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	JTS	II.B.8

Fearing

# GALLERY: GERTRUDE STEIN

998 MADISON AVENUE ♦ NEW YORK, N.Y. 10021 ♦ LE 5-0600

August 12, 1971

Mr. James T. Soby  
Bushy Ridge Road  
New Canaan, Conn

Dear Mr. Soby:

I  
Giorgio de Chirico  
and Mrs. Constan  
The size is 19 3/4 x  
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FEARING

# GALLERY: GERTRUDE STEIN

998 MADISON AVENUE ♦ NEW YORK, N.Y. 10021 ♦ LE 5-0600

August 12, 1971

Mr. James T  
Bushy Ridge  
New Canaan,

Dear Mr. Sc

Giorgio de  
and Mrs. Co  
The size is

regarding t

*14 1/2 x 24 1/2*  
*de Chirico*  
*oil on canvas relined*  
*coll. Mrs. Constance*  
*Gormick Fearing*

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painting

American Society of Appraisers  
Appraisers Society of America

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Fearing

# GALLERY: GERTRUDE STEIN

998 MADISON AVENUE ♦ NEW YORK, N.Y. 10021 ♦ LE 5-0600

August 12, 1971

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

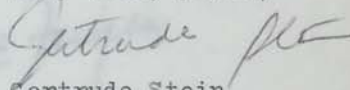
Dear Mr. Soby:

I am enclosing a photograph of a painting by  
Giorgio de Chirico, which comes from the collection of Mr.  
and Mrs. Constance McCormick Fearing from Santa Barbara.  
The size is 19 $\frac{1}{2}$ x24 $\frac{1}{2}$ .

Would you be interested in seeing the painting  
regarding the determination of date executed?

Thank you.

Very truly yours,



Gertrude Stein  
American Society of Appraisers  
Appraisers Society of America

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

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444 ASTOR STREET, CHICAGO 10, ILLINOIS / SUPERIOR 7-0500 / CABLE: RICHFEIGEN

RICHARD L. FEIGEN & COMPANY  
INCORPORATED

August 5, 1959

Dear Mr. Soby,

Forgive me for taking so long to thank you for your most helpful letter of July 11. I actually only regained possession of it today.

Incidentally, I also sent a photograph of the Ernst to a friend of mine, Albert Loeb - because the painting was supposed to have come from his uncle, Edouard Loeb - and he replied that indeed it had, and Edouard Loeb also wrote me about it.

But it was word from you that my client wanted, and I am most grateful. With best regards,

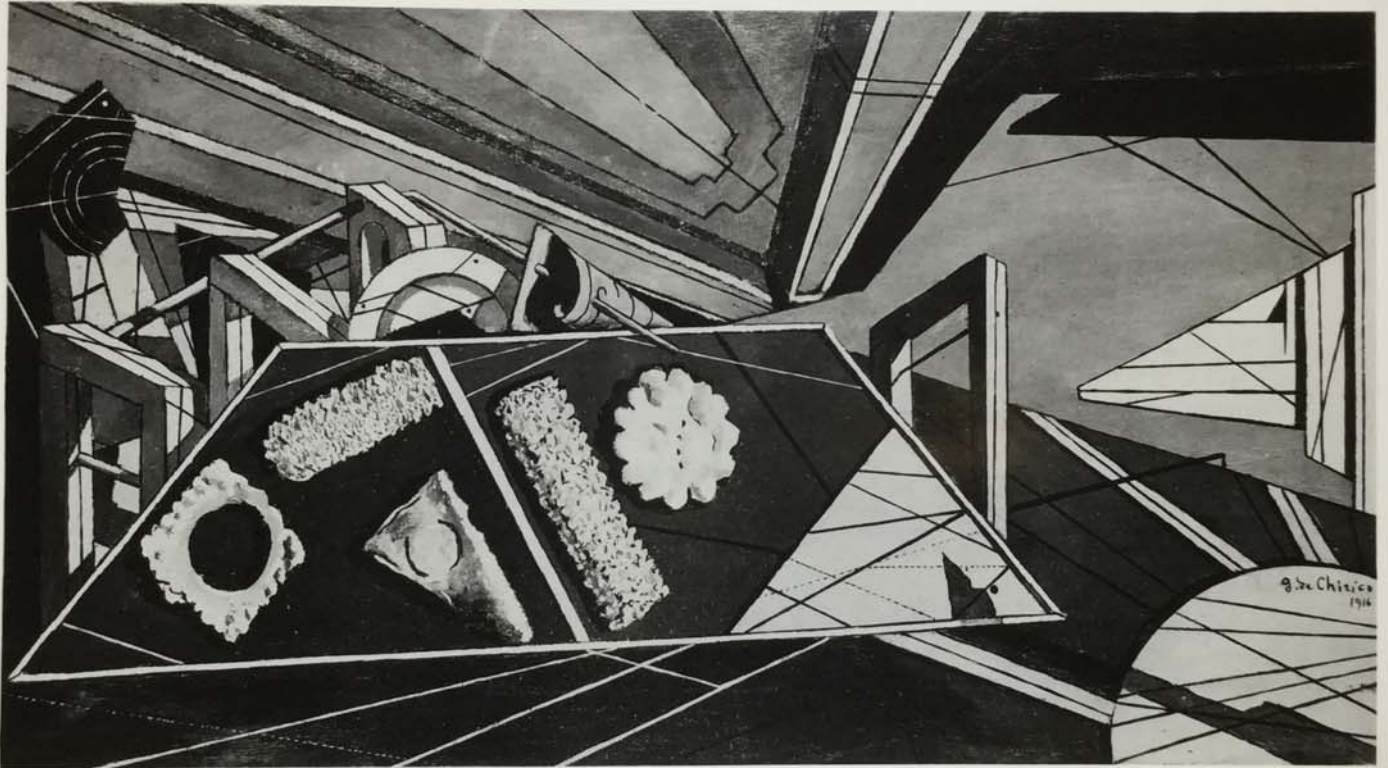
Sincerely,

*Dick Feigen*

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

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Le Chisico Oil on canvas 1916  
~ Les Biscuits de Ferrara  
13 x 24 inches approx.

Fregu, Chicago

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de Chirico

TOP ↑

pencil on paper

12 1/8" x 9 1/2"

#10938-D

RICHARD FEIGEN GALLERY  
24 EAST 81st STREET  
NEW YORK 28, NEW YORK

Oliver Weber  
Associates, Inc.  
Photography  
243 East 14th St.  
New York 3, N. Y.  
43-343  
Spring 1960

24 East 81st Street	New York 28, N. Y.
ARTIST	
DATE	DATE
PRICE	PRICE

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recent  
acquisitions  
richard  
feigen  
gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# recent acquisitions

**RICHARD FEIGEN GALLERY**

53 East Division Street, Chicago 10, Illinois

October, 1961

The Museum of Modern Art Archives, NY

Collection:

JTS

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**BALTHUS**

1. Title unknown. 1955. Oil on canvas. 31 $\frac{1}{2}$ " x 39 $\frac{3}{4}$ "

**MAX BECKMANN**

2. "Portrait of Hilda" 1907. Oil on canvas. 17 $\frac{1}{4}$ " x 14 $\frac{1}{4}$ "  
3. "Dance Hall" 1909. Oil on canvas. 19 $\frac{1}{4}$ " x 23 $\frac{1}{4}$ "

**VICTOR BRAUNER**

4. Title unknown. 1940. Oil on canvas. 25" x 20 $\frac{3}{4}$ "

**GIORGIO DE CHIRICO**

5. "Joy of the Return" 1914. Oil on canvas. 34 $\frac{1}{2}$ " x 27 $\frac{3}{4}$ "  
reproduced and discussed: Soby, *Giorgio de Chirico* p. 214;  
11 n., p. 65, 106-107  
collection: Mrs. L. M. Maitland, Los Angeles

**JOSEPH CORNELL**

6. Title unknown. Construction with wineglasses. 8 $\frac{3}{4}$ " x  
15 $\frac{1}{4}$ " x 2 $\frac{1}{4}$ "

**JEAN DUBUFFET**

7. "Diaphanous Head" 1951. Oil on masonite. 21 $\frac{1}{2}$ " x 25 $\frac{1}{2}$ "  
collection: Mrs. Maurice Culberg, Chicago

**MAX ERNST**

8. "Celestial Army" 1925. Oil on canvas. 31 $\frac{1}{2}$ " x 39 $\frac{3}{4}$ "  
exhibited: The Museum of Modern Art, New York, "Max  
Ernst," 1961, no. 21a, p. 51  
Art Institute of Chicago, "Max Ernst," 1961

