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FRATELLI ALINARI
SOC. AN. I.D.E.A.
VIA NAZIONALE, 6
FIRENZE

Firenze 28 March 1950

Air mail - Via Aerea

Feb. 3, 1950

Mr James THRALL SOBY
FARINGTON

Dear Sir,

We have received your kind favour of Febr. 3rd which, owing to the fact that it was addressed Via Tornabuoni, has been transmitted to us only these days.

We are sending to you, air mail two of our photographs reproducing Piazza Santa Croce as it was at the beginning of the century, i.e. about the time Mr. De Chirico painted the picture you have sent us and that we are returning to you with the above photographs.

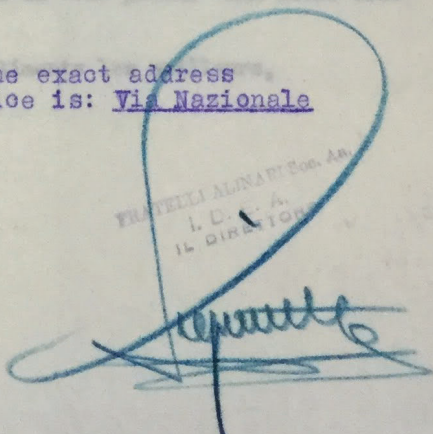
We have looked here in Florence for other photographs showing the Place in a more similar manner, but without result. We hope they will be of use to you.

Please be so kind as to remit us the sum of three dollars, covering the cost of the two photos and the air mail expenses, by draft.

In the meantime, we beg to remain, Dear Sir,
Yours very truly,

P.S) Please take note of the exact address
of our Firm whose Head Office is: Via Nazionale
6 Firenze.

FRATELLI ALINARI Soc. An.
I. D. - A.
IL DIRETTORE



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Feb. 3, 1950

Alinari,
Via Tornabuoni 1,
Florence, Italy.

Cher Monsieur:

Quand j'étais à Firenze il y a quelques mois, j'ai acheté de vous des photos de la ville de Firenze et aussi des photos des tableaux et des sculpteurs. J'ai cherché des choses qui sont dans les tableaux du peintre moderne, Giorgio de Chirico, sur lequel j'ai écrit un livre pour le Musée de l'art moderne à New York.

En ce moment je cherche des photos du Piazza Santa Croce à Firenze, surtout des photos qui ont des édifices comme les édifices dans le tableau de De Chirico qui est ci-joint. M. de Chirico lui-même a dit que ce tableau de 1910 était inspiré par la Piazza Santa Croce, et peut-être vous avez, ou peuvent avoir faire, des photos qui ont à peu près le même sujet.

Voulez-vous m'envoyer des photos que vous pensez seraient intéressantes de ce sujet. Naturellement, je vais vous envoyer tout de suite le prix de ces photos. Dr. C.L. Ragghianti peut vous assurer que je vais vraiment vous envoyer l'argent tout de suite après j'ai votre note. Et voulez-vous envoyer les photos par avion, s'il vous plaît. Mon livre doit être fini en quelques mois.

Merci beaucoup. Avec mes sentiments les meilleurs,

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Fot. F.III Alinari Firenze N. 49215 - Assisi, Basilica di San Francesco (Sec. XIII, Frate Elia?)

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Balistreri

6 - 7 - 48

Mr James E. Soby

having heard your name by my brother-in-law, Dr. Giorgio Castelfranco, I write to you to know whether you'd be interested in buying the picture "La partenza del cavaliere errante" (The leave of the wandering knight), by De Chirico - I have received this picture from my father-in-law, who had it from my brother-in-law, Dr. Giorgio Castelfranco. The price I ask for it is of 1500000 Italian lire - The price must be clear of all expense of transport and propriety change or whatever else.

I'd be very obliged if you could let me know whether you can be interested in this purchase, or not -

Truly yours

Guido Balistreri

My address is: viale Principe Amedeo 25 Firenze

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(Ed. Alinari) N.° 1918 a. FIRENZE - Basilica di San Lorenzo. Il Chiostro. (Maniera del Brunelleschi.)

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36

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CANTONI

libreria di cultura

Milan, le 27 Janvier 1950

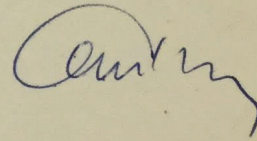
JAMES THRALL SOBY
29 MountainSpring Road
FARMINGTON, Conn.

Monsieur,

je viens de recevoir votre lettre du 22 courant
et je vous remercie pour votre commande.

J'envoie tout de suit la collection complète de
LA RONDA par deux sous-bandes recommandés.

Veillez agréer, Monsieur, mes salutations bien
distinguées.



Corso Vitt. Eman., 6 - Tel. 88.902-88.910 - MILANO - ~~C. C. 325302~~ - ~~C. C. P. 3-5652~~
C. C. 273975 - C. C. P. 3-31140

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Carrieri

Milan, le 16 dec. 1949

Dear Mr. Soby,

I am very pleased with your good news; the reproductions of De Chirico's three canvases of the metaphysical period, are not available. The canvases are in foreign countries. I needed these reproductions myself and could not have them, and I had to photograph the same prints you indicated.

I am finishing in these days the volume "50 years of vanguard in Italy" which I shall send you as soon it will be printed. I have not yet received the volumes you sent me. I thank you so much for them.

My best wishes for a good Xmas to you and Mrs. Soby.

