

## **CONDITIONS OF USE FOR THIS PDF**

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

*De Menil*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

3363 SAN FELIPE ROAD  
HOUSTON, TEXAS

August 31, 1965

Mr. James Thrall Soby  
New York City

Dear Jim:

I thought you would like to have this photograph of a de Chirico which we acquired last year: "Interno Metafisico Co Biscotte", 1916. It is an oil on canvas (32 x 25-5/8") which comes from the collection of Frua de Angeli.

It hangs in our New York house and we would be glad to show it to you. Perhaps the best would be for you to come for a light, quiet lunch one day soon when we are in New York.

Yours sincerely,

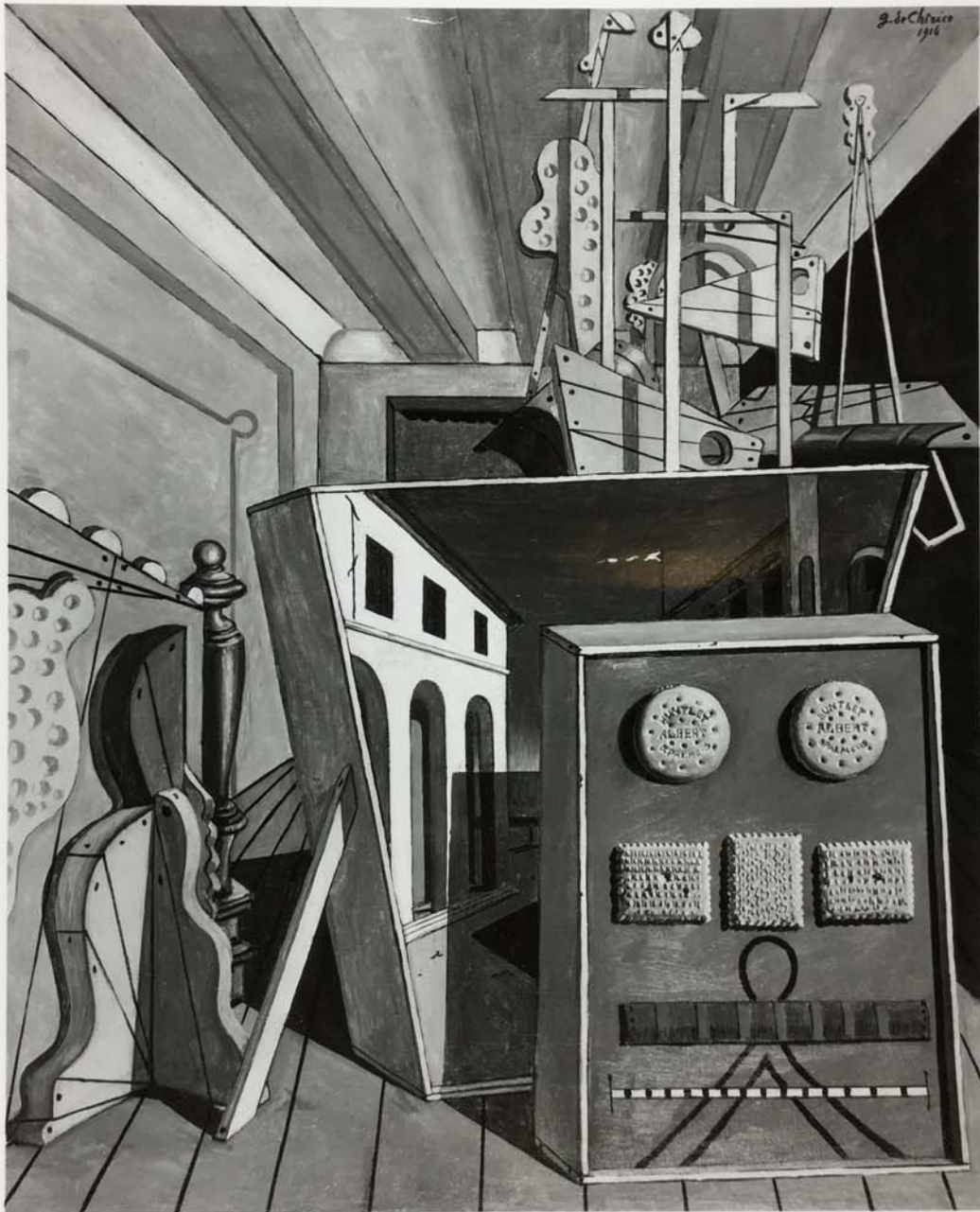


John de Menil

JdM:ym  
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

DEM

coll: John demenil

Interno metafisico con Biscotte

ex coll: Frua de Angeli

CA 6478

TAYLOR AND DULL  
880 Madison Ave.  
New York 21

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

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

Dec. 20, 1965

Mr. Sidney Janis,  
15 East 57th St.,  
New York 22, N.Y.

Dear Sidney:

I have your letter of Dec. 16 and am at last getting around to answering it.