**ARSHILE GORKY**

9. "Plumage Landscape" 1947. Oil on canvas. 38" x 51"  
exhibited and reproduced: Kunsthau, Zurich, "Thompson  
Collection," 1960, no. 49  
Kunstmuseum, Dusseldorf, "Thompson Collection," 1961  
Gemeentemuseum, The Hague, "Thompson Collection," 1961  
collection: Mr. and Mrs. Albert Newman, Chicago  
G. David Thompson, Pittsburgh
10. Title unknown. 1946. Pencil and crayon. 18 $\frac{1}{2}$ " x 24"

**JUAN GRIS**

11. "Still Life" 1923. Oil on canvas. 13 $\frac{1}{4}$ " x 16 $\frac{1}{2}$ "  
collection: J. B. Neumann, New York  
G. David Thompson

**GEORGE GROZ**

12. "Hearse" 1917 (May). Oil on board. 18 $\frac{1}{4}$ " x 26 $\frac{1}{4}$ "  
13. Title unknown. 1920. Oil on canvas. 31 $\frac{1}{4}$ " x 24"  
14. "Street Scene" 1916. Ink. 20" x 17"

**WASSILY KANDINSKY**

15. "Kallmünz" ca. 1904. Oil on board. 7 $\frac{3}{4}$ " x 10 $\frac{1}{4}$ "  
16. "White-Soft and Hard" 1932. Oil on canvas. 31 $\frac{1}{2}$ " x 39 $\frac{3}{4}$ "  
reproduced: Will Grohmann, *Kandinsky*, p. 384, no. 415  
collection: Mrs. L. M. Maitland

**PAUL KLEE**

17. "Fragrant Island" 1929. Watercolor. 9" x 12 $\frac{3}{4}$ "  
collection: Mrs. L. M. Maitland  
18. "Nocturnal Landscape" 1937. Tempera. 10" x 15 $\frac{1}{4}$ "  
collection: Lawrence Heller, Washington, D.C.  
19. Title unknown. ca. 1919. Ink and wash. 12 $\frac{1}{4}$ " x 9 $\frac{3}{4}$ "

**OSCAR KOKOSCHKA**

20. Title unknown. ca. 1922. Ink. 25 $\frac{3}{4}$ " x 17"

39



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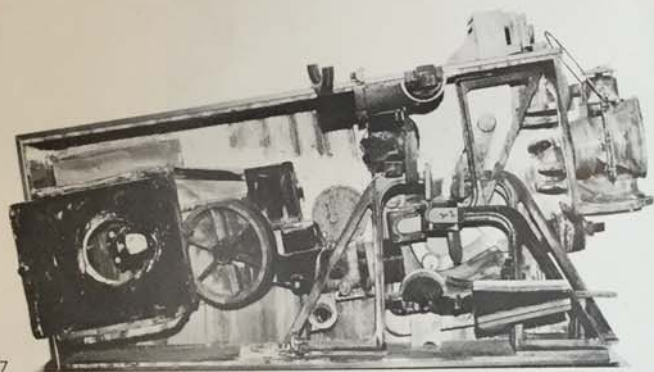


26



34

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47



53



13

**FERNAND LEGER**

21. "Mother and Child" 1931. Ink, 12 1/4" x 9 3/4"

**RICHARD FEIGEN GALLERY**

Recent Acquisitions  
October 1961

**ADDENDA**

**BALTHUS**

54. "Portrait of Lady Shuster" 1936. Oil on canvas. 31 3/4" x 25 1/2"  
collection: Lady Shuster, London

**MAX BECKMANN**

55. "Theater of Dreams" 1936. Oil on canvas. 23 3/4" x 33 3/4"  
collection: Mrs. Max Beckmann, New York

**MAX ERNST**

56. "Landscape and Sun" ca. 1926. Oil on canvas. 24" x 19 5/8"

**JOAN MIRO**

57. "Head of a Young Woman" 1931 (January). Oil on canvas.  
14" x 11"  
exhibited: The Arts Club of Chicago, "Miro," 1961, No. 13  
collection: Mr. and Mrs. Joseph R. Shapiro

**YVES TANGUY**

58. Title unknown. ca. 1936. Oil on canvas. 18 1/4" x 24 1/2"  
collection: Mr and Mrs. Joseph R. Shapiro

**Additional Catalogue Information**

**MAX BECKMANN**

- "Portrait of Hilda"  
catalogued: Kaiser, Max Beckmann (1913), No. 50  
Reifenberg and Hausenstein, Max Beckmann (1949), No. 51
- "Dance Hall"  
catalogued: Kaiser, Max Beckmann (1913), No. 90  
Reifenberg and Hausenstein, Max Beckmann (1949), No. 98

**PABLO PICASSO**

34. "Still Life with Slice of Melon and Barbary Figs"  
Oil on canvas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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**FERNAND LEGER**

21. "Mother and Child" 1931. Ink. 12½" x 9½"  
collection: Julien Levy, Bridgewater, Conn.

**JACQUES LIPCHITZ**

22. Title unknown. ca. 1945. Ink and pencil. 12" x 8½"  
exhibited: William Rockhill Nelson Gallery, Kansas City, Mo.

**STANTON MACDONALD-WRIGHT**

23. "Dr. John Dracopol" 1912. Oil on canvas mounted on board. 16¼" x 13¼"  
exhibited: Whitney Museum of American Art, New York,  
"Pioneers of Modern Art in America," 1946, no. 81  
collection: Mrs. L. M. Maitland

**RENÉ MAGRITTE**

24. "Les Dernières Habitudes" 1925-26. Oil on canvas. 29¼" x 39¼"  
collection: Edwin Bergman, Chicago  
E. L. T. Mesens, Brussels

**ANDRÉ MASSON**

25. "Pitcher and Fish" 1923. Oil on canvas. 16¼" x 13"  
26. "The Haunted House" 1927. Oil on canvas. 18½" x 15½"  
exhibited: The Museum of Modern Art, "Variety in Abstraction"  
collection: William Rubin, New York  
27. "Mountain Landscape" 1951. Oil on canvas. 10¼" x 13¼"  
28. "Rouget and Chrysanthemums" 1952. Oil on canvas. 23¼" x 7¼"

**MATTA**

29. Title unknown, ca. 1951. Oil on canvas. 15½" x 19½"  
collection: Mr. and Mrs. Meyer Potamkin, Philadelphia

**JOAN MIRO**

30. "Woman Combing Her Hair" ca. 1942. Oil on burlap. 7½" x 5¼"  
reproduced and discussed: Kuh, *Art Has Many Faces* (1951), p. 66  
collection: Mr. and Mrs. Joseph S. Stein  
31. "Study for Landscape with Rooster" 1927. Pencil. 7½" x 9¼"  
collection: George Antheil, New York

**HENRY MOORE**

32. "Upright Motive IV" 1955. Bronze. 11¼"  
exhibited and reproduced: Whitechapel Art Gallery, London,  
"Henry Moore" 1960, no. 32  
33. "Upright Motive V" 1955. Bronze. 11½"  
exhibited and reproduced: Whitechapel Art Gallery, no. 31

**PABLO PICASSO**

34. "Still Life with Slice of Melon and Barbary Figs" 1948  
(July 10). 13¾" x 13¾"

**YVES TANGUY**

35. Title unknown. 1935. Gouache. 4" x 10"  
36. Title unknown. 1944. Gouache. 10¼" x 9½"  
collection: Julien Levy  
37. Title unknown, 1944. Gouache. 6¼" x 10½"  
collection: Mr. and Mrs. Joseph Shapiro. Oak Park, Ill.  
38. Title unknown. 1947. Gouache. 18" x 12"  
collection: Mr. and Mrs. Joseph Shapiro  
Mr. and Mrs. Selwyn Schwartz, Chicago  
39. "I See Only Her" Gouache. 29" x 22¾"  
exhibited: Whitney Museum, "1950 Annual Exhibition of Contemporary  
American Sculpture, Watercolors and Drawings"  
40. "Tour Marine" 1953. Gouache. 20¼" x 3½"

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**MORRIS HIRSCHFIELD**

41. "The Rabbi" 1945. Oil on canvas. 23" x 18 $\frac{1}{4}$ "  
collection: Mr. and Mrs. M. Martin Janis, Buffalo, N.Y.