Yours very sincerely

Afface Carrieri

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FARABOLA

Corso Ticinese, 60
TEL. 31-530

Giorgio de Chirico: Niegno, 1915

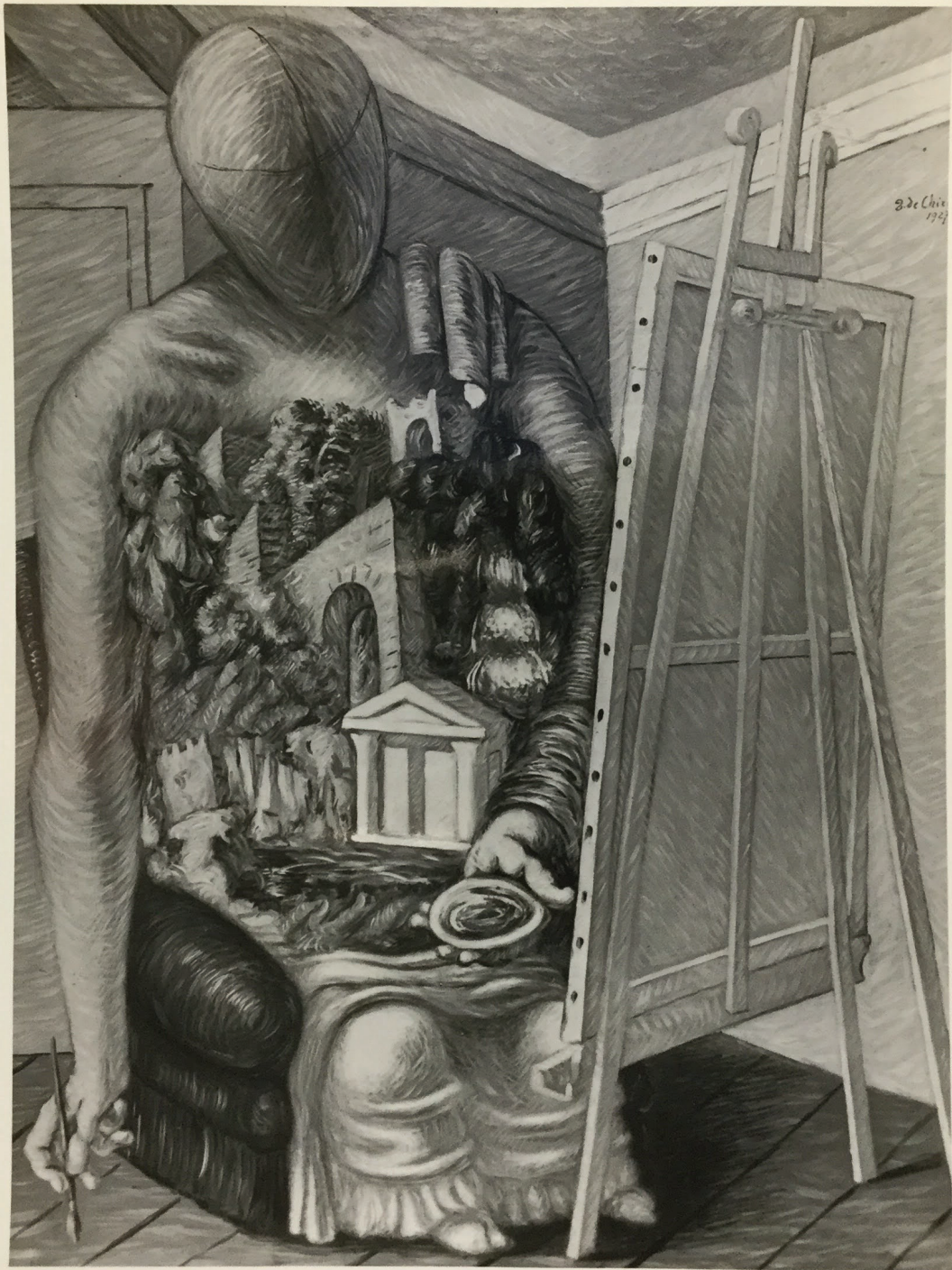
23x30

coll. Raffaele Carrieri

MMA 2359

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FARABOLA

Corso Ticinese, 60
TEL. 31-530

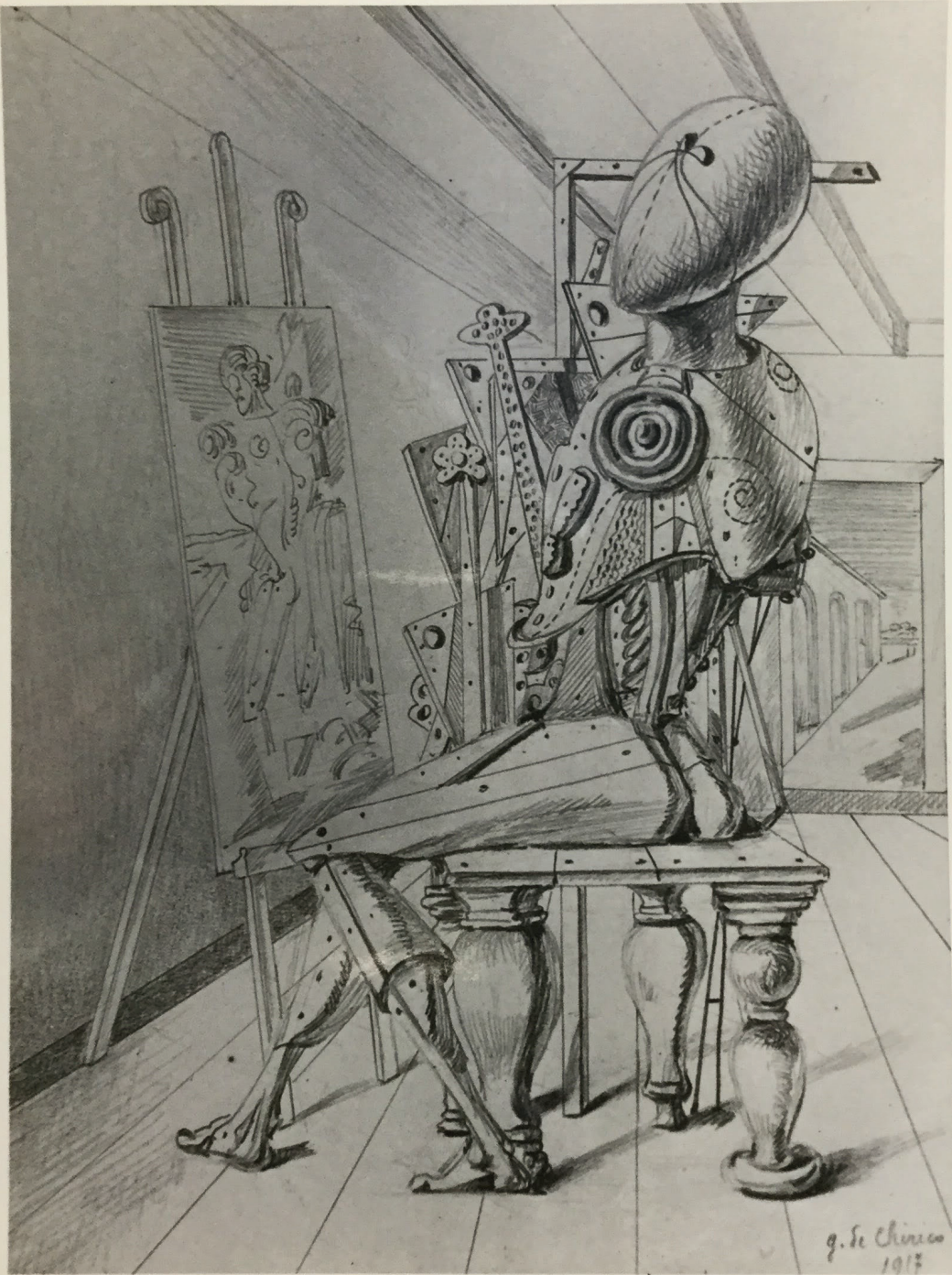
Giorgio de Chirico; Manichino Pittore,
1927 1. 15 x 87

Colly. Raffaele Canieri

MMA 2357

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FARABOLA
Corso Ticinese, 60
TEL. 31-530

Giorgio de Chirico: *Nisquò*. 1917.
23X30

Colly. Raffaele Carriani

no. JTS

KMA #2358

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Dec. 7, 1949

Sig. Raffaele Carrieri,
Via Borgoanovo 15,
Milan, ITALY.

