me hopelessly academic and slick, and I doubt that they will ever be admired by professionals in the art world, though they do have a social audience in Italy and elsewhere. I am not alone in this opinion which is shared by almost every qualified critic, collector and museum curator I know. Perhaps this is the reason why these later pictures so seldom have been forged, whereas there are innumerable fakes around copied from de Chirico's much more valuable "metaphysical" period (1911-19) during which he exerted a world-wide influence.

The decision is yours, of course; my opinion, since you asked for it, is that you could buy much more exciting and lasting works by other modern Italian artists - Giorgio Morandi, for example, or the much younger Renato Guttuso. But especially Morandi, who paints marvelous still lifes and is almost universally considered at this point the best of the older Italian painters. You can see some of his pictures at World House in New York, but the prices have soared in very recent years.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.B.1

Ada S. Cumins

1050 FIFTH AVENUE NEW YORK 28, N. Y.

December 2nd, 1959.

Dear Mr. Soby,

At your kind suggestion, I am enclosing color slides of two paintings by Giorgio de Chirico. Both number 1567 "Horses on the beach", and number 1569 "Still Life" are 16" x 20" in size. These are now available in Florence Italy.

I am deeply interested in any comments you may make and await your reply.

Sincerely yours
Ada S. Cumins

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

[de Chirico]

THE MUSEUM OF MODERN ART

NEW YORK 19

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

THE MUSEUM COLLECTIONS

4 March 1959

Jim,

A de Chirico note should it interest you.

Dorothy Miller's secretary writes from Rome, February 14th:

"Last Sunday we went to the Galleria Nazionale d'Arte Moderna to see the Modigliani show. The Museum was incredibly crowded -- it looked like the Picasso opening at our Museum. It seems that de Chirico had appeared on a very popular T.V. quiz program, "Lascia o Raddoppia" (Double or Nothing) and made some disparaging statements about Modigliani's importance, etc. At any rate, it seemed to prove very good publicity for the exhibition..."

Marie
[Alexander, AHA's sec'y]
per RR
4/94

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

Harold Diamond

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10008

C. De Hauke Hotel Blackstone 50 East 58th St. N.Y.C.

New York May 20, 1959

Mr. James Thrall Soby
c/o The Museum of Modern Art
11 West 53d St, New York

Dear Mr. Soby,

It was indeed a great pleasure for me to see you again at the Museum of Modern Art. Many years have gone by since I last saw you, but I always remember the pleasure I had of receiving your visits, when I first was established in New York, so many years ago.

Following our conversation, I am sending you, herewith enclosed, a photograph of the Chirico. This picture is entitled "Le mauvais genie d'un roi." It measures: hight, inches 21 $\frac{1}{2}$; length, inches 18 $\frac{1}{4}$. It was originally owned by Paul Guillaume and later was part of the famous Jacques Doucet collection.

Should you care to see the picture, I have it here, in New York and, I will be delighted to show it to you.

Hoping that I will have the pleasure of seeing you again, and with kindest regards, believe me to be