**JOHN KANE**

42. "Daughter and Grandchild" Oil on canvas. 23 $\frac{1}{4}$ " x 27 $\frac{1}{4}$ "  
collection: Mr. and Mrs. M. Martin Janis

**PATRICK J. SULLIVAN**

43. "First Law of Nature" 1941. Oil on canvas. 27 $\frac{1}{2}$ " x 34 $\frac{3}{8}$ "  
exhibited: The Museum of Modern Art, "American Realists  
and Magic Realists," 1943. no. 243  
collection: Mr. and Mrs. M. Martin Janis
44. "Why Should the Spirit of the Mortal Be Proud" ca. 1941.  
Oil on canvas. 24 $\frac{1}{4}$ " x 24 $\frac{1}{4}$ "  
reproduced: Buffalo Evening News, 1943 (November)  
exhibited: Albright Art Gallery, Buffalo, 1943

**EDWARD KIENHOLZ**

45. "Pioneer #1 with Hemstitch and Buttonhole Attachment" 1958  
Painted construction. 38 $\frac{3}{4}$ " x 23 $\frac{1}{2}$ " x 10"
46. "Little Eagle Rock Incident" 1958. Painted construction.  
61 $\frac{1}{2}$ " x 48 $\frac{3}{4}$ "
47. "The God-Tracking Station" 1959. Painted construction.  
29 $\frac{3}{4}$ " x 52" x 13"
48. "Flow Gently Sweet Often" 1960. Painted construction.  
35 $\frac{1}{2}$ " x 21" x 8"
49. "Crystal Beach" 1960. Painted construction. 17 $\frac{7}{8}$ " x 61 $\frac{1}{4}$ " x 81 $\frac{1}{4}$ "

**PHILLIP MARTIN**

50. "Affiche for the New Born" 1960. Gouache and crayon.  
16" x 20 $\frac{1}{2}$ "
51. "Composition" 1957. Tempera. 14 $\frac{3}{4}$ " x 19 $\frac{3}{4}$ "
52. "The Forest" 1957. Tempera. 17 $\frac{1}{4}$ " x 17 $\frac{1}{4}$ "
53. "The First Brightness of the Day #2" 1961. Oil on canvas.  
25 $\frac{3}{8}$ " x 21 $\frac{1}{2}$ "

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DR. HANS FETSCHERIN

SALZBURG  
AUSINGERSTRASSE 16  
TEL. 73642

MUNCHEN 2  
MAXIMILIANSPLATZ 12a  
TEL. 226017

7. 2. 61

Mr.  
J.T. Soby  
11 West, 53 th Street  
New York City, N.Y.

Dear Mr. Soby,

we have got here a picture attributed  
to Chirico and as there is no possibility of comparing  
it with other pictures and the documentation here is  
rather poor, I would be very grateful for your opinion.

55 x 38 cm  
Oil/Canvas  
not signed.

I enclose two photos of the picture and would be  
very glad to hear from you and to know your opinion,  
if the picture is authentic.

Thanking you in advance  
and with kindest regards  
Sincerely

*Hans Fetscherin*

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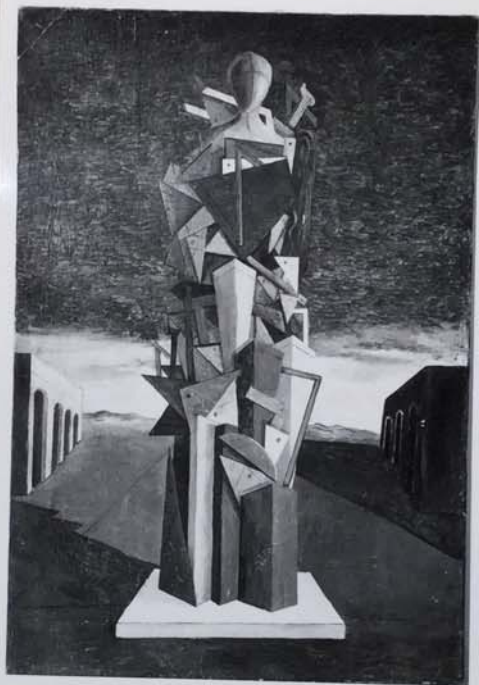
J. T. SOBY  
Brushy Ridge Road  
New Canaan, Conn.

Dr. Hans Fetscherin,  
Maximilianplatz 12,  
Munich 2, Germany.

Dear Dr. Fetscherin:

I have  
the picture attributed to  
you a definite opinion of  
itself. Nevertheless, could  
that this is an authentic  
many things which seem to  
during more than twenty  
seen the picture reproduced

I am  
change my mind if I saw  
I have never seen a de  
been especially careful



photographs of  
case, to give  
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osition. Moreover,  
works, I have never

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inal point. I think  
He seems to have  
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Sincerely,



P.S. May I keep the photographs for my collection?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY  
Brushy Ridge Road  
New Canaan, Conn.

Dr. Hans Fetscherin,  
Maximilianplatz 12,  
Munich 2, Germany.

Dear Dr. Fetscherin:

I have  
the picture attributed to  
you a definite opinion of  
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I have never seen a de  
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Fetscherin

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nal point. I think  
He seems to have

Sincerely,



P.S. May I keep the photographs for my collection?

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

Feb. 13, 1961

Dr. Hans Fetscherin,  
Maximilianplatz 12,  
Munich 2, Germany.

Dear Dr. Fetscherin:

I have your letter of February 7 and the two photographs of the picture attributed to de Chirico. It is impossible, of course, to give you a definite opinion on the basis of photographs, without seeing the painting itself. Nevertheless, on the evidence of the photographs, I would greatly doubt that this is an authentic work of de Chirico's early period (1911-19). There are many things which seem to me wrong about the color and the composition. Moreover, during more than twenty years of research on de Chirico's early works, I have never seen the picture reproduced or referred to.

I am sorry to give you this sort of reply, and perhaps I would change my mind if I saw the picture itself. I doubt it. One final point. I think I have never seen a de Chirico of 1911-19 which was not signed. He seems to have been especially careful about signing his works, even minor ones.

Sincerely,

P.S. May I keep the photographs for my extensive files?

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Henry Field

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

DEPARTMENT OF MEMBERSHIP

Mrs. Henry Woodruff  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

July 30, 1959

Dear Mr. Soby:

As you may be aware, Mrs. Woodruff had the enclosed copy made of Mr. Field's negative, and asked that it be sent to you.

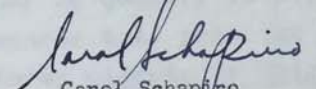
Dear Mr. Soby:

Just before she left on her holiday, Mrs. Woodruff had the enclosed copy made of Mr. Field's negative, and asked that it be sent to you.

The negative is to go back to Mr. Field, but since Mrs. Woodruff's secretary is no longer with the Museum, I am unable to locate the correspondence in this regard and wondered if you knew Mr. Field's full name and address.

I would very much appreciate any help you can give me and hope that the enclosed copy is satisfactory.

Sincerely yours,

  
Carol Schapiro  
Administrative Assistant

Mr. James Thrall Soby  
P. O. Box 830  
Southampton, New York

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Henry Field

July 4, 1959

Mrs. Emily Woodruff,  
Museum of Modern Art,  
11 West 53rd St.,  
New York 19, N.Y.

Dear Emily:

I'm sorry to have been so long answering your letter of June 29, but I have been jammed with a deadline.

Since de Chirico has authenticated the photograph of Mr. Field's proposed purchase, I suppose we must assume that the painting is by de Chirico's hand. He is lying, however, when he says that this is a work of the "periodo metafisico," meaning that it was painted between 1911 and 1919. De Chirico has made a great many copies of his early works ever since the 1920's, and some of these has predated, a corrupt procedure which he denies, of course, but I know absolutely to be a fact. The reason he does so is that the early works bring much higher prices than his current pictures.

It's hard to judge from a photograph, as you say, but the picture looks extremely poor in quality to me, and I think Mr. Field will agree if he compares this painting with the many authentic mannequin pictures in my Giorgio de Chirico, published by MOMA.

I'll mail the photo to you tomorrow. But before you send it back to Mr. Field, will you please ask Pearly Moeller's office to have it photostated and also de Chirico's statement on the back. Many thanks.

Best, have a good trip,

Sincerely,

James Soby

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Henry Field

THE MUSEUM OF MODERN ART  
NEW YORK 19

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

DEPARTMENT OF MEMBERSHIP

June 29, 1959

Dear Jim:

An old friend of mine whom I have not seen for many years Henry Field (The Field Museum family in Chicago), came to the Museum for tea the other day. He is an archeologist and is now attached to The Peabody Museum at Harvard University.

In the course of conversation, he told me he was interested in de Chirico. When he was in Italy recently, he thought of buying one of his pictures from a dealer there. He has now sent me a photograph of the picture and would very much appreciate your opinion on its authenticity. I believe he knows de Chirico personally and this picture is in a private collection somewhere in Italy.

I well realize it is practically impossible to answer a question like this, without seeing the original, but any comment you could send me would be very much appreciated. Kindly return the photograph to me because Henry wants it for his records.

Please forgive me for bothering you on your holiday, but I did not want to let the matter wait until the end of the summer. I shall be here at the Museum until July 14th, when I leave for three weeks in Europe. With many thanks and my best wishes to you and Melissa for a pleasant vacation.