Mon cher M. Carrieri:

Je vous ai envoye, avec mes compliments, le livre sur Eugene Berman par Julien Levy et aussi le catalogue pour l'exposition a Boston pour laquelle j'ai ecrit le preface. J'espere que ces livres arriveront chez vous assez vite; ils etaient envoyes pour moi par Wittenborn & Co., a New York.

Je travaille tout le temps sur mon livre nouveau sur de Chirico. Mais il y a trois tableaux anciens que je ne peux pas trouver et j'ai grand besoin des photos. Ce sont:

Enigma d'Una Sera d'Autunno, 1910 ou 1911 (pl. 1 Lo Duca, Giorgio de Chirico - Arte Moderna Italiana, no. 10)

The Enigma of the Oracle, 1910 (pl. 1, Soby, The Early Chirico)

Malinconia Hermetica (pl. 3, Giorgio de Chirico, 12 Tavole in Fototipia, Valori Plastici, Rome)

Je serai tres heureux si vous pouviez m'envoyer des renseignements sur ces trois tableaux, et merci mille fois.

Il etait tres gentil de vous revoir a Milano, et merci encore pour tout ce que vous avez fait pour notre exposition.

Saluti!

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FARABOLA
Corso Ticinese, 60
TEL. 31-530

Giorgio de Chirico: l'Ottoberato, 1924

1.32 x 1.86

Colly. Raffaele Carreri

*#
MMA 2372*

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July 26, 1950

M. Giorgio Castelfranco,
Via Nicola Fabrizi, 11-A,
Rome, ITALY.

Mon cher M. Castelfranco:

Merci mille fois pour votre lettre si gentille. C'est bien vrai que L'Enigme de l'oracle etait expose en 1923 a la Biennale de Rome, et je crois que vous avez raison que peut etre il a ete achete par Paul Eluard. Mais je sais qu'il n'a pas le tableau maintenant. En tout cas je vais l'ecrire. Mais je n'ai pas eu des reponses a trois lettres que je l'ai ecrit - chose que je ne comprends pas, car c'etait lui qui a defendu contre Breton et les autres mon livre de 1935 (c'etait je crois le premier en anglais) sur le sujet des peintres surrealistes et aussi (chose defendu a ce moment avec les surrealistes) au sujet des autres peintres.

Je vais aussi faire un effort a trouver Girardon a New York. Entre nous, en confiance, il y a quelque chose de mysterieux avec lui. Il y avait quelques tableaux, qu'on dit vient de lui il y a huit ans a New York, qui etaient des tableaux que De Chirico a dit sont faux, et je suis d'accord avec De Chirico. Mais peut etre c'etait le marchand qui a dit que les tableaux etaient de Girardon. En tout cas, Le Grand Metaphysique (le vrai titre est Le Grand Metaphysicien) de que vous parlez n'est pas detruit dans l'incendie a la douane a New York. Il a ete trouve pres de New York il y a cinq ans, et est maintenant dans la collection de M. Philip Goodwin a New York. M. Goodwin est le vice-president du Musee de l'Art Moderne a New York, et j'ai vu le tableau beaucoup des fois. Il est absolument le vrai tableau, et etait dans l'exposition de l'art moderne en Italie que M. Barr et moi avons organise il y a deux ans pour le Musee. Je peux vous envoyer un photo si vous voulez.

C'est bien possible que la Malinconia Hermetica etait perdu dans le feu. Mais je vais le chercher; ca semble tres beau.

Merci encore, cher M. Castelfranco, et avec mes sentiments les meilleurs.

P.S. J'ai trouve la lettre que De Chirico a ecrit a, je crois, Mme. Paul Eluard en 1923 ou 1924, dans laquelle il dit qu'il peut faire une copie de votre Muses Inquietantes parce que vous ne voulez pas vendre l'originale. La copie est a New York - un tableau tres interessant mais beaucoup inferieur a l'originale, maintenant chez Mattioli a Milan. Toute cette histoire peut etre vous interesse.

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BOLLETTINO D'ARTE

MINISTERO DELLA PUBBLICA ISTRUZIONE
DIREZIONE GENERALE
ANTICHITÀ E BELLE ARTI

Roma, li 21. VII. 1950

Mon cher Mr. Soby,

L'Enigme de l'oracle était

quelque peu plus petit que l'Après Midi d'Automne,
c'est à dire 40=45 cm. de largeur et 35=40 cm.
d'hauteur. Il fut exposé à la IIe Biennale Roma-
na (1923) et acheté (je m'en souviens vaguement)
par Paul Eluard.

Quant à la Malinconia Hermetica je ne l'ai
jamais vue. On m'a dit que Mario Broglio (environ
'18='19) s'était associé avec un journaliste ita-
lien qui s'appelait Girardon, et qui travaillait
à New York. Mr. Girardon porta avec lui à New
York quelques tableaux métaphisiques en les depo-
sant à la douane ou une incendie les détruisit;
ainsi ont disparu la Malinconia Hermetica et le
Grand Métaphisique. Je ne peux pas Vous assurer
sur cette version, parce que dans ces années je
ne connaissais pas encore = ou je connaissais à
peine = Giorgio de Chirico, et il s'agit d'éve-

Sig. Gio
Via Nicol
Rome, Ita

Mon cher

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ni, chose

photo, d
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Est ce q

Hermetica
en 1919,
Peut# et
dimension

pouvez m
publie;
1941.

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nements dont j'ai seulement entendue parler.

Je crois que Mr. Girardon vit toujours à New York. Je suis désolé de ne pas pouvoir Vous donner des renseignements très exacts, mais il s'agit

Sig. Giorgio
Via Nicola
Rome, Ital

d'événements désormais très éloignés dans le temps.