I'm sorry to have taken so long but I had to look back through my files. I find that on Nov. 4, 1959, I wrote John de Menil about the de Chirico Mannequin Metaphysique, of which he had apparently sent me a color plate, as follows:

"I saw this picture at Janis' Gallery before you bought it, and frankly was puzzled by it. In the first place, I know of no other early mannequin picture or any other picture by the youthful de Chirico in which he used the rather lurid purple in which the torso of the figure is painted. Secondly, during a long, long correspondence with Paul Eluard he never once mentioned owning this picture, though I'm sure Sidney Janis is honest in saying it came from Eluard. But we must remember that Eluard commissioned de Chirico to paint one and possibly more replicas of his early pictures in the early 1920s and perhaps later... when, at the surrealists' urging, he was trying to recapture his early inspiration..."

The letter to John de Menil goes on and on and I haven't the patience nor the time to print it all here, though, with John's permission, I'd be glad to have a Zerox copy made for you. In view of your letter from Eluard's widow, who must have been Dominique and not Nusch, as you said on the 'phone (I left your letter in New York at my apartment, alas) I think we must assume that the picture in question did hang in Eluard's apartment at some point and therefore must have been painted by de Chirico himself, not by a forger. The question of date remains unsolved, of course, but perhaps only I worry about this problem incessantly. I find it impossible to believe that Eluard, who remained faithful to de Chirico's talent long after Breton has read the latter out of the surrealists' roster, would have tolerated in his house any fake de Chirico.

I hope this letter will be of help. Let me know if I can do more research, though after seeing an average of four or five forgeries of the Master's work each month, I am heartily sick of de Chirico's name, as he has long been sick of mine.

Kindest regards, as always,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

SIDNEY JANIS GALLERY  
15 EAST 57TH STREET NEW YORK 22 CABLE: JANIS GAL

December 16, 1965

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

Dear Jim:

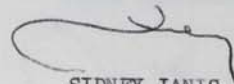
Continuing our conversation of today, about 2 months ago we mailed to you a photo of the deCHIRICO Mannequin Metaphysique (La Cuirasse), 1913-15 Oil 25 $\frac{1}{2}$  x 21 $\frac{1}{4}$ " the back of which was signed by Madame Eluard as a canvas long being in the Paul Eluard Collection. You mentioned to me that you did not question the originality of the work but did feel the artist might have dated the work an earlier date than it should be.

You also said you would drop me a note at your convenience confirming this.

Of course, I shall greatly appreciate this, Jim.

All good wishes,

As ever,

  
SIDNEY JANIS

SJ:jh

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

Mexico le 26 fevrier 1965

A Monsieur SIDNEY JANIS

Dear Sidney Janis,

I enclose herewith the photograph of the painting, *Mannequin Metaphysique (La Guirasse)* 1913-15 Oil 25 $\frac{1}{2}$  x 21 $\frac{1}{4}$ " by deCHIRICO which I have endorsed on the reverse side. This canvas was in the collection of my late husband, Paul Kluard, out of which it was purchased several years ago by yourself.

Monsieur Maurice Lefebvre Foinet, Paris expedited the shipment directly to you in New York.

very sincerely yours,

*Dominique Kluard*

Dominique Kluard  
Paseo de Lomas Altas 163  
MEXICO 10 DF

18 rue du Bouanier

PARIS 14  
Port-Royal 82-84

tel: 70-30-89

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

15 EAST 57TH STREET NEW YORK 22 CABLE: JANIS GAL

May 7, 1965

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

Dear Jim:

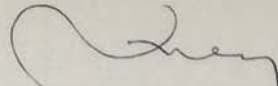
It took a little time to locate Madame Paul Eluard who now lives in Mexico but we have heard from her and enclose herewith photocopies of her reply and the fully documented authenticated photo on the painting by deCHIRICO: Mannequin Metaphysique (La Cuirasse), 1913-15 Oil 25½ x 21¼" which I purchased from Eluard just prior to his death in 1952.

As I am aware of your long and deep interest in the artist I send this material on to you for your records.

I should be pleased to get your reaction.