Sincerely,

Emily

Mr. James Thrall Soby  
P. O. Box 830  
Southampton, New York

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

Fink  
(de Chirico - Self -  
Portrait

Mar. 5, 1960

Dear Mrs. Fink:

So far as I know, de Chirico's Self Portrait of 1913 is still in the collection of Richard S. Zeisler, 4 East 70th St., N.Y.C. (business address 595 Madison Ave.). If he has sold the picture recently, I'm sure he can let you know where it is and perhaps you in turn will let me know.

The picture has changed hands four or five times since the last war. It belonged for a time to Gilbert Miller, the theatrical producer, and then to another collector. Perhaps the reason for this is that the plaster feet may seem disturbing to some collectors, though this is a perfectly authentic work and it has the correct date.

Sincerely,

*Handwritten notes:*  
I am sorry  
I have been unable to find  
out that you might know the  
present whereabouts of the  
de Chirico self-portrait since  
1913, which is no longer  
but would you please tell  
me  
Thank you very much  
John Soby

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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WILLIAM FLATOW, JR.  
ROCK RIMMON ROAD  
STAMFORD, CONNECTICUT

MRS. NATHAN H. FINK  
104 CLARK ROAD  
BROOKLINE 46, MASSACHUSETTS

March 2, 1960

Dear Mr. Soby,

Gordon Quelow-Ford writes  
 me that you might know the  
 present whereabouts of the  
 de Chirico oil self-portrait done  
 in 1913, which he no longer  
 has. Would you please tell  
 me?

Gratefully yours,  
Frances S. Fink

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WILLIAM FLATOW, JR.  
ROCK RIMMON ROAD  
STAMFORD, CONNECTICUT

September 26, 1960

Mr. James Soby  
Brushy Ridge Road  
New Canaan, Connecticut

Dear Mr. Soby:

Many thanks for the pleasant visit we had at your lovely home yesterday. I have written to Mr. de Chirico as per the enclosed copy and I am enclosing as well a photograph of the picture.

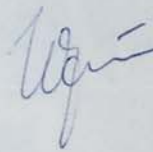
If, prior to my hearing from Mr. de Chirico, you should obtain any further information, naturally, I would greatly appreciate hearing from you.

Again, with many thanks for your extreme helpfulness and with every good wish in which Mrs. Flatow joins me.

Sincerely,

WFlatow, Jr./hc

Encl.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8



Flatow

September 26, 1960

Sr. George  
Piazza di  
Rome, Italy

Dear Sr. G.

I have rec  
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ago at one  
and myself  
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possible.  
concept th  
1910's, th  
particular  
the pictur



We have tr  
museums in  
but were u  
we look forward with a great deal of anticipation to your  
reply.

Thanking you in advance for your kind help,

Sincerely,

WFlatow, Jr./hc

P.S. I am enclosing a rather poor photograph of the  
picture which I took myself last evening at home with one  
of the new quick developing cameras.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8



Flatow

September 26, 1960

Sr. Giorgio  
Piazza di S  
Rome, Italy

Dear Sr. de

I have recd  
through an  
ago at one  
and myself  
it have tr  
possible.  
concept th  
1910's, th  
particular  
the pictur

We have tr  
museums in

but were unable to learn a great deal. Needless to say  
we look forward with a great deal of anticipation to your  
reply.

Thanking you in advance for your kind help,

Sincerely,

WFlatow, Jr./hc

P.S. I am enclosing a rather poor photograph of the  
picture which I took myself last evening at home with one  
of the new quick developing cameras.

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

September 26, 1960

Sr. Giorgio de Chirico  
Piazza di Spagna 31  
Rome, Italy

Dear Sr. de Chirico:

I have recently come in possession of one of your paintings through an uncle of mine who obtained it some twenty years ago at one of your exhibits in New York. Both Mrs. Flatow and myself were thrilled to obtain it and since receiving it have tried to obtain as much information on it as possible. This particular painting is so different in concept than many of the works that you did in the early 1910's, that I wonder if you could advise me as to what particular scene you were painting and approximately when the picture was painted.

We have tried to get this information from some of the museums in New York who have a number of your paintings but were unable to learn a great deal. Needless to say we look forward with a great deal of anticipation to your reply.

Thanking you in advance for your kind help,

Sincerely,

WFlatow, Jr./hc

P.S. I am enclosing a rather poor photograph of the picture which I took myself last evening at home with one of the new quick developing cameras.

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Telephone: PLAZA 7-6161

Milton Fox

Cable: ABRAMBOOK

H A R R Y N . A B R A M S  
I N C O R P O R A T E D

*Publishers of Fine Art Books*

6 WEST 57TH STREET, NEW YORK 19, N. Y.

November 20, 1962

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

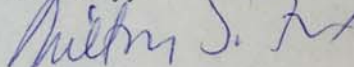
Dear Mr. Soby:

I am sending you herewith copy which I have had made of the De Chirico DISQUIETING MUSES, which we discussed on the telephone. This copy ektachrome is for your files and I send it with our compliments.

Please note that, compared with the original ektachrome, the copy is somewhat redder in the strong reds and somewhat denser and darker in all darks -- shadows, sky, etc.

I send you warm greetings.

Cordially,



Milton S.Fox

MSF:BA  
Enc.

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Telephone: PLAZA 7-6161

Fox  
Cable: ABRAMBOOK

H A R R Y N . A B R A M S  
I N C O R P O R A T E D

*Publishers of Fine Art Books*

6 WEST 57TH STREET, NEW YORK 19, N. Y.

Dear Mr. S.

COPY

11/2/62

very kind on  
out the 3  
The letter  
for anything  
I may give  
advise I



wait with you.

Milton S. Fox

I should think it might be sensible to wait a while before publishing the book I did for you. His new work is most exciting, and

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Telephone: PLAZA 7-6161

Fox  
Cable: ABRAMBOOK

H A R R Y N . A B R A M S  
I N C O R P O R A T E D

*Publishers of Fine Art Books*

6 WEST 57TH STREET, NEW YORK 19, N. Y.

11/2/62

Dear Mr. Soby -

I thank you for being so  
very kind on the telephone. Herewith  
are the 3 Di Chirico etchings, plus  
the letter from the Florentine dealer.

I shall be very, very grateful  
for anything you can tell me, so that  
I may give a dear friend the best  
advice I can.

I look forward to  
a visit with you.

Milton S. Fox

I should think it might be sensible to wait a while before  
publishing the book I did for you. His new work is most exciting, and

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

Nov. 4, 1962

Mr. Milton S. Fox,  
Harry n. Abrams, Inc.,  
6 West 57th St.,  
New York 19, N.Y.

Dear Mr. Fox:

Of the three de Chirico ektachromes you sent me, only the Disquieting Muses seems to be of interest. The other two are typical potboilers such as de Chirico has turned out endlessly over the past twenty years or longer; it's hard to date them precisely, but I find them so poor in quality that I think your friend would regret buying them.

The Disquieting Muses is a puzzler. If you'll look on pages 126 and 127 in my Giorgio de Chirico, published by the Museum of Modern Art, you'll see three versions of this picture published. The one you sent is not any one of the three, as you can see by the different position of the signature. On page 134 I give the history<sup>#</sup> and print the letters relating to the 1924 version which de Chirico painted for Paul Eluard when Giorgio Castelfranco refused to sell the 1917 version except for a price which then seemed high. I thought the picture you sent might be this one, but it isn't; the picture used to belong to Henry Clifford and then to Mrs. Jonathan Tichenor who presumably still owns it, though I'm not sure. I believe that the version you sent was painted quite recently, but I can't be sure without seeing the picture itself. The price asked is absurdly low, which already makes one suspicious. The original (1917) version would be worth \$50,000 or over, but it belongs to the Mattioli Foundation and probably never can be sold.

My advice to your friend would be not to buy any one of the three pictures. But I wish you could somehow persuade him to hang on to the ektachrome of the Disquieting Muses so that I could borrow it for my files. Having worked for about fifteen years on my two books on de Chirico, I doubt that I'll ever have the energy to do a new edition of the Museum book, now out of print. But I can't resist pattering with the subject, since I am sent photographs and color slides of works for sale here and in Europe. All but two or three have proved to be forgeries or later copies by the Master himself.

Hope this information is of some help to your friend.

Best regards,

Sincerely,

P.S. Since George Braziller is soon publishing another book I've written on Shahn, I should think it might be sensible to wait a while before publishing the book I did for you. His new work is most exciting, and

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

Jan. 24, 1959

Mr. Samuel A. Fradkin,  
34 Troy St.,  
Auburn, Maine.

Dear Mr. Fradkin:

I have your letter of January 21 about ~~the~~ the painting said to be by de Chirico which you have bought. I can't, of course, give you an opinion about this picture without seeing it, though it would help greatly if you could send me a photograph. I will be away on vacation from February 13 to March 1, but perhaps you can bring the picture to my office in the Museum of Modern Art, New York, either before or after these dates.