Mon cher

Avec mes sentiments les meilleurs

G Castelbauer

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va publiée
ni, chose

photo, dit
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Est ce que

Hermetica
en 1919,
Peut être
dimension

pouvez m'
publie; j
1941.

mais vue. On m'a dit que Mario Profile (Girardon)
est un journaliste et qu'il travaillait
à New York. Mr. Girardon porte avec lui à New
York quelques tableaux métaphysiques en les déposant
à la banque ou une industrie les détruit.
Il est dit dans le Hermetica et le
Grand Métaphysique. Je ne peux pas vous renvoyer
cette version, parce que dans ces années je
ne connaissais pas encore - ou je connaissais à
peine - Giorgio de Chirico, et il s'agit d'une

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July 17, 1950

Sig. Giorgio Castelfranco,
Via Nicola Fabrizi, 11-A,
Rome, Italy.

Mon cher Sig. Castelfranco:

Je suis presque fini maintenant avec la nouvelle édition de mon livre sur De Chirico, qui le Musée de l'Art Moderne à New York va publier. Mais il y a encore quelques tableaux que je ne peux pas trouver - ni, chose plus importante, des photos.

Par exemple, j'ai cherché partout des renseignements - photo, dimensions, etc. - sur le tableau de 1910, L'Enigme de l'oracle, qui a été reproduit quelques fois, surtout dans le petit livre par Roger Vitrac en 1927. Est-ce que vous avez aucune idée où se trouve ce tableau?

Je ne peux pas trouver aussi le tableau Malinconia Hermetica de 1917 ou 1919, qui est reproduit dans le livre de "Valori Plastici" en 1919, livre qui s'appelle "Giorgio de Chirico, 12 Tavole in Fototipia." Peut-être encore vous pouvez me dire où je peux trouver un photo et les dimensions.

Merci mille fois pour les renseignements que vous pouvez m'envoyer. Naturellement je vais vous envoyer mon livre quand il est publié; j'espère qu'il sera beaucoup plus complet que l'édition originale de 1941.

Avec mes sentiments les meilleurs, cher Monsieur,

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Feb. 1, 1950

Sig. Giorgio Castelfranco,
Via Nicola Fabrizi, 11-A,
Rome, Italy.

Mon cher M. Castelfranco:

Je travaille en ce moment sur mon nouveau livre sur Giorgio de Chirico que le Musee d'Art Moderne a New York va publier. Ce sera beaucoup plus grand que le livre que j'ai fait en 1941, et je veux ajouter beaucoup des planches - des tableaux anciens et aussi quelques tableaux plus recents. Mais il y a des tableaux que je ne peux pas trouver. Ainsi je manque aussi des photos et des dimensions pour ces tableaux. Est ce que vous pouvez m'aider? Je serais tres heureux. Ce sont:

L'Enigme de l'Oracle, 1910

Malinconia Hermetica, 1917 ou 1919 (reproduit dans 12 Tavole in Fototopia de Giorgio de Chirico, Valori Plastici)

Portrait de l'artiste et de sa mere, 1919 (formerly coll. Rene Gaffe, Brussels)

s

Merci beaucoup pour quelque assistance que vou pouvez me donner. Comme vous savez tres bien, c'est un sujet tres complique, et naturellement je beux faire un livre assez complete que possible.

Avec mes sentiments les meilleurs, je suis, cher Monsieur,

Votre#,

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Rome, August 1st. 1949

Dear Sir,

Mr. Giovanni Silva, director of Galleria Bergamini= Milan, asked me to send to You two photographs of two de Chirico they desire to sell. They are really very interesting: the first, "Bataille entre Lapythes et Centaures", is a very rarely work of Böcklinian periode; the second, "Meubles dans la vallée", is a very suggestive work of de Chirico's second metaphisic period in Paris during the years '25='29. The prices seem me not to be exaggerated: they asked Lire 550.000.= for the "Bataille", and Lire 600.000.= for the "Meubles". In any case, if You or some friends of yours are interested in them, it is preferable You put yourself in corrispondence with Giovanni Silva, Via Nazario Sauro 54, Modena or c/o Galleria Bergamini, Corso Venezia 16, Milano.

I am giving to editor Nuova Italia a little book of Aesthetics and now I desire to travel through Italy for other studies and to leave Rome for ~~many~~ weeks.

Yours sincerely

G. Castelfranco

dr. Giorgio Castelfranco
via Nicola Fabrizi 11 A
Rome, Italy.

F. COLIN
STRATIVE
ESIDENT
OUNSEL
—
ILL 8-7800
CODE 212
ADDRESS
S, NEWYORK

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GIOVANNI SILVA
MODENA
Nazario Sauro, 54
Tel. 47-29

ART DEALERS ASSOCIATION *Castelfranco*
875 MADISON AVENUE NEW YORK 17

Modena, 27 luglio 1949.=

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT



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ART DEALERS ASSOCIATION *Castelfranco*
875 MADISON AVENUE NEW YORK 17

Modena, 27 luglio 1949.=

BACCI ATTILIO
Foto - Riproduzioni
d'Opere d'Arte

MILANO T. 383441
C. Italia, 66

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 MODENA
 Nazario Sauro, 54
 Tel. 47-29

ART DEALERS ASSOCIATION *Castelfranco*
 875 MADISON AVENUE NEW YORK 17

Modena, 27 luglio 1949.=

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

RALPH F. COLIN
 ADMINISTRATIVE
 VICE PRESIDENT
 AND COUNSEL
 MURRAY HILL 8-7800
 AREA CODE 212
 CABLE ADDRESS
 "ARTDEALAS, NEWYORK"

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 le fotografie di
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Tali quadri
 re seicentomila e

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 dette opere potre
 Arte Moderna.

In attesa, I



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Sincerely,

Ralph F. Colin
 Administrative Vice President

President

RFC:j1 A735
 Enclosure

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 MODENA
 Nazario Sauro, 54
 Tel. 47-29

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Modena, 27 luglio 1949.=

Mr. James Thrall Soby
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 New York . =

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 AREA CODE 212
 CABLE ADDRESS
 "ARTDEALAS, NEWYORK"

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 George) e la "Lot

Tali quadri,
re seicentomila e

Le sarò grat
dette opere potra
Arte Moderna.