With all good wishes,

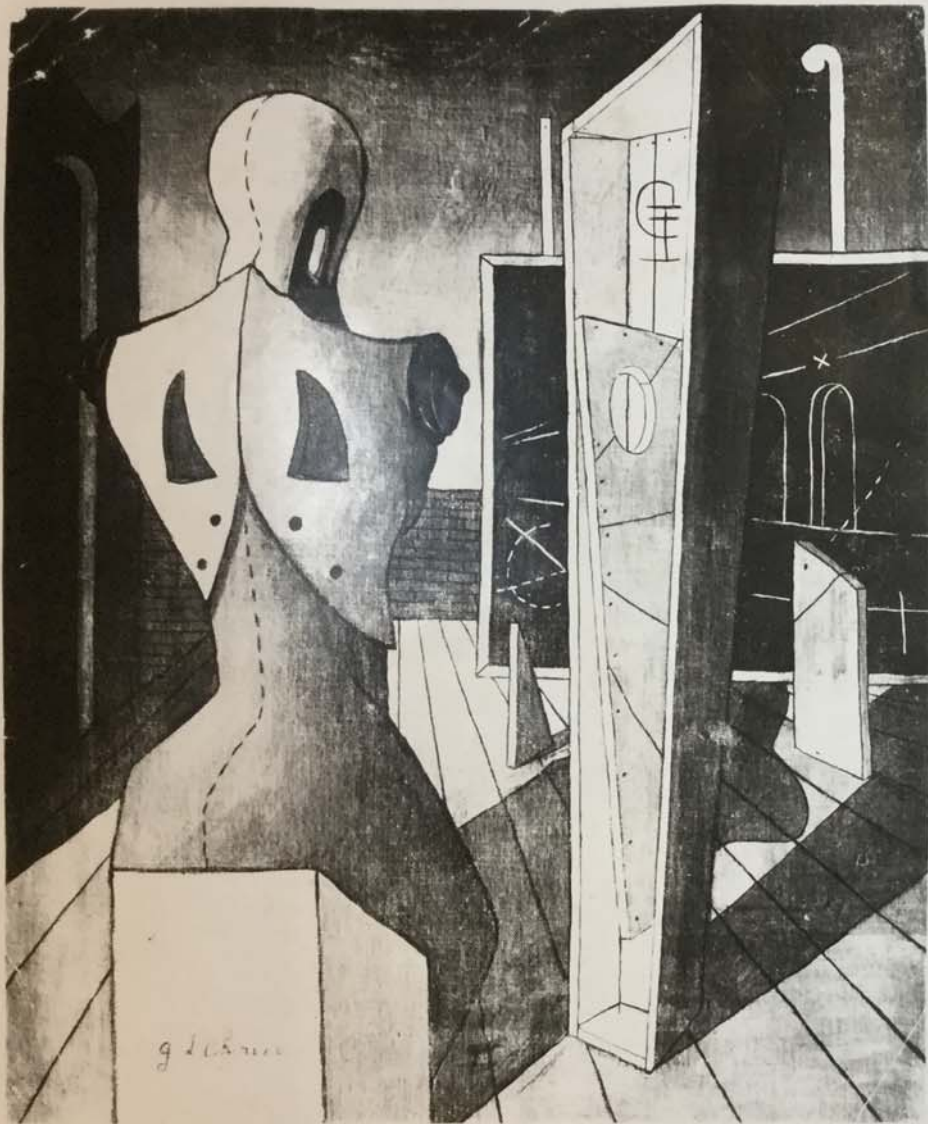
Yours sincerely,

  
SIDNEY JANIS GALLERY

SJ:jh  
Encl: (2)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



(BACK OF PHOTO)

From: PAUL ELVARD Collie.  
PARIS

I certify that this painting was  
part of the collection of my husband  
Paul Elvard Mexico 26.2.65

Winnie Elvard

ARTIST	Chirico
TITLE	Mansueta Metaphysique
MEDIUM	Oil
YEAR	1913-15
CREDIT	
SIDNEY JANIS GALLERY	
15 E. 57th St., New York 22	

25 x 21 1/4

PLEASE CREDIT:  
SIDNEY JANIS GALLERY  
N.Y.C.

PHOTO Marc VAUX  
4139, Route de Valenciennes  
PARIS-VI - 75013 - FRANCE

Babou # P-11800

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6

3363 SAN FELIPE ROAD  
HOUSTON, TEXAS

November 20, 1959

Mr. James T. Soby  
New Canaan


Dear Jim:

I asked Sidney Janis the other day whether he had any recollection about the history of the "Mannequin Metaphysique." He quite agrees with you that the date of 1913 shown on the painting is not right and he reminded me that on his invoice he had given the date as 1913-15.

Sidney Janis first saw this painting in Eluard's living room. It was hanging there with a charcoal portrait of Guillaume Apollinaire with a patch on the eye - doubtless the one reproduced and discussed in your book. Between the two, there was a 1914 Picasso collage with a calling card of Gertrude Stein. Sidney Janis tried to buy the painting at the time, but Eluard would not sell. This, he says, was about two years before Eluard died. About a week after his death, Sidney Janis was taken to the apartment of Eluard by Louis Broder, the publisher, and he then bought our Chirico from the estate with another picture.

I am having the painting photographed and I will send it on to you shortly so that you can live with it for awhile.

Yours sincerely,



JdM: cp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6

3363 SAN FELIPE ROAD  
HOUSTON, TEXAS

November 7, 1959

Mr. J. T. Soby  
New Canaan

Dear Jim:

Thank you very much indeed for your letter. It is very interesting and most enlightening. If "Le Troubadour" is a forgery, it is too bad but it is part of the risk. I think I will apply to it the method you had applied to those which you bought with Alfred Barr: have a copy sent to Chirico and see what he has to say about it.