If the picture is supposed to have been painted between 1911 and 1919, I would be very wary, since the market abounds in forgeries of these early paintings. This is especially true of the market in Italy, where very little is known about de Chirico's early works, since the ones of 1911-15 were painted in Paris and sold there and the ones from 1915-19 were seldom shown or bought in Italy.

Anyway, try to send me a photograph and also compare the picture carefully ~~with~~ with those reproduced in my book, Giorgio de Chirico (Museum of Modern Art, 1955). Since the book was published I have found only two authentic early paintings which are not reproduced therein.

Sincerely,

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SAMUEL A. FRADKIN 34 TROY STREET, AUBURN, MAINE

January 21, 1959

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

Dear Mr. Soby:

I have tried unsuccessfully to reach you on several occasions when I have been in New York. It was finally suggested by your secretary that I write to you at your home.

I would like your advice and counsel on a DeChirico which I bought last summer in Italy. While it came from a reputable dealer who assures me it is authentic, and has so written me, serious doubt is cast about the authenticity of some of DeChirico's paintings by many authorities, including yourself, (I am in the process of reading your book on DeChirico now). So, I cannot rest until I have assurance that my picture is as reported.

If possible, I would like to meet with you at the Modern Museum on my next trip to New York. I plan to be there February 16 and 17, and will, of course, suit my time to yours on either of those two days.

I look forward to hearing from you at your convenience.

Very truly yours,

By Samuel A. Fradkin

SAF/lh

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*Shirley East*

SAMUEL A. FRADKIN 34 TROY STREET, AUBURN, MAINE

January 30, 1959

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

Dear Mr. Soby:

Many thanks for your prompt reply to my letter of January 21.

Accordingly, I am sending you under separate cover two photographs on which I would like your opinion. I have checked, and find that neither of them is in your book on deChirico. The "Hector" was sent to me in error. Still I am curious and anxious to know what you think of it. The smaller of the two pictures--the "Piazza", is the one in which I am primarily interested.

Just as soon as you have had an opportunity to examine the pictures, would you be good enough to return them to me with your comments. I am most appreciative.

Sincerely yours,

By *S. A. Fradkin*

SAF/lh

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

April 13, 1959

Miss Rose Fried,  
40 East 68th St.,  
New York 21, N.Y.

Dear Miss Fried:

I'm sorry to have been so long answering your letter of March 24 about the de Chirico; I have been jammed with work.

I think I saw Colonel Berdeau's picture some years ago at his apartment in New York. Quite frankly these neo-classical pictures of the mid-1920's don't interest me at all, though this is a quite typical one. For me they mark the beginning of de Chirico's creative decline after the great "metaphysical" period of 1911-19, but I am sure others will not share my opinion and the picture should be saleable.

It was most kind of you to give me first chance at the picture, and I appreciate it. May I keep the photograph for my files?

With kindest regards,

Sincerely,

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**ROSE FRIED GALLERY**

40 EAST 68 STREET • NEW YORK 21, N. Y.

Artist: DeCHIRICO OIL ON CANVAS  
28x26

Title: \_\_\_\_\_

PHOTOGRAPHY BY  
JOHN D. SCHIFF  
107 WEST 86TH ST.  
NEW YORK CITY  
ENDICOTT 2-0485  
NO. 325780-728-F

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## rose fried gallery

40 east 68th street, new york 21, n. y. REgent 7-8622

March 24, 1959

Dear Mr. Soby:

Enclosed, the promised photograph of Colonel Leray Berdeau's de Chirico.

The work measures 28" x 26"; was acquired in 1926 from The Chester Johnson Galleries in Chicago. It came originally from Arthur Tooth and Sons, Ltd., London. It hangs in Colonel Berdeau's apartment here in New York, and may be seen there by special arrangement. He himself is out of the city until about the middle of April, after which time the work may be seen here at the gallery.

I would appreciate very much word from you as soon as possible, if you are interested, as I am holding up offering it, giving you first opportunity.

With best personal greetings to you and Mrs. Soby, I am

Sincerely yours,

Rose Fried

Mr. and Mrs. James Soby  
Brushy Ridge Road  
New Canaan, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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629 No. Maple Drive  
Beverly Hills, California  
February 15, 1957

Dear Mr. Soby,

Thank you so very much for your courtesy in taking the time to write me such a nice letter. Mr. Freeman enjoyed it as much as I did, especially since I told you he had picked it out and surprised me on our anniversary. You are a very nice man to go to the trouble of writing an informative and helpful letter to me, and I am most appreciative. I meant it when I said I thoroughly enjoyed your book on de Chirico. I read every single word, from foreword to index. By the way, I found your essay on the ~~best~~ museum's new show of Balthus very rewarding.

I do not need the photograph, as I have a duplicate.

Sincerely yours,  
Betty Freeman  
(Mrs. Stanley M.)

Sincerely,

P.S. Would you like me to return the photograph?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8

Feb. 11, 1957

Mrs. Stanley Freeman,  
629 No. Maple Drive,  
Beverly Hills,  
California.

Dear Mrs. Freeman:

You must forgive my delay in answering your most kind letter; I have been ill with flu and only today have got back to work. I'm delighted to hear that you found my de Chirico book interesting. I worked on it at intervals for about fifteen years, and my main emotion about it just now is that it's done at last.

Your de Chirico, of which you sent me a photograph is reproduced as plate IV in Waldemar George's book, *Chirico (Paris, Chroniques du Jour, 1928)*. George dates it 1926 and gives its title as *Les rivages de la Thessalie* (plural). In my opinion there is no question whatever about the picture's authenticity. Moreover, I believe George's date and title can be relied on. At this point George and de Chirico were close friends. Indeed, I seem to remember that someone in Paris told me at the time that de Chirico had worked with George on the book, which includes some extremely interesting literary fragments by the artist. The pictures in this 1926 series were inspired by de Chirico's enthusiasm for Sir James George Frazer's travel accounts of classical Greece, according to de Chirico's brother, the late Alberto Savinio.

I do myself prefer the earlier pictures. But they are extremely scarce now, and the market is flooded with forgeries and, alas, with versions which de Chirico himself has executed in recent years and which are often falsely dated - by crooked dealers, if we can believe de Chirico's word. In any case, your picture is a real one of its time, and if it gives you pleasure, isn't that all that matters?

My repeated thanks for your kind words about my book. And I would like to add that Waldemar George, whom I've known for years, is an honest man and was an editor of considerable importance.

Sincerely,

P.S. Would you like me to return the photograph?

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Garcia-Beraza



CENTRO MEXICANO DE ESCRITORES, A. C.

MRS. STANLEY FREEMAN  
629 NORTH MAPLE DRIVE  
BEVERLY HILLS, CALIFORNIA

Jan. 31, 1957

Dear Mr. Soby,

May I take the liberty of sending you a photo of a painting I recently was given, and asking you to tell me whether it is an original de Chivico, and from what year. I have finished reading your marvelous book on him. It is a most beautifully written and illustrated book and I enjoyed it thoroughly. You have done a fine job of putting into words feelings that touch the places where words cannot penetrate and can only barely describe.

For years I have loved the early de Chivicos, but was never able to find one, much less buy one. My husband purchased this one for me as a surprise anniversary gift. But since you mention the frequent forgery of this artists great works, I would very much appreciate your validating this for me.

Tom Jones

Dear  
What  
time  
Please

So I can reply

FGB/cbg

Sidney

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Garcia-Beraza



CENTRO MEXICANO DE ESCRITORES, A. C.

Even though it does not date from the decade you consider most vital, I still get great pleasure from its quiet strength and feeling. Since the masterpieces are out of our price range, I am willing to settle for even a second-best by this wonderful artist.

By the way, I joined the Museum when I was in New York last month, as I consider it the finest modern museum in the world and like to be part of it, even though I came to N. Y. only on a year.

Again, let me express my appreciation for your book. It is a marvelous piece of writing and comprehension.

Yours truly,  
Betty Freeman  
(Mrs. Stanley M.)

Tom Jones Sr

Dear  
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Him  
Plea

so I can reply

FGB/cbg

Sidney

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García-Beraza



CENTRO MEXICANO DE ESCRITORES, A. C.  
 Rio Volga No 3 México 5, D. F.

COMITE EJECUTIVO: JULIO JIMENEZ RUEDA    MARGARET SHEDD    ARTURO ARNAIZ Y FREG  
 EFREN C. DEL POZO    OSCAR MORINEAU    CARLOS PRIETO  
 EDUARDO VILLASEÑOR    RAMON XIRAU    Secretario: Felipe García-Beraza.

March 18, 1959.

The Sidney Janis Gallery  
 15 East 57th Street  
 New York 22, N.Y.

Gentlemen:

By suggestion of Mr Klaus G. Perls, of Perls Galleries, I am writing to you in regard a Chirico painting I have, and that I would like to sell. Could you give we an idea of what such painting -a slide of which I am inclosing- would fetch in the U.S.A.?