In attesa, L

Mr. d

your summer, and I look forward to seeing you soon

d' enfant prodigue (1920)
coll. Gropius Castelfranco

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enjoying

Sincerely,

[Signature]
 Ralph F. Colin
 Administrative Vice

President

RPC:j1 A735
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GIOVANNI SILVA
MODENA
Nazerio Sauro, 54
Tel. 47-29

ART DEALERS ASSOCIATION Castelfranco
875 MADISON AVENUE NEW YORK, NY

Modena, 27 luglio 1949.=

RALPH F. COLIN
ADMINISTRATIVE



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MODENA
Nazerio Sauro, 54
Tel. 47-29

ART DEALERS ASSOCIATION Castelfranco

875 MADISON AVENUE NEW YORK 22

Modena, 27 luglio 1949.=

RALPH F. COLIN
ADMINISTRATIVE
VICE PRESIDENT
AND COUNSEL

Mr. James Thrall Soby

BACCI ATTILIO

Foto - Riproduzioni
d'Opere d'Arte

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C. Italia, 66

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GIOVANNI SILVA
 MODENA
 Nezerio Sauro, 54
 Tel. 47-29

ART DEALERS ASSOCIATION *Castelfranco*
 375 MADISON AVENUE NEW YORK 17

Modena, 27 luglio 1949.=

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

RALPH F. COLIN
 ADMINISTRATIVE
 VICE PRESIDENT
 AND COUNSEL
 MURRAY HILL 8-7800
 AREA CODE 212
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 "ARTDEALAS, NEWYORK"

August 28, 1964

l'amico dott. Giorgio Castelfranco, della Direzione Generale Antichità e Belle Arti, Le deve aver inviato le fotografie di due note opere di Giorgio De Chirico; e precisamente "I mobili nella valle" (pubblicati da Waldemar George) e la "Lotta di Centauri" del 1909.=

Tali quadri, io li posso cedere rispettivamente per lire seicentomila e cinquecentocinquantamila netti.=

Le sarò grato, Mr. Soby, se vorrà farmi sapere se le suddette opere potranno essere acquistate da cotesto Museo di Arte Moderna.

In attesa, Le invio i liù distinti saluti.

Giovanni Silva

Sincerely,

Ralph F. Colin
 Administrative Vice President

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RF6:11 A735
 Enclosure

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	JTS	II.C.2.12

Corso

ART DEALERS ASSOCIATION OF AMERICA, INC.
575 MADISON AVENUE NEW YORK 22

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"ARTDEALAS, NEWYORK"

August 28, 1964

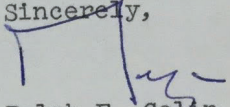
Mr. James Thrall Soby
P. O. Box 1396
Southampton, L.I., New York

Dear Jim:

Inasmuch as you recommended to me communicating with Gaspero del Corso at L'Obelisco Gallery relative to the authenticity and value of the de Chirico "Still Life" about which I had requested you, I thought you would be interested in the enclosed copy of a letter which I received today from Mr. del Corso.

I hope that Melissa and you are both well and enjoying your summer, and I look forward to seeing you soon.

Sincerely,


Ralph F. Colin
Administrative Vice President

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Corso

*L'Obelisco
Galleria d'Arte*

August 25, 1964

Mr. Ralph F. Colin
Administrative Vice President
Art Dealers Association of America, INC.
575 Madison Ave.
New York 22, N.Y., USA

Dear Mr. Colin:

I think that the painting:

a) GIORGIO DE CHIRICO

"Still life" (Fruit with wine glass
and Architectural background)
19" h x 25" w
oil on canvas

reproduced in the photo you submitting me is
an authentic work of this painter of the year
1924 ca. belonging to the period called "Vil-
le Romane".

b) The range value of a painting of this quality
and period will be on the Italian Art market around
six millions Lire (about \$ 10,000.00).

With my best regards.

Gaspero del Corso

G. Milow

encls.

*Arte contemporanea, edizioni, libri rari antichi e moderni.
Roma, via Sistina 146, Tel. 463917 - 681067 - 688756*

Direttori: Irene Brin

Gaspero del Corso

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SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE D'ARTE MODERNA
IL SOPRINTENDENTE X

27/I/1950

Faldi

Caro Signor Soby,

sarò ben lieto di poterLe essere in qualche modo utile nel Suo nuovo lavoro su De Chirico.

Dott. Pro
Piazza Tu
Rome, Ita

Dear Prof

of my book
photograph
Il Primo
Disegno,

the size of
picture with
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The only
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Le invio la fotografia dell'"Enigma di una sera d'autunno" che è servita per la mia pubblicazione. Qualora sia di formato troppo piccolo, potrò farLe fare un ingrandimento dalla lastra originale, di proprietà di Giorgio Castelfranco, il quale, credo, non avrà difficoltà a prestarmela di nuovo. Purtroppo non so indicarle le dimensioni del quadro, non essendo a conoscenza di dove l'opera si trovi attualmente.

Anche del "Disegno 1918" ignoro del pari le dimensioni e dove si trovi; la fotografia è di proprietà del Castelfranco, al quale potrà richiederla Lei direttamente, o, se vuole, io, poichè sono in buona amicizia con lui.

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Questo però non prima della fine di febbraio, trovandosi fino a tale data il Castelfranco fuori Roma.

Le mando inoltre, qualora Lei non la conosca già, la fotografia di una tela, assolutamente autografa, di De Chirico (cm. 66x51), firmata e datata 1916, che esiste in una collezione privata romana, e qualche articolo della stampa quotidiana circa la recente polemica di De Chirico con la Biennale di Venezia con la Mostra di Vienna e con me.

Dott. Prof.
Piazza Tuscolana
Rome, Italy

Dear Prof.

of my book
photographs
Il Primo De
Disegno, 1916

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The only new
did not see
the artist
and he told
come often

Disponga pure di me per quanto possa occorrerLe costì e gradisca molti cordiali saluti

U. De Chirico

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Jan. 15, 1950

Dott. Prof. Italo Faldi,
Piazza Tuscolo 5,
Rome, Italy.

Dear Prof. Faldi:

I am beginning at last to work steadily on the revised edition of my book on the paintings of de Chirico. May I ask your help? I badly need photographs and dimensions of the following pictures reproduced in your book, Il Primo De Chirico: plate III, L'Enigma di una sera d'autunno; plate XXXII, Disegno, 1918.

I am especially eager to find a good photograph and to have the size of L'Enigma di una sera d'autunno. I was not able to locate the picture when preparing the first edition of my book, and I had to reproduce it from an existing plate.