I sent recently "La Fidanzata" to Mr. Christa M. Gaehde, 55 Falmouth Road, Arlington, Massachusetts, as I found that it was badly mildewed - it shows in the photo - or at any rate it had been damaged by the glue with which it had been pasted on a cardboard. I hope he can fix it.

I am now about to leave town for a few days but when I come back I will send you "Mannequin Metaphysique" and "Le mauvais genie d'un roi" so that you can live with them for awhile. Don't you think I should quiz Sidney Janis a little bit about the "Mannequin Metaphysique?" As you say, he can be trusted but he might have some information as to when Eluard had acquired it which might confirm your own impression as to the dating of the painting.

I will send you, as soon as I can get to it, black and white photos of all our Chiricos.

Yours sincerely,

*Jan*

JdM: cp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6

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

Nov. 4, 1959

Mr. John de Menil,  
3363 San Felipe Road,  
Houston, Texas.

Dear John:

I have your letter and the reproductions of the de Chiricos in your collection. I assume you want me to answer your questions in all frankness and honesty, and I will try to do so to the best of my ability.

A. Mannequin Metaphysique: I saw this picture at Janis' Gallery before you bought it, and frankly was puzzled by it. In the first place, I know of no other early mannequin picture or any other picture by the youthful de Chirico in which he used the rather lurid purple in which the torso of the figure is painted. Secondly, during a long, long correspondence with Paul Eluard he never once mentioned owning this picture, though I'm sure Sidney Janis is honest in saying it came from Eluard. But we must remember that Eluard commissioned de Chirico to paint at least one and possibly more replicas of his early pictures in the early 1920's and perhaps later. I was in fairly constant touch with Eluard when I was preparing both of my books on the early de Chirico, and it seems odd that he never mentioned your picture, since he knew I wanted the book to be as complete as possible and was generally sympathetic and helpful. In any case, I feel certain that the 1913 date on your picture is not right. If you will look through the plates of my Giorgio de Chirico (Museum of Modern Art, you will see that in 1913 de Chirico was preoccupied with architectural scenes, the statue of Ariadne and still lifes with fragments of classical sculpture and fruit. In 1914 de Chirico began to include mannequins in his pictures, and I tried to give the evolution of the mannequin theme on pages 97 and 98 of my book. Note especially The Dream of the Poet (page 200); The Torment of the Poet (page 204); The Endless Voyage (page 205). But not until 1915 did he give the mannequin the importance it has in your picture#. I would have to see your picture again and study it carefully before giving you a positive opinion, but I tend to think now that, like The Philosopher and the Poet (page 63), it was painted when de Chirico, at the surrealists' urging, was trying to recapture his early inspiration. I may well be wrong, and it would be helpful, as in the case of your other de Chiricos, to have an 8 x 10 " glossy, black-and-white photograph. I spent a long time looking at some of your pictures through a slide projectors, but color can be very deceiving, and I can usually tell more from black-and-white photographs.

B. Le mauvais genie d'un roi: This looks extremely interesting, but I have never seen it and would like to one day very much. I don't think that is its right title (Paul Guillaume was very careless about de Chirico's titles and made some up himself. But pending examination of the actual picture, I would guess that this was painted in 1914-15, as you yourself suggest.

Le Troubadour (drawing): this, alas, is an outright forgery. I saw it several times when it belonged to Matta. It came from a group of drawings which were offered by a New York dealer during or right after World War II as the property of a partner of Mario Broglio, one of de Chirico's first Italian champions. Alfred Barr and I, reluctantly or rather hesitantly and with grave doubts, bought several drawings

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

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

2

from the group##. We got more and more suspicious, as we compared them with authentic drawings of 1917 - they are so mechanical and hard - and after the war sent photos of them to de Chirico. He wrote elaborate notes, which I have, on the backs of the photos explaining why they were fakes. I know, of course, that de Chirico is not to be trusted in such matters, but I must say that, while he defends his own later copies without conscience, he is usually right when someone else tries to make such copies, and he yells bloody murder. I told Matta at the time that I thought his drawing was a fake, but this merely amused him. I have no hesitation whatever in repeating now that this drawing like the others is an elaborate forgery, with a carefully trumped-up history.

D. La Fidanzata: This in my opinion is an authentic drawing of 1918 and a very fine one to boot. And if you compare its poetic softness with the brassy Troubadour, I think you'll see what I mean. I should add that de Chirico's drawing changed very little between 1917 and 1918, though his painting changed a great deal.

E. Melancolia: I still think this is a later copy by de Chirico, but I agree with you that it has considerable charm as a sort of quotation from the artist himself.

F. The dream of the poet: this was probably painted around 1928. Like you, I like it very much whatever its date. It is very fresh and unlabored, unlike most works of that period in de Chirico's career.