Yours sincerely,

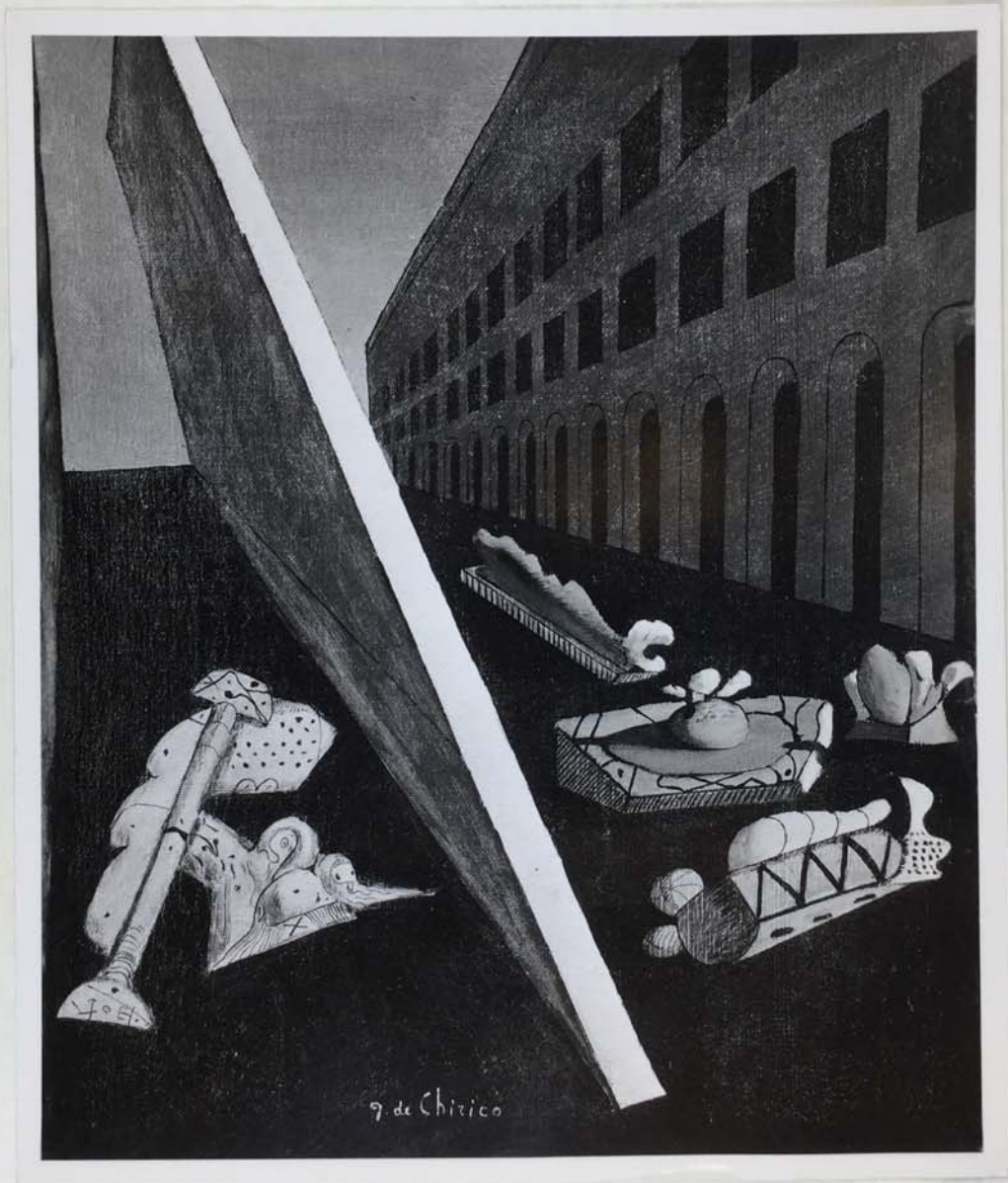
C. De Hauke

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Harold Diamond

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.1

Harold Diamond

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

Chirico

"L'homme au genre d'un roi"

signature on base

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May. 1959. N.Y.C.

from CESAR DE HAUKE.

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

The Solomon R. Guggenheim Museum, 1071 Fifth Avenue, New York City 10028

November 2, 1971

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn., 06840

Dear Mr. Soby:

Yes it was Harold Diamond who came with me and the SRGM's de Chiricos. It was he who showed you in August the de Chirico which was in the collection of Gian Carlo Menotti (ex-collection Leon Kochnitsky, Paris). As of yesterday he still had it. Would it be helpful if I asked him to let you know to whom he sells his de Chiricos (in such cases as he can)? He is very co-operative and I'm sure would be delighted to contribute to keeping the records straight.

I shall warn Mr. Messer of the imminence of the great Giorgio's arrival and to keep a closed first on the purse-strings!

Sincerely,

Louise Averill Svendsen

Louise Averill Svendsen
Curator

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.B.1

HAROLD DIAMOND

10 WEST 65 STREET

NEW YORK 23, NEW YORK

December 16, 1958

Dear Mr. Soby,

I have left for you to see the di Chirico painting about which I believe Mr. Thompson has been in touch with you and Mr. Barr.

I don't know the title of the painting. It has been in the collection of Madame Corbellini, wife of the Italian painter, since 1924, until this year. I am enclosing a certificate given by Pacitti when I purchased the painting.

I'll pick up the picture on Friday, as I arranged with Miss Yerkes. I'd appreciate hearing what you think about it. Thanks very much!

Sincerely yours,

Harold Diamond

Harold Diamond

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

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Harold
Diamond

de curico (?)

authenticated by Andre' Pacitti

Paris, 4, Nov 1958

MMA 4813

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Harold Diamond

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Copy neg of painting brought in by
Harold Diamond of NY and
authorized as de Chirico

by André Pacitti, Paris, Nov. 4, 1958

This has offered to Edward Thompson
Dec, 1958

MMA 4813

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Harold Diamond

Copy ¹⁰⁹ MMA 4813

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Mr. James Thrall Soby . %
Museum of Modern Art .
11 west 53rd Street . NYC .

piero dorazio

Rome, January 30th 1956 .