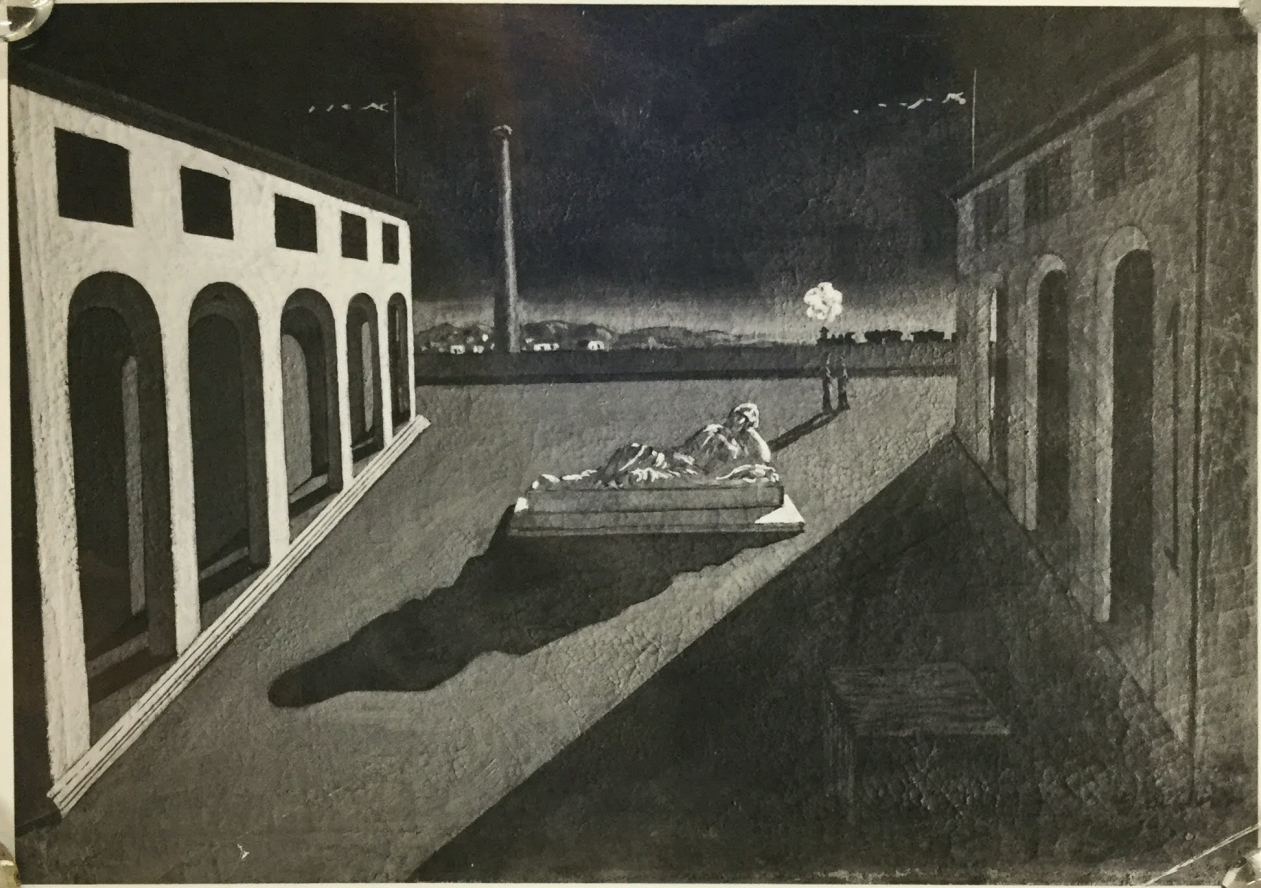
I should be grateful for any help you can give me. I remember with pleasure our talk on the complicated problem of de Chirico's paintings. The only news I have for you, which you probably know already, is that de Chirico did not see at the house of the Vicomte Marmont the painting, Il Trovatore, which the artist has now denounced as false. I asked M. le Vicomte about this in Milan, and he told me that he acquired this picture several years after de Chirico had come often to his house in Milan to paint the portraits of his wife and himself.

With kindest regards and thanks,

Sincerely,

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sent by Aldo Fallai
27/1/1950

g. Ne chitico

Piazza d'Italia (1916) - cm. 66 x 51

Roma, coll. privata

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cc: D. Miller
D. Dudley

Mr. Soby ✓

Fohn

27 March 1956

Dear Mrs. Fohn:

Many thanks for your letter which I am sending on to James Soby, who I know will be pleased to have it.

No, we would not be interested in buying the de Chirico Self Portrait. The tempera painting might interest us if we could discover more definitely just when it was done. Would there be any harm in asking de Chirico -- although I suppose it would be difficult to arrange to show him the picture. Nevertheless, I can't see that he has anything to lose by telling you whether or not he ever did a ~~any~~ tempera study or variant of the Disquieting Muses.

We are mailing once more a copy of our publication, Masters of Modern Art, but this time we are registering it. I hope it will arrive safely.

My best regards to you and Mr. Fohn.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Sofie Fohn
Vicola Sabbia 7
Bolzano, Italy

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.12

Fohn

Bolzano, March 21st 1956

Mr. Alfred H. Barr, Jr.
 Director the Museum of Modern Art
New - York

Dear Mr. Barr,

I want to thank you for your kind letter of February 27th. Until the present day your book has not arrived indeed! Our postino, a clever young Italian, assured me to have examined every corner of the Ufficio Arriivi without finding anything from America for us. If you will duplicate the shipment, we will be very glad!

Mr. Soby's letter is extremely interesting. We readily agree, without our name and Italian address, to the reproduction of the portrait in his book. Surely he will need a better photograph; which date would be the latest useful term?