I'm terribly sorry to be so blunt, but there is nothing else I can be, since you've asked my opinion. Perhaps one of these days I can get to Houston and have a hard, first-hand look at all these pictures. Or perhaps one day you'll have them in New York where I can work on them in relation to the Museum's de Chiricos# and my own.

One final word: I have no immediate plans for doing another edition of my Giorgio de Chirico. On the other hand, people do send me photographs and actual pictures from all over the place in Europe and America. With three or four exceptions all have been fakes or copies, but the problem of authenticity and dating continues to fascinate and I suppose I'll have another crack at it some day.

My very best to you and Dominique; do let me know when you come to New York,

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

3363 SAN FELIPE ROAD  
HOUSTON, TEXAS

October 28, 1959

Mr. James T. Soby  
New York City

Dear Jim:

I have wanted for a long time to send you - as "the" man who knows about Chirico - photographs of those of his works which we own and which are not mentioned in your book.

- A. "Mannequin Metaphysique" - oil on canvas, 1913, 25-1/2" x 21-1/2", signed "G. de Chirico 13" lower left. Originally given by Chirico to Eluard who sold it in 1952 to Janis from whom we acquired it. Enclosed is a rather poor color print.
- B. "Le mauvais genie d'un roi" - oil on canvas, 21-5/8" x 18-1/8", signed "G. de Chirico" lower middle. The name of the painting is written on the stretcher, apparently in Chirico's handwriting. It comes from the collection of Jacques Doucet where it had been since about 1925. It was acquired from his estate by Cesar de Hauke from whom we bought it. On the stretcher there is a label "Galerie Paul Guillaume, Paris." I am inclined to date this painting 1914/15 by analogy with the painting of same name owned by the Museum of Modern Art and which is reproduced on page 99 of the second edition of your book. There is also an analogy with the "Sailor's Barrack" reproduced on page 207. Enclosed is a photograph and an ekta-chrome slide.
- C. "Le Troubadour" - pencil drawing, 1917, 14" x 11", signed "G. de Chirico, 917" lower right. This drawing was for a long time in the collection of Andre Breton who sold it to Matta. In 1948, Matta left it with "Maria" the sculptor, wife of the Ambassador of Brazil, to be sold. Iolas bought it from her and we got it from him. You will perhaps remember that Dominique showed it to you at the time when we bought it. Enclosed is a black and white photograph.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

Mr. James T. Soby

- 2 -

October 28, 1959

- D. "La Fidanzata" - pencil drawing, 1918, 12-5/8" x 8-5/8", signed "G. de Chirico 1918" lower left. We got it from Iolas who had himself acquired it from Julien Levy. Here again you might remember that Dominique showed it to you at the time when we acquired it. Enclosed is a black and white photograph.
- E. "Melancolia" - oil on canvas, 19-1/2" x 26-1/2", signed "G. de Chirico 1916" lower right. This painting has been made on the reverse of an old academic canvas which in turn is pasted on another canvas, on the back of which there is one of those meaningless certifications by Chirico. The previous owner was Galeria Obelisco (gaspero del corso) in Rome. I remember discussing this painting with you and with Alfred Barr. It is obvious that it was not painted in 1916 but probably eight to ten years later. In a way, it is a copy of Chirico by Chirico, yet it has a good deal of the magic and charm of the earlier ones and we like it very much. Enclosed is one slide.
- F. "The dream of the poet" - oil on masonite, 1925, 13-1/2" x 10", signed "G. de Chirico 1925" lower right. The painting is in New York and on the color slide I cannot see the date under the signature, yet in my records I have it that the painting is dated in the signature. I will check on this when I am in New York next. I acquired this painting from Iolas who had bought it in 1932 upon the advice of Chirico himself from "Galerie Niveau" in Paris. He sold it in 1939 to Edward James from whom he bought it back two years later. In spite of its date, it unmistakably has the quality of the Meta-physic period. Alfred Barr saw it in our apartment before he left for Russia and liked it very much. Enclosed is a rather poor color print.

If the color prints are not good enough and you would prefer black and white photographs, I will be glad to provide them. Likewise, if the slides are not satisfactory, I will be glad to have black and white photographs made for you.

If ever you wanted to mention or reproduce any one of these in a future edition of your book, we would be quite agreeable but would

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

Mr. James T. Soby

- 3 -

October 28, 1959

insist very definitely that we be not mentioned by name as the owners and that the paintings be listed as being in a collection in the United States.

I have a very vivid and deep impression of our visit to your house last winter - or wasn't it two winters ago. You have some very beautiful things.

With our best wishes to both of you.