Der Mr. Soby ,



JR

MR J. T. SOBY, 50 MUSEUM OF MODERN ART
~~11 WEST 53rd street.~~
~~NEW YORK CITY . N.Y.~~
U. S. A.

Brushy Ridge Road

New Canaan Conn

MANOSCRITTI & LETTERA

via. 16 - P. ARMELLINI - ROMA

6. "Red swan". emts. 40/50. signed, painted in France about 1918, coming from the collection Valdameri . perhaps painted later during the surrealist period. Request \$ 8.000-

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Mr. James Thrall Soby . %
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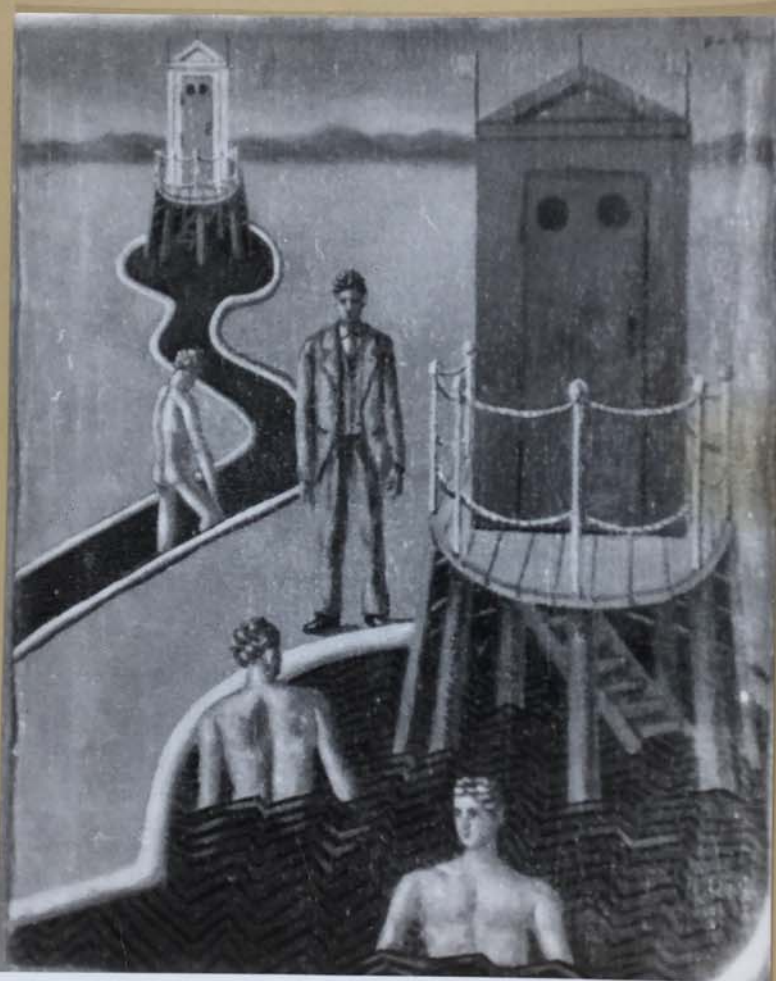
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. James Thrall Soby . %
Museum of Modern Art
11 West 53rd Street