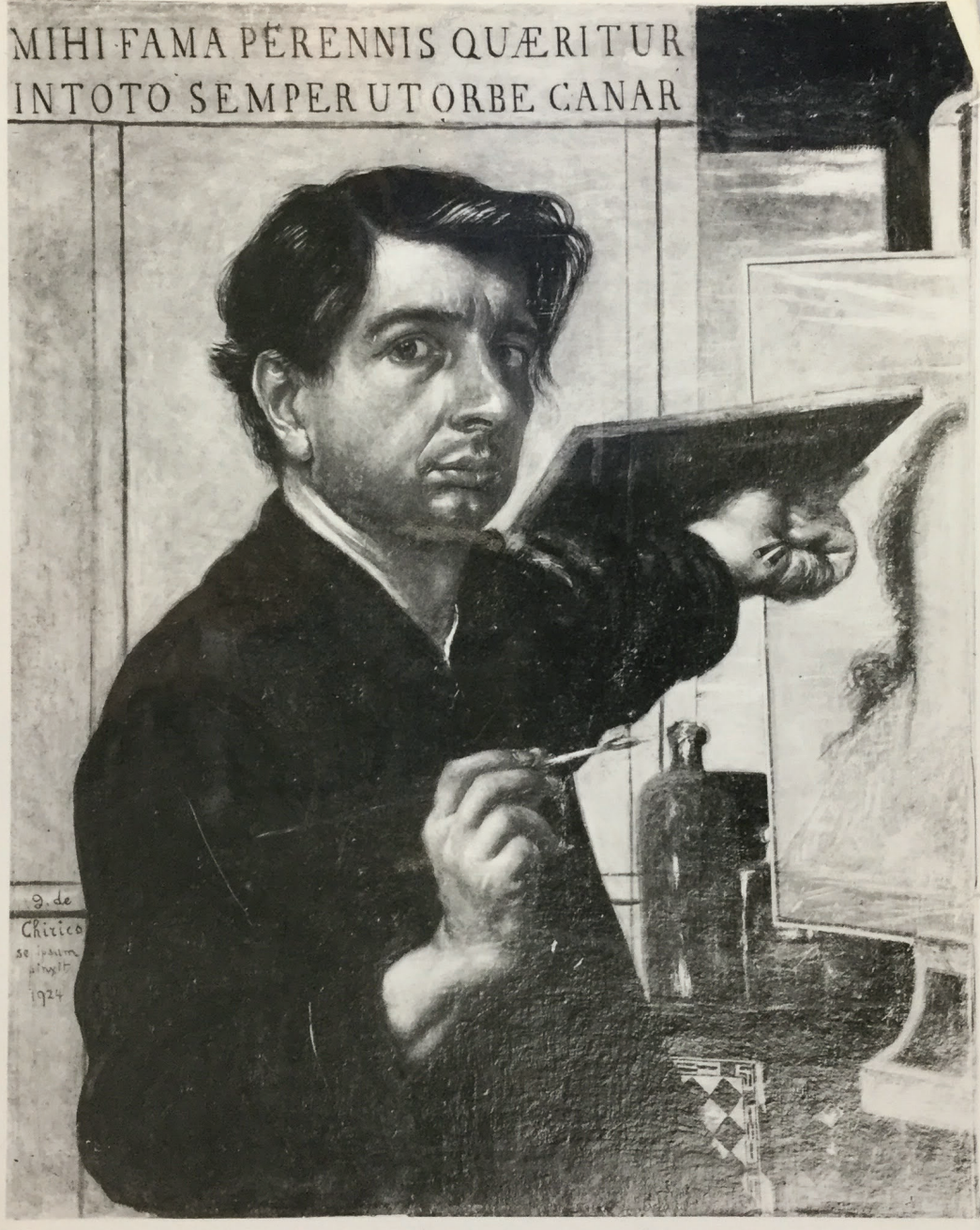
As to "Disquieting Muses" we have very critically reexamined the painting and feel that it is too "vergin" for a later repetition. Every artist, when duplicating, automatically charges in routine, often also in colour, which here is not the case. Still we believe it the first finished composition of the subject. - It is signed with pale black fluid colour on the left side, about two inches from the base margin, in current letters "G. de Chir.", curiously not even with the entire name. Our idea is that he would not have signed so modestly later on! The width of the signature is about 45 mm, the maximal height totally about 18 mm.

Too we were surprised to hear that the artist has started tempera-painting only in 1920. Did he not become acquainted with the use of tempera when studying Böcklin's mixed technique in Munich? As extremely cunning technician, he merely could not have renounced so long on this royal proceeding of the old masters and only applied it for a short time - this is an impression. We wished we could see again Feroldi and other paintings of this period, which we always considered to have been painted in a mixed technique (the same as our portrait)

Of course there are several ways of using tempera. In thick lays it can be varnished and get a brilliant look like oilpainting, only more transparent. If used with more water, more like aquarelle, it cannot be varnished, unless certain colours would get drowned. This is why our version is not varnished. - We think of tempera and not eventually gouache, because, when touching with a wet finger, the colour does not move. To make sure we will show the painting to a Professor-restorer of the Venetian Accademy

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Giorgio de Chirico

Selfportrait 1924

75.7 x 60.5 cm

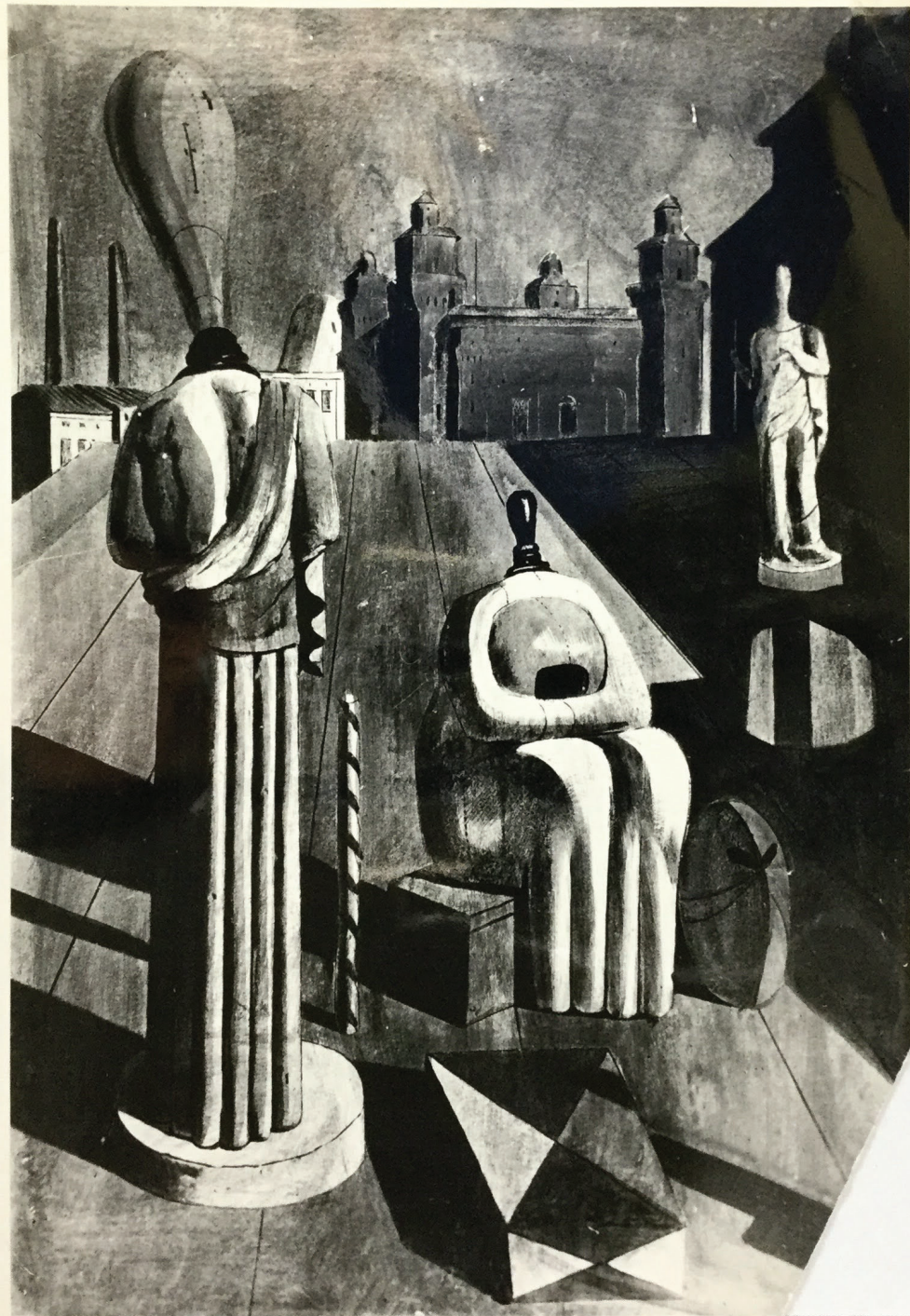
Varnished tempera on canvas.