Yours sincerely,

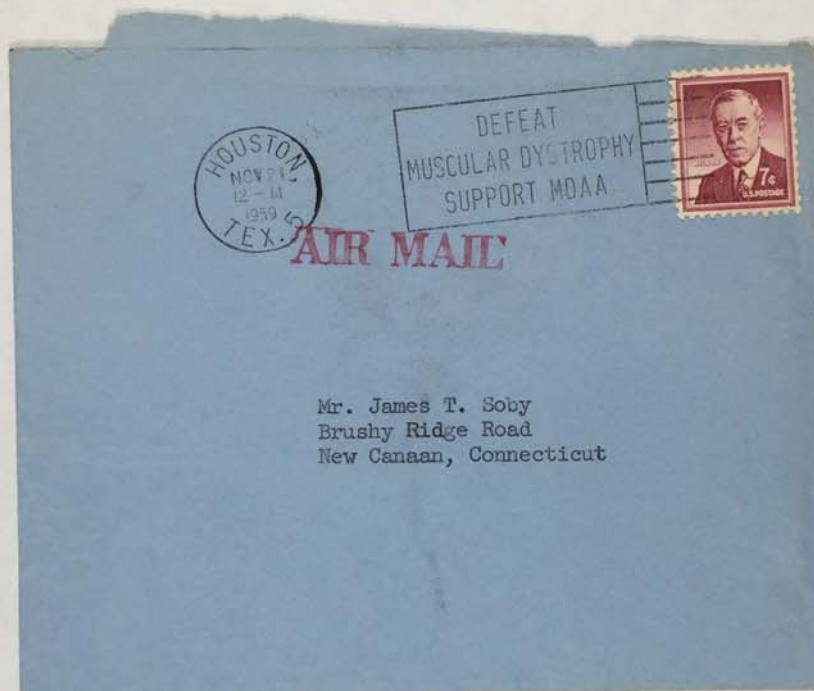


John de Menil

JdM:cp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6



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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



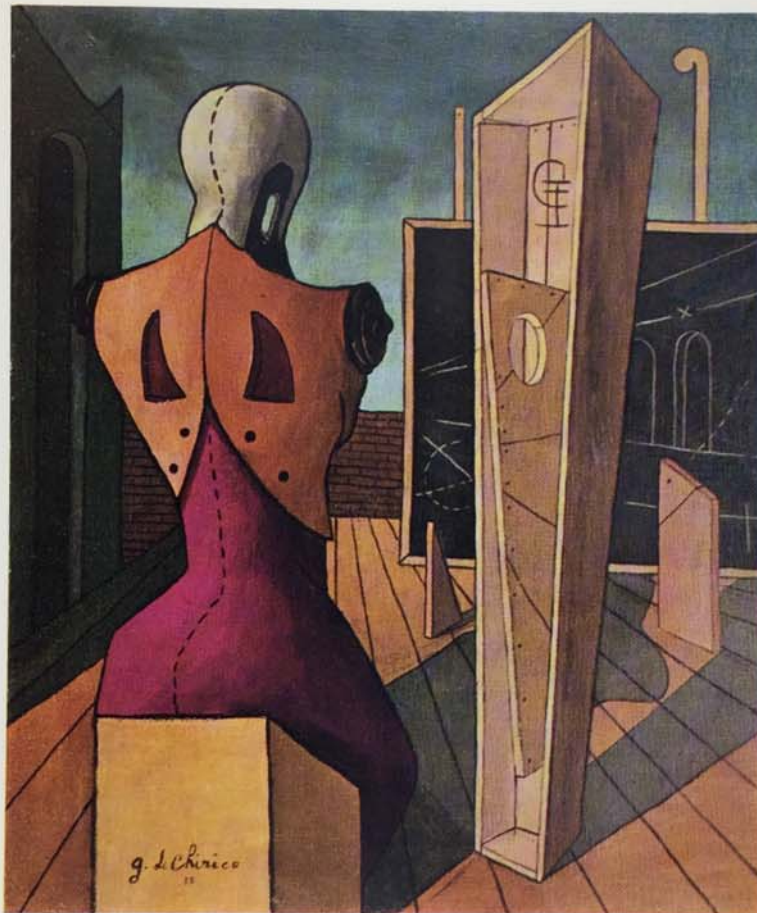
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