An early reply would be much appreciated.

Very truly yours,

*Felipe García-Beraza*  
 Felipe García-Beraza  
 Centro Mexicano de Escritores

*Tom James Soby*

Dear James  
 What do you  
 think of this?  
 Please phone me  
 so I can reply

FGB/cbg

*Sidney*

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limited

janis

sidney

cables; janisgal n. y.

new york 22

15 east 57 st.

19



GIVE  
+  
RED CROSS  
FUND



Mr. James Thrall Soby  
The Museum of Modern Art  
15 E. 53 ST.  
New York N.Y.

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Garcia-Beraza



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Gerdt-Hatje

VERLAG GERD HATJE

STUTT GART ALEXANDERSTRASSE 21 TEL. 241279

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

4-11-1960 dl

Dear Mr. Soby,

May we once more ask for your assistance in the case of our forthcoming publication on surrealism?

We also want to publish Chirico's (sorry, de Chirico's) "The Enigma of the Oracle" but have found it impossible so far to obtain a photograph. Mr. Tangen of the Museum of Modern Art said it is not available there and in your book on de Chirico the only indication is "Private collection, Italy". We have written to Gianni Mattioli, Milan, but he has only "The Enigma of the Hour" in his collection.

We would therefore be very grateful if you could give us a hint from whom we might get the permission for reproduction as well as a black and white photograph.

Thank you very much in advance.

Sincerely yours,

VERLAG GERD HATJE GMBH

A. Dahl

Anne Dahl

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Jack Gordon



WHITNEY MUSEUM OF AMERICAN ART

22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER

FLORA WHITNEY MILLER, PRESIDENT

June 20, 1960

LLOYD GOODRICH  
*Director*

JOHN I. H. BAUR  
*Associate Director*

ROSALIND IRVINE  
*Curator*

JOHN GORDON  
*Curator*

MARGARET McKELLAR  
*Executive Secretary*

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

Dear Mr. Soby:

I thought you might like to have a copy of a letter I received from de Chirico in reply to my request for his opinion of the small El Duo which I own.

I believe you told me that his attitude on forgeries was quite reliable.

With best wishes,

Sincerely yours,

*Jack Gordon*  
Curator

JG:epr

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jack Gordon  
Rome 10 June  
1960

Dear Sir. John Gordon,

The photo of the painting which you have  
send to me, seems <sup>to</sup> me, the photo of a  
false painting. America is full of false  
paintings, specialy of metaphysical style. -

- I do'nt know Mr. W. Bolin. In  
year 1948 I was in Italy and not  
in America. -

Sincerely yours

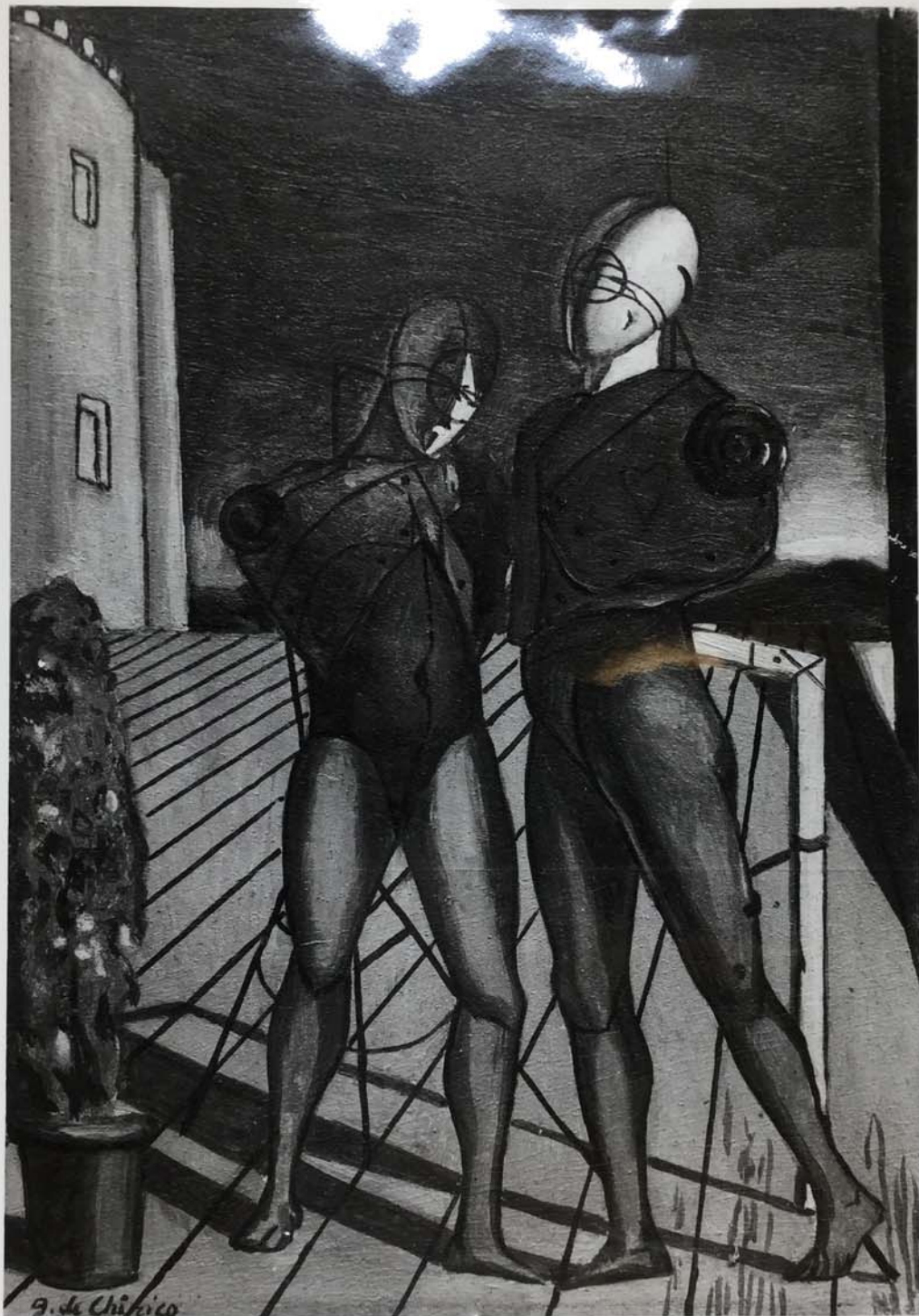
Giorgio de Chirico

Piazza di Spagna 31 - Rome (Italy),

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Jack Gordon



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Jack Gordon

Jack Gordon

**Oliver Baker**  
Photography  
25 Washington Sq. No.  
New York 11, N. Y.  
31-061  
ORegon 4-5030

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*Jack Gordon*



WHITNEY MUSEUM OF AMERICAN ART  
22 WEST 54th ST. • NEW YORK 19 • PLAZA 7-2277

GERTRUDE V. WHITNEY, FOUNDER  
FLORA WHITNEY MILLER, PRESIDENT

May 17, 1960

LLOYD GOODRICH  
*Director*  
JOHN L. H. BAUR  
*Associate Director*  
ROSALIND IRVINE  
*Curator*  
JOHN GORDON  
*Curator*  
MARGARET McKELLAR  
*Executive Secretary*

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

Dear Mr. Soby:

I want to thank you again for looking at my small de Chirico  
(after your large El Duo).

I have written to de Chirico and sent a photograph to him.  
I will let you know what he has to say.

A photo is enclosed herewith for your files.

With best regards,

Sincerely yours,

*Jack Gordon*  
Curator

JG:epr

enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8

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

Nov. 10, 1959

Mr. Werner Haftmann,  
The Boulevard 27,  
New Rochelle, New York.

Dear Mr. Haftmann:

Many thanks for your most informative and helpful letter. I shall look forward eagerly to seeing the two 1917 de Chirico's in photographs when you can send them from Munich. I shall also write Mr. Sisson as soon as I have a chance.

Your words about Kubin fascinate me especially. Soon after the war a book on Kubin's art appeared here in which the author said the artist still lived at the same address. I took a chance and wrote Kubin and presently got the reply which is referred to in a footnote to page 30 in my book, Giorgio de Chirico. Kubin had many interesting - and often rather sad - things to say about his own career and, if you like, I will try to dig out the letter and send you photostats. It will take me time to find it, since the attic here has stacks and stacks of material relating to de Chirico's early career. I myself used to enjoy thoroughly talking to de Chirico when he lived in New York, but now, of course, he flies into a rage when my name is mentioned because as Anton Giulio Bragaglia, who gave de Chirico his first one-man show in Italy, once told me "you have taken away his liberty," that is his freedom to go on making these wretched copies of his early pictures, though he still does so from time to time, as when a few years ago he sold an inexperienced Chicago collector five pictures dated before 1917, though they could not have been painted earlier than the 1950's. What a problem! But worth the struggle to get at the truth.