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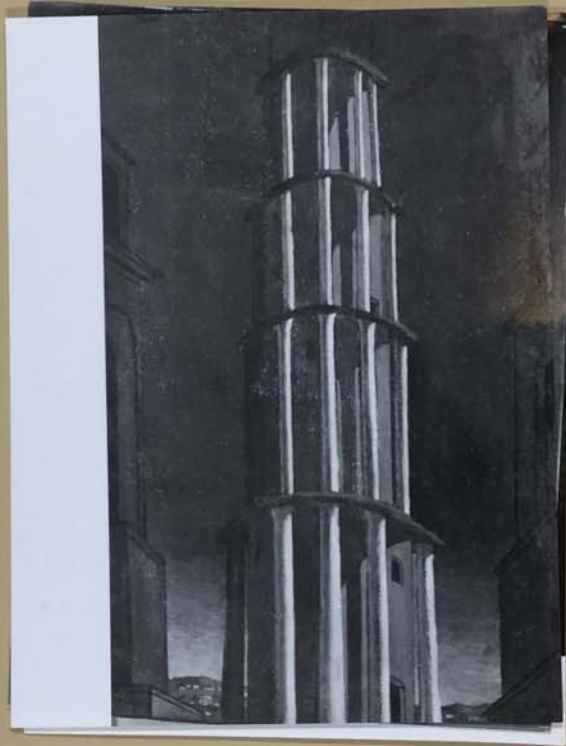
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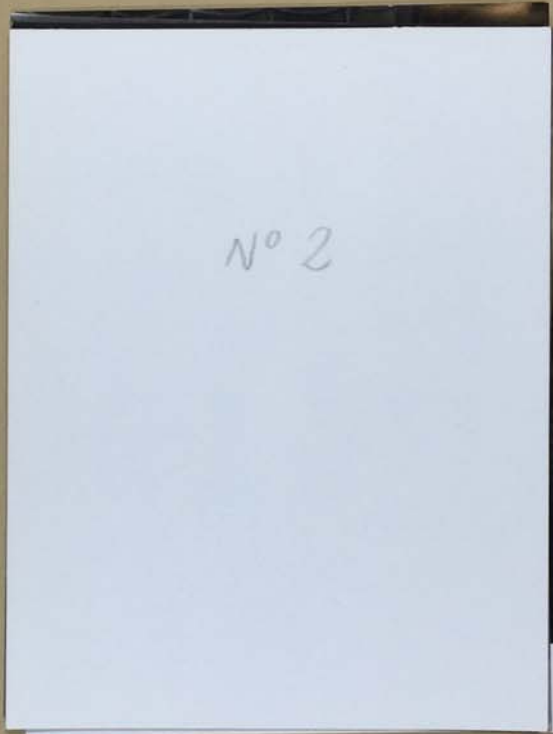
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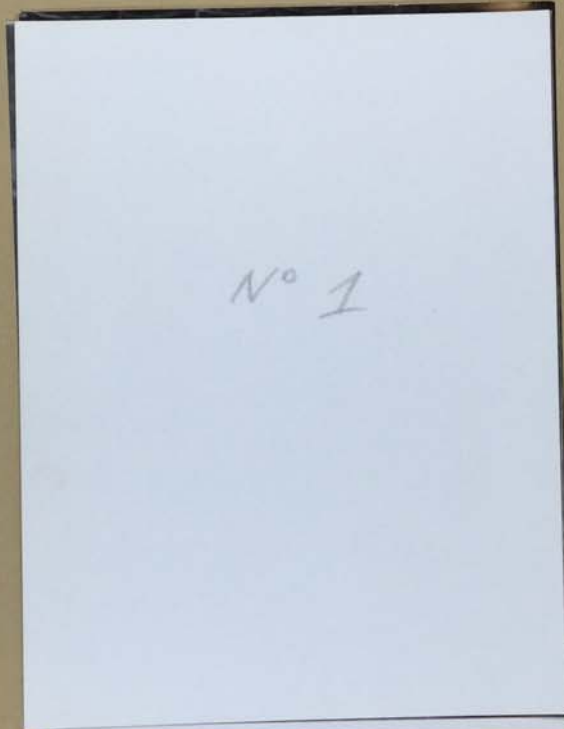
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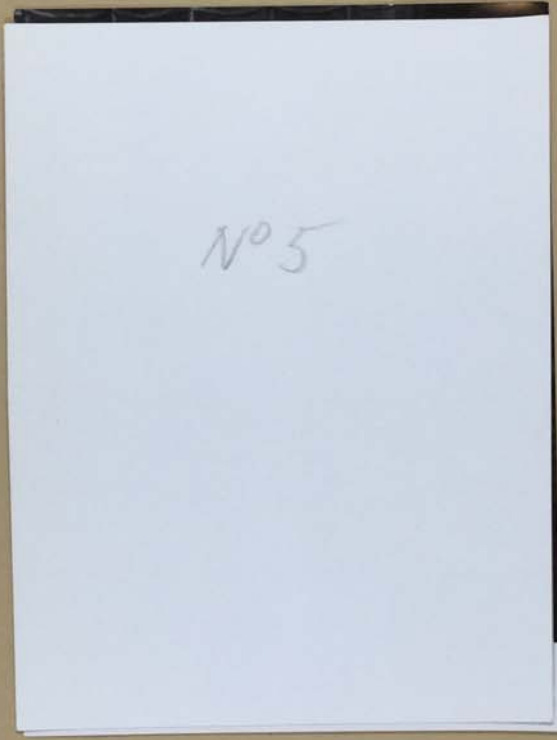
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Mr. James Thrall Soby . %
Museum of Modern Art .
11 west 53rd Street .NYC .

piero dorazio

Rome, January 30th 1956 .