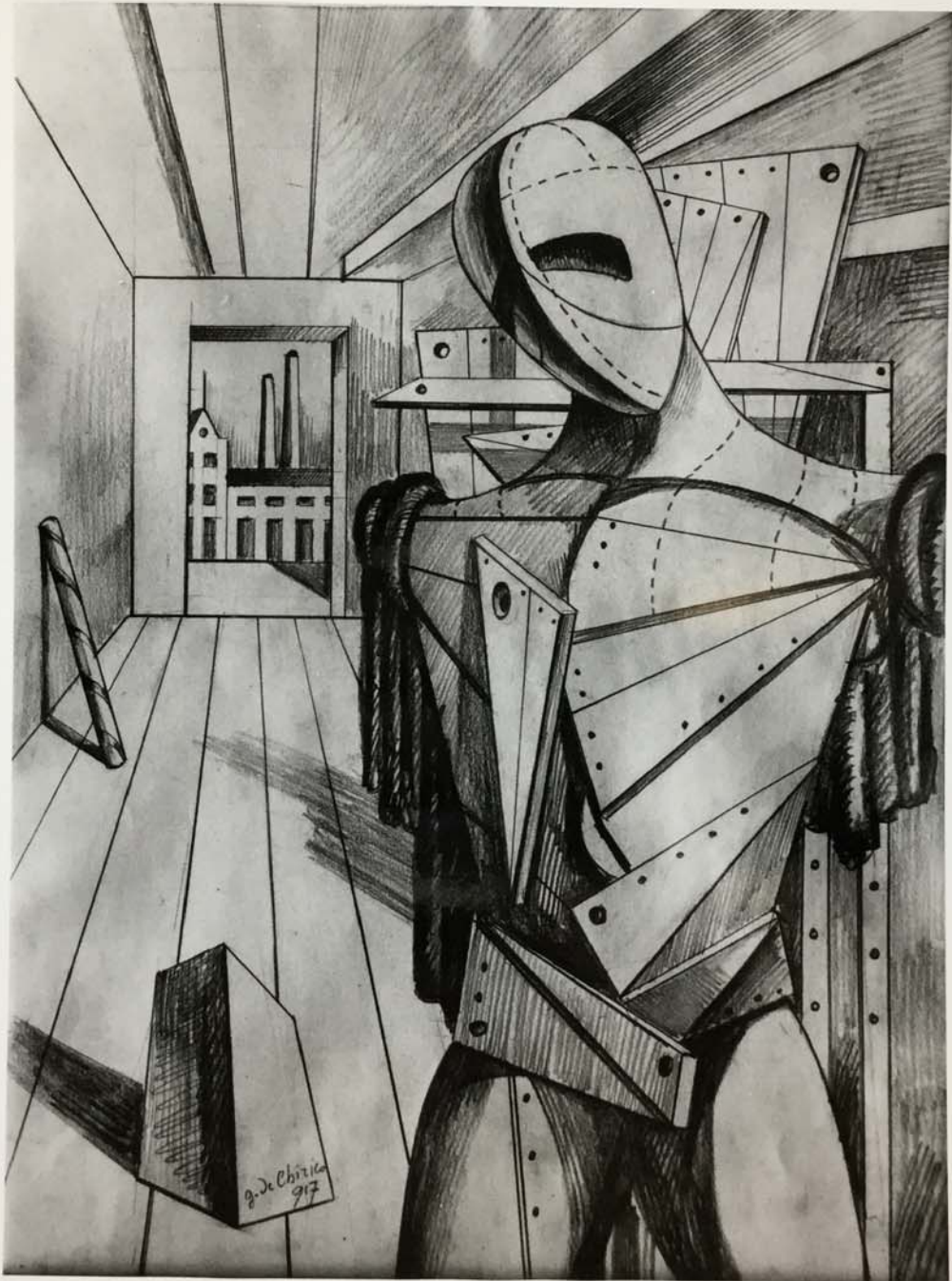
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