Sincerely,

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Werner Haftmann

W14

Werner Haftmann

Bernoeckerweg 22  
Gmund - Tegernsee  
November 6, 1959

If you are interested, Mr. Sisson will be glad to give you any information you wish.

With kind regards,

Sincerely yours,



Henri  
Matisse  
and  
his  
work  
in  
New  
York  
and  
the  
condition  
of  
the  
works  
of  
art  
in  
the  
Museum  
of  
Modern  
Art  
during  
the  
war  
years.

...with a group of other modern Italian paintings in exchange for a Mancini. I saw the painting still in 1933. Because it was not at all "entartet" I feel quite sure that it should be still in the "Depot" of the National-Galerie. I'll try to find that out.

- Referring to your p. 30: In 1940 I had a very pleasant evening with de Chirico in a trattoria at Milan. He was very eager to hear something about Kubin and he asked me a lot of questions. He told me, f.i., that when in Munich he was deeply impressed by Kubin; he remembered especially a certain drawing showing a street in a mediaeval town; on the street there was a strange, lonely looking chair. Thus obviously the pittura metafisica was already on the march.
- Yesterday I saw Mr. Richard Sisson, 176 2nd Ave. He has a painting by de Chirico of 1926 from the series The archaeologists. He showed me a photograph of a de Chirico drawing which must be here in New York. This drawing is dated 1916, too. But I am not too sure about it. Maybe it's about 1924-25.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8

Werner Haftmann

Bernoeckerweg 22  
Gmund - Tegernsee  
November 6, 1959

If you are interested, Mr. Sisson will be glad to give you any information you wish.

Sincerely yours,

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

Dear Mr. Soby:

1. The two pencil drawings by de Chirico belong to M. Henri Seyrik, Beyrouth, Lebanon. The titles are Le Muse Sorelle and Camera Incantata. They are signed and dated 1917, and I am quite sure that this date is correct. I saw these drawings two years ago in M. Seyriks appartement at Beyrouth and I noticed that the fixative had deteriorated so that it could conceivably damage the drawings. M. Seyrik told me to take the drawings to Munich where they were carefully cleaned by the Graphische Sammlungen. They are now in perfect condition and still in the Graphische Sammlungen at Munich. When during the restoring the drawings were detached from the card-board, on the back of one of them there appeared another study, namely an architectural sketch and some anatomical studies. I had all three drawings photographed and I'll send you the photographs right after my return to Munich. (About two weeks from now).
2. The early landscape by de Chirico came to the National-Galerie in Berlin in 1931-32 with a group of other modern Italian paintings in exchange for a Mancini. I saw the painting still in 1933. Because it was not at all "entartet" I feel quite sure that it should be still in the "Depot" of the National-Galerie. I'll try to find that out.
3. Referring to your p. 30: In 1940 I had a very pleasant evening with de Chirico in a trattoria at Milan. He was very eager to hear something about Kubin and he asked me a lot of questions. He told me, f.i., that when in Munich he was deeply impressed by Kubin; he remembered especially a certain drawing showing a street in a mediaeval town; on the street there was a strange, lonely looking chair. Thus obviously the pittura metafisica was already on the march.
4. Yesterday I saw Mr. Richard Sisson, 176 2nd Ave. He has a painting by de Chirico of 1926 from the series The archaeologists. He showed me a photograph of a de Chirico drawing which must be here in New York. This drawing is dated 1916, too. But I am not too sure about it. Maybe it's about 1924-25.

p.f.o.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Werner Haftmann  
 Grand Terrace  
 November 8, 1959

Werner Haftmann

If you are interested, Mr. Sisson will be glad to give you any information you wish.

With kind regards,  
 sincerely yours,

*Werner Haftmann*  
 Werner Haftmann  
 The Boulevard 27  
 New Rochelle

The two pencil drawings by de Chirico belong to the series "L'Espresso", London. The titles are "L'Espresso" and "L'Espresso". They are signed and dated 1911, and I am quite sure that this date is correct. I saw these drawings two years ago in M. Sestini's apartment at "L'Espresso" and I noticed that the signature had deteriorated to such an extent that I could not read it. Sestini told me to take the drawings to Munich where they were carefully cleaned by the Munich Conservatory. They are now in perfect condition and still in the Munich Conservatory. When during the restoration the drawings were detached from the end-board, on the back of one of them there appeared another early drawing, an architectural sketch and some anatomical studies. I had all these drawings photographed and I'll send you the photographs right after my return to Munich (about two weeks from now).

The early drawing, a study of a figure, is the drawing I saw in Berlin in 1931-32 with a group of other modern Italian paintings in exchange for a Munch. I saw the painting in 1932. I found it was not at all "outdated" I feel quite sure that it should be still in the "Depot" of the National Gallery. I'll try to find that out.

Referring to your p. 30: In 1940 I had a very pleasant evening with de Chirico in "L'Espresso" at Milan. He was very eager to hear something about Kubin and he asked me a lot of questions. He told me, "I... that when in Munich he was deeply impressed by Kubin; he remembered especially a certain drawing showing a street in a medieval town; on the street there was a strange, lonely looking chair. There obviously the picture was already on the march."

Yesterday I saw Mr. Richard Sisson, 170 2nd Ave. He has a painting by de Chirico of 1936 from the series "L'Espresso". He showed me a photograph of a de Chirico drawing which must be in New York. This drawing is dated 1911, but I am not too sure about it. Maybe it's about 1934-35.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY  
Brushy Ridge Road  
New Canaan, Conn.

Oct. 31, 1959

Werner Haftman,  
c/o Mr. Bernard Karpel,  
Museum of Modern Art  
11 West 53rd St.,  
New York 19, N.Y.

Dear Mr. Haftman:

My friend and colleague, Alfred Barr, told me the other day that you had photographs of two very fine 1917 drawings by Giorgio de Chirico. Would it be possible for me to have prints made if you have the negatives or otherwise have photostats made from your positives? Miss Pearly Moeller in the Museum of Modern Art's Library could have this done for me quickly, I'm sure, and she would bill me for the prints or photostats. I would be greatly obliged.

I have no immediate intention of bringing out a revised edition of my book, Giorgio de Chirico, published by the Museum. Nevertheless, I go on accumulating new material on de Chirico's early career and the 1917 drawings, as I'm sure you know, are extremely scarce. I also have to keep close track of the early paintings and drawings, nearly all of them forgeries or later copies by de Chirico, which appear on the market here and abroad.

Alfred Barr also told me that the painting of 1909 which is reproduced on page 20 (lower plate) in my Giorgio de Chirico now belongs to a German museum, but I neglected to write down which museum. Would you mind letting me know at your convenience. Again I would be grateful.

With kindest regards,

Sincerely,

Germany!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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W/H  
Montag  
" "  
Lond

Dr. Werner Haftmann  
Bernöckerweg 22  
G m u n d / Tegernsee

31/12/59

58

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

Dear Mr. Soby:

I hope You got meanwhile the photos of the De Chirico-Drawings.  
The exact titles and dimensions are:

- La Camera triste. Pencil on white paper. 220 : 320 mm  
" (backside:- anatomical studies, landscape, objectsetc
- Le Muse Sorelle. Pencil white paper. 195 : 320 mm

Both drawings in the collection of:- Henti Seyrig, Beyrouth.

The Painting 'Serenade' ( Your book p.20 with the title (land-  
scape') belongs to the Nat. Gallery Berlin Kat.No. 1723. It is  
still in the Depot of the Nat. Gall. in East - Berlin. Oil  
119 : 82 cm. If You need a photo please let me know. I can man-  
age it to get a photo through friends.

In the National Gallerie, Depot East-Berlin is also the por-  
trait of de Chirico's brother Alberto dated 1910 (Your  
book p. 24) Oil on canvas. 120 : 75 cm. Kat. No. 1722. If You  
need a photo see above.

Please, give my  
best greetings  
to Alfred Barr.

With best compliments  
truly Yours

Werner Haftmann

(Dr. Werner Haftmann)

is up to you! - About the ser-  
scape I asked Reidenweiser in Berlin to  
go through his depots to look for this painting.  
Should you informed.

With best compliments  
truly yours

Werner Haftmann

BERNÖCKERWEG 22  
GMUND/TEGERNSEE

Germany!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.B.8

Werner Haftman

W/H  
 Montague - Hotel  
 " Street  
 London - WC1

2/xii/58

Dear Mr. Toby:

This afternoon I sent the 3 photos of the de Chirico-drawings to your address with ordinary mail. The photographer was a bit late, so I could get the photos only yesterday morning just in time before my leaving for London. So I couldn't mark the dimensions <sup>and the titles</sup>. The term is 'pencil'. The drawings belong to: Henry Seyrik, Beyrouth (Lebanon). If I am home again (3 weeks est.) I will send you the exact measures. I hope you will get the photos in time and would be very thankful to hear your opinion. I think, that the drawings are very good and belong really to the noted year 1917. But the exact critic is up to you! - About the early landscape I asked Reidenmeister in Berlin to go through his depots to look for this painting. I hold you informed.