Der Mr. Soby ,

about three weeks ago, I wrote to Mr. A. H. Barr whom I had met in New York offering for sale some early paintings by De Chirico . These paintings come from the collection of a friend who died this summer and I have them now from his heirs for sale.

Enclosed here you shall find some photos and a list of the paintings with the prices we are asking for them. They are without doubt authentic and two of them figure published in your works on De Chirico . Having had no answer yet from Mr. Barr, I am offering them to you and would very much appreciate your offer as soon as possible .

With my best regards ,

sincerely yours ,

PIERO DORAZIO

List of Paintings .

1. "Il grande metafisico". cmts. 120/80. in excellent condition, signed and dated 1916. Coming from the Galleria il Milione No. 6135 and from the collection Pallini in Milan. Exhibited in 1948 in London at the Arts Council of G.B. "Italian Art". No. 44. Exhibited in 1950 in Bruxelles at the "Italian Art". Palais des Beaux Arts . Request . \$. 15.000-
2. "Ritratto di Carlo Cirelli". cmts. 64/77. signed and dated with dedica to Carlo Cirelli, Ferrara 1915. Coming from the Galleria del Milione No. 6136. Request . \$. 15.000-
3. "Metaphysical tower". cmts. 46/67 . signed and dated 1914. Coming from the Galleria il Milione No. 5318, from the Collection Valdameri and from the Galleria del Secolo . Rome. Authenticated by De Chirico in 1949. Request. \$ 12.000-
4. "Mysterious baths". cmts. 44/51. signed, painted in France about 1920. Coming from France and the Gallerie Barberoux in Milan No. 149. Request . \$ 5.000 -
5. "Selfportrait". cmts. 66/80 . signed and dated 1919. Coming from the Gallerie Il Milione No. 1606. Request . \$. 10.000-
6. "Red swan". cmts. 40/50. signed, painted in France about 1918, coming from the collection Valdameri . perhaps painted later during the surrealist period. Request \$ 8.000-

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Dreibelbies

ART
DEALERS
ASSOCIATION
OF
AMERICA,
INC.



575 MADISON AVENUE
NEW YORK, N.Y. 10022

Ralph F. Colin
Administrative Vice President and Counsel
Murray Hill 8-7800 (Area Code 212)
Cable Address: Artdealas, New York

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June 21, 1967

Mr. James Thrall Soby
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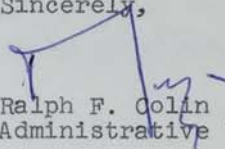
Dear Jim:

On my return from Europe I found your letter of May 19 relative to the "de Chirico" belonging to Mrs. Eleanore Dreibelbies. I am grateful to you for looking at the photograph and for taking the trouble to write me your opinion of it. I am also glad that you confirmed my opinion that the picture was mighty strange.

On the basis of our combined judgment, we informed Mrs. Dreibelbies that our Association was unable to appraise the work as a de Chirico.

I hope that your health is improved and that you have a good summer.

Sincerely,


Ralph F. Colin
Administrative Vice President

RFC/sr

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MRS. ZOE DUSANNE
1303 LAKEVIEW PLACE
SEATTLE 2, WASHINGTON

Oct. 18, 1950

Mr. James Thrall Soby.
New York City.

Dear Sir:-

Upon the advice of Dr. Ritchie of the Museum of Modern Art, who was in Seattle Sept. 1, I am sending you a picture of my de Chirico "Piazza" 1914, which I purchased from Karl Nierendorf in April 1946.

Dr. Ritchie felt that you would be interested in having this for your new book on de Chirico.

Sincerely,
Zoe Dusanne.

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Dusanne

THE MUSEUM OF MODERN ART

NEW YORK 19

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

ANDREW C. RITCHIE, DIRECTOR
DEPARTMENT OF PAINTING AND SCULPTURE

November 9, 1950

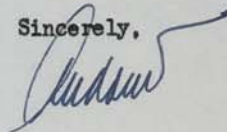
Mr. James Soby
29 Mountain Spring Road
Farmington, Connecticut

Dear Jim:

I only met Mrs. Zoe Dusanne in passing. She puts great stock in her De Chirico. I wasn't impressed, I must say, but simply as cocktail conversation told her you were doing the book and that you might like to know about her painting. I don't see what harm (except to the lady's own vanity) might be done by telling her the truth.

All the best,

Sincerely,



ACR/aw

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de Chirico "Piazza" 1914

Zoë Susanne
Seattle, Wash.

DEARBORN - MASSAR
49 W. 92nd ST. N. Y. C.