B

groupe de chine  
The evil genius of a bung

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

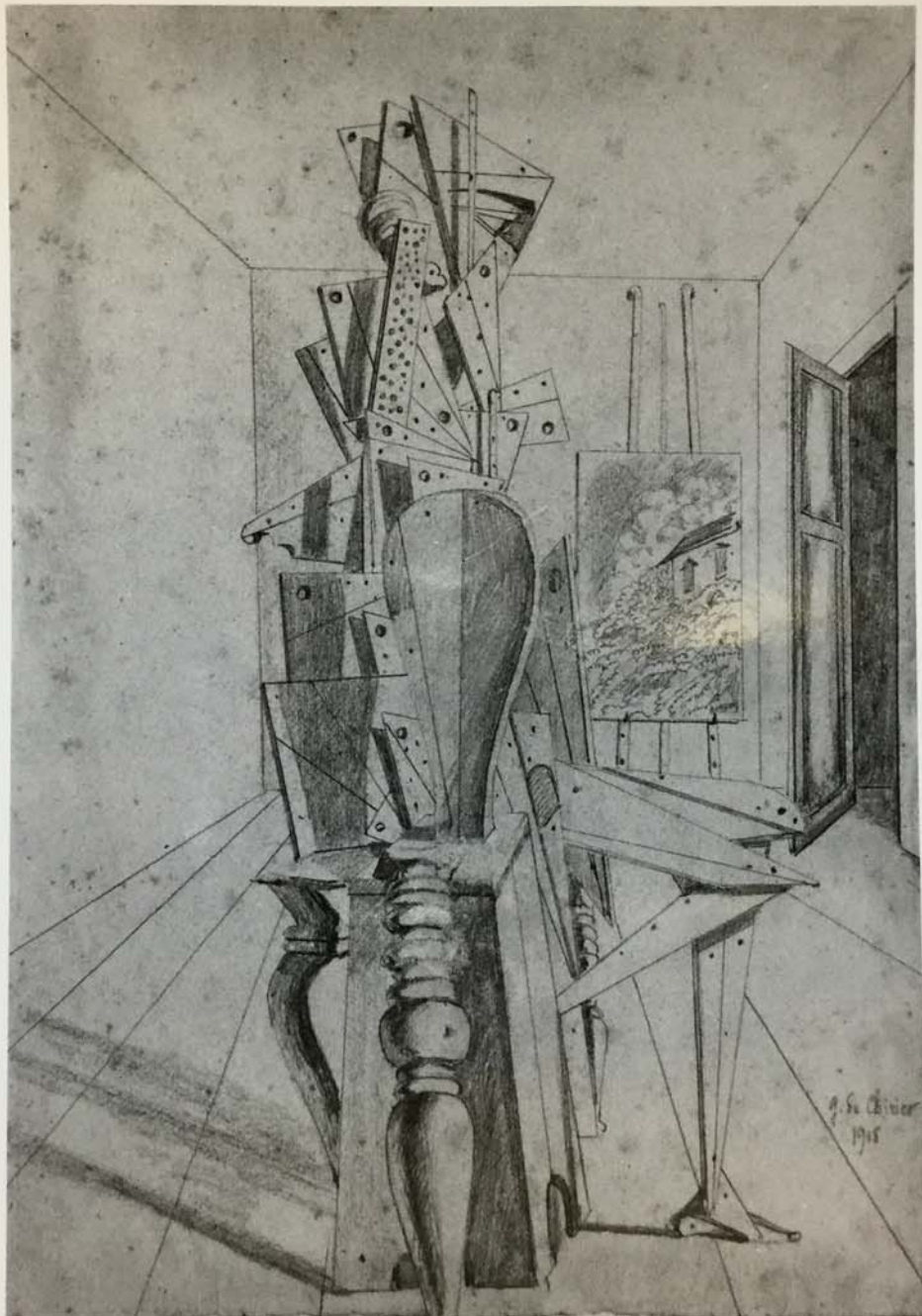
Chino

C

The Troubadour  
Pencil drawing 1917  
± 14 x 11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

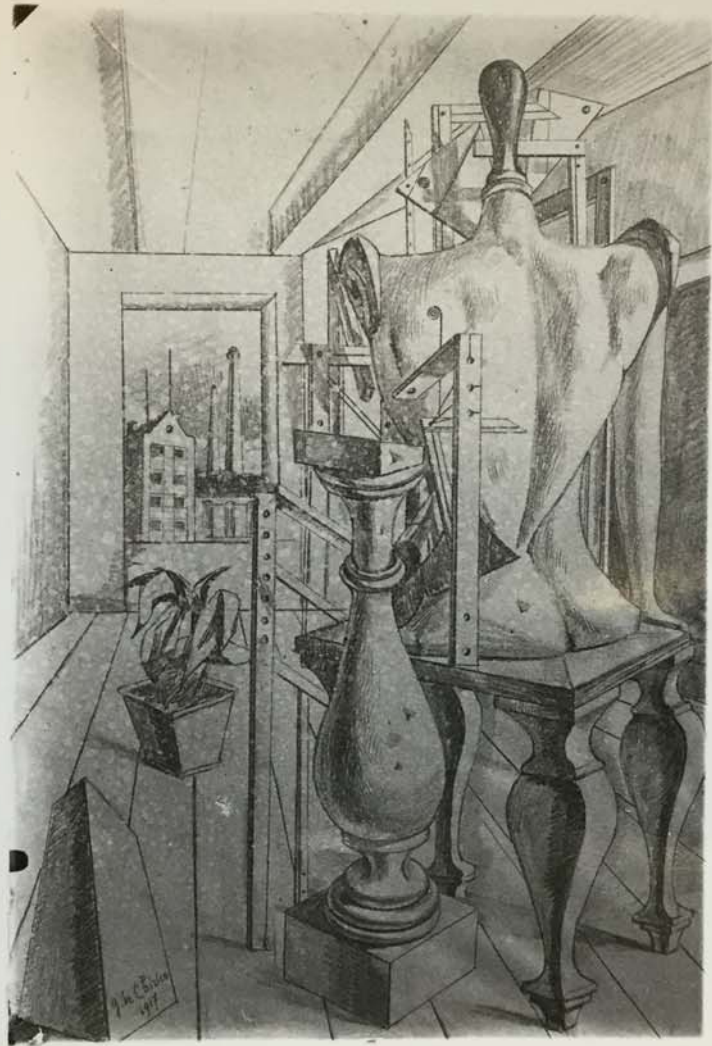
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

D

Chunco  
Lia Trolanzata  
per cel 1918  
12 <sup>5</sup>/<sub>8</sub> x 8 <sup>5</sup>/<sub>8</sub>

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

De Chirico

La spissa fedele

Coll. Broglia

coll. De Mesnil, Houston, Teyton

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II. B. 6



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.6