With best compliments  
 truly yours

Werner Haftman

BERNÖCKERWEG 22  
 GMUND/TEGERNSEE  
 Germany!

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*Indiana*

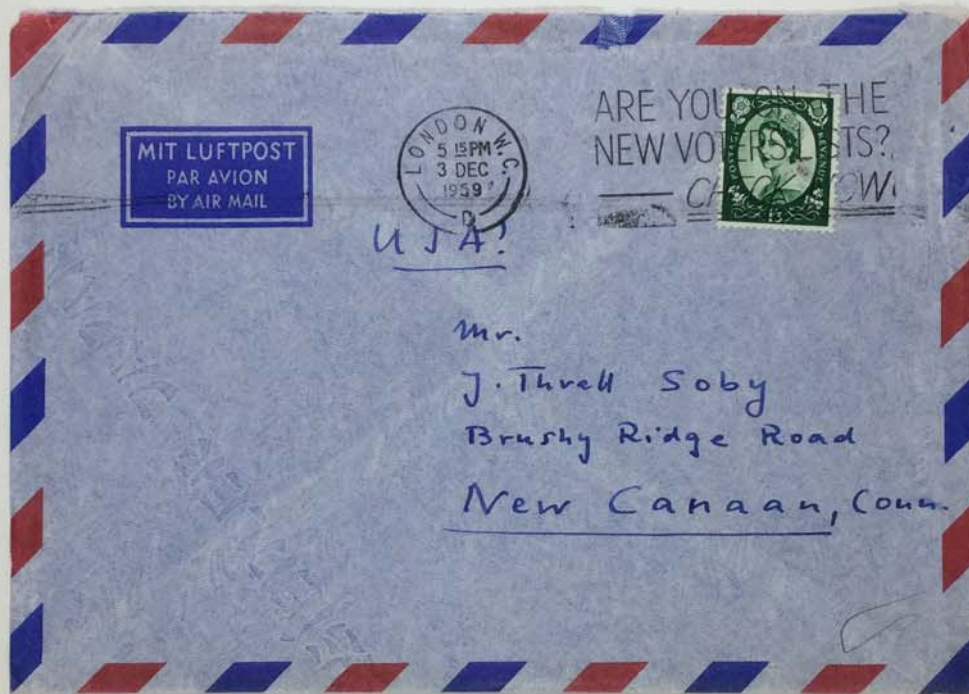
INDIANA UNIVERSITY

College of Arts and Sciences

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

February 4, 1958



HRH : bn

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*Indiana*

INDIANA UNIVERSITY

College of Arts and Sciences

BLOOMINGTON, INDIANA

DEPARTMENT OF FINE ARTS

February 4, 1958

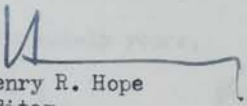
Mr. James Thrall Soby  
Museum of Modern Art  
11 W. 53rd Street  
New York, New York

Dear Jim:

May I thank you again for helping us to obtain the Chirico painting from Mrs. Freeman. It was very effective in our exhibition.

At the same time I would like to get your advice on where I can obtain a photograph of <sup>any of</sup> Chirico's "Horses on the Sea Shore" for an article in the College Art Journal by John Alford. I also would like to have a photograph of one of the semi-abstract architectural groups of figures made of T-squares and the like (he calls these robots). Any advice you can provide will be greatly appreciated by both of us.

Yours very truly,

  
Henry R. Hope  
Editor  
College Art Journal

HRH:bn

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Indiana

THE FINE ARTS DEPARTMENT  
INDIANA UNIVERSITY  
BLOOMINGTON, INDIANA

February 4, 1944

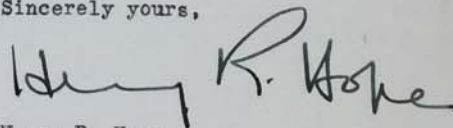
James Thrall Soby  
Museum of Modern Art  
11 West 53rd Street  
New York City

Dear Mr. Soby:

Recently in New York I saw what I considered to be a fine early Chirico representing two manikins at the Marie Passedoit Gallery.

A friend of mine is interested in the possible acquisition of an early Chirico, and since this one is not represented in your book (Miss Passedoit pointed this out) I am taking the liberty of writing you to inquire about it, and also to inquire if you happen to know of other Chiricos of this period which are on the market.

Sincerely yours,



Henry R. Hope  
Chairman

HRH:mc

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**Urgent**

**PRESS MATTER**

**KEEP DRY**

FROM LUND HUMPHRIES · PRINTERS  
*Dr. U. Hoffmann*  
12 BEDFORD SQUARE LONDON WC1

Fotos!

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



Per

Date

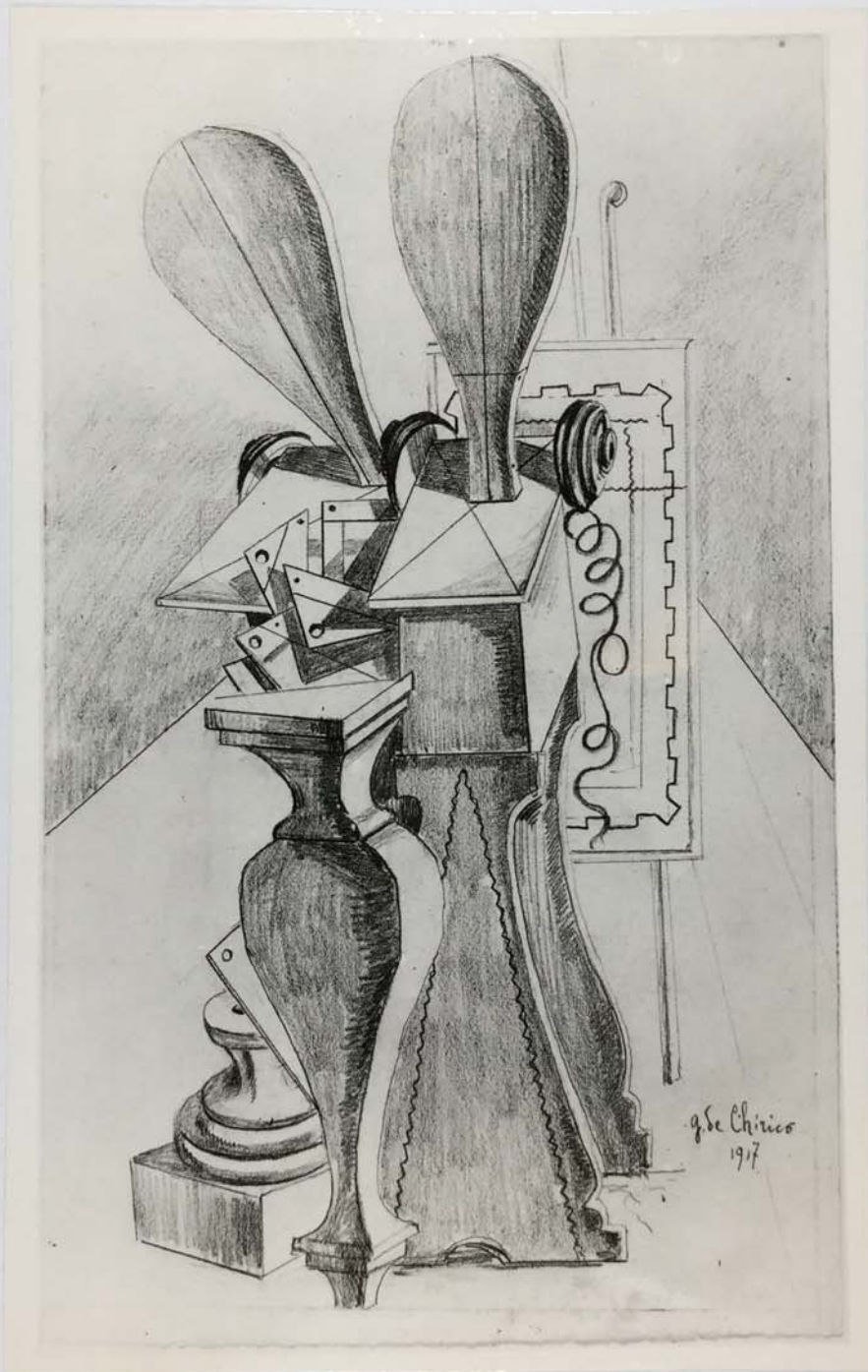
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