formerly: Folkwang Museum, Essen

now: Private Collection, Austria.

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from Emmanuelle John's widow
(San Ter Venice 1955 (?))

Giorgio de Chirico

"Le muse inquietanti"

94.3 x 62.7 cm

unvarnished tempera on sandboard

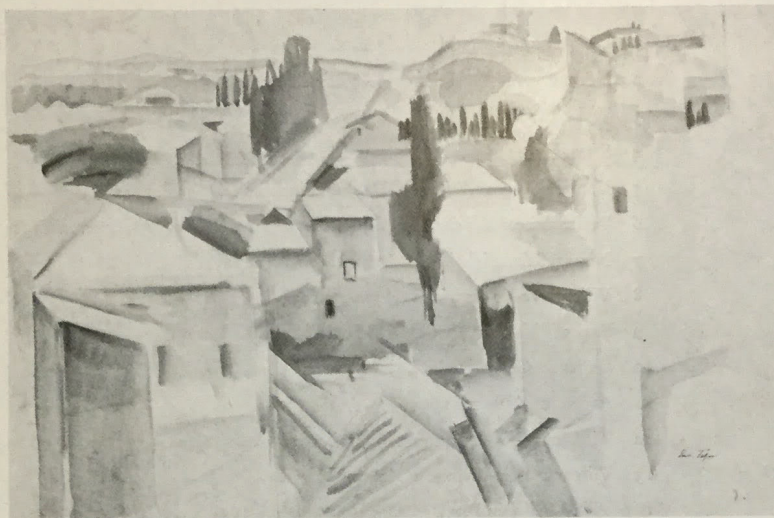
signed (in shadow of standing figure to the left)

"G. de Chirico"

formerly König Albert Museum, Zwettau / Sachsen
now: Private Collection, Austria.

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Kat. Nr. 8

EMANUEL FOHN



AUSSTELLUNG ZUM 75. GEBURTSTAG IN DER
STAATLICHEN GRAPHISCHEN SAMMLUNG MÜNCHEN

1955

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- 1 Wolken über dem Meer *Aquarell* 1950
- 2 Düne gegen Abendhimmel *Aquarell* 1950
- 3 Torbole *Aquarell* 1955
- 4 Strand mit grünen Badehütten *Aquarell* 1950
- 5 Vor dem Viktor-Emanuel-Denkmal in Rom *Aquarell* 1942
- 6 Paris: Beisetzung des Präsidenten Doumer im Pantheon *Aquarell* 1931
- 7 Nîmes: Stierspiele in der Arena *Aquarell* 1933
- 8 Villeneuve-lès-Avignon *Aquarell* 1933
- 9 Paris: Blick über die Stadt *Aquarell* 1931
- 10 Paris: St. Germain-des-Près *Aquarell* 1931
- 11 Avignon *Aquarell* 1933
- 12 Villeneuve-lès-Avignon *Aquarell* 1933
- 13 Villeneuve-lès-Avignon *Aquarell* 1933
- 14 Villa Medici in Rom *Aquarell* 1935-1942
- 15 Tiber in Rom *Aquarell* 1935-1942
- 16 Olevano *Aquarell* 1935
- 17 Restaurant in Rom *Aquarell* 1935-1942
- 18 Gruppe beim Würfelspiel *Aquarell* 1935
- 19 Colosseum *Aquarell* 1935-1942
- 20 Salutekirche im bengalischen Licht *Aquarell* 1931
- 21 Blick auf Rom (Nacht) *Aquarell* 1935-1942
- 22 Trauben auf Teller *Aquarell* 1942
- 23 Teller mit Fischen *Aquarell* 1928
- 24 Kiesgruben bei Rom *Tuschzeichnung aquarelliert* 1935-1942
- 25 Albano *Aquarell* 1935-1942
- 26 Paris: Brücke mit Lastkähnen *Aquarell* 1952
- 27 Bei Serpentara *Aquarell* 1935
- 28 Rom *Aquarell* 1935-1942
- 29 Spielende Kinder und Boote am Lido *Aquarell* 1928
- 30 Am Lido *Aquarell* 1928
- 31 Liegender Akt *Aquarell* 1952
- 32 Am Lido *Aquarell* 1928
- 33 Stilleben mit Krug und Trompete *Gouache* 1929
- 34 Kastelruther Hochebene *Gouache* 1951
- 35 Bauernhof bei Tagusens *Aquarell* 1943
- 36 Weg nach Seis mit Annakirchlein *Pastell* 1943-1953
- 37 Euringerspitze *Pastell* 1943-1953
- 38 Selbstportrait *Bleistift*
- 39 Talferbrücke mit Runkelstein *Pastell* 1943-1953
- 40 Venedig: S. Giorgio mit roter Sonne *Aquarell* 1950
- 41 Gondeln *Aquarell* 1940
- 42 Dogana in Venedig *Aquarell* 1950
- 43 Straße in Olevano *Aquarell* 1935
- 44 Römische Pinien *Aquarell* 1935-1942
- 45 Roiate (Latium) *Feder, Pinsel* 1935
- 46 Bei Olevano *Kreide* 1935
- 47 Blick vom Campanile auf Venedig *Tuschpinsel* 1930
- 48 Abstraktion am Fluß *Gouache* 1955
- 49 Abstraktion *Aquarell* 1954
- 50 Arco *Aquarell* 1953
- 51 Abstraktion *Aquarell* 1953
- 52 In Kastelruth *Pastell* 1953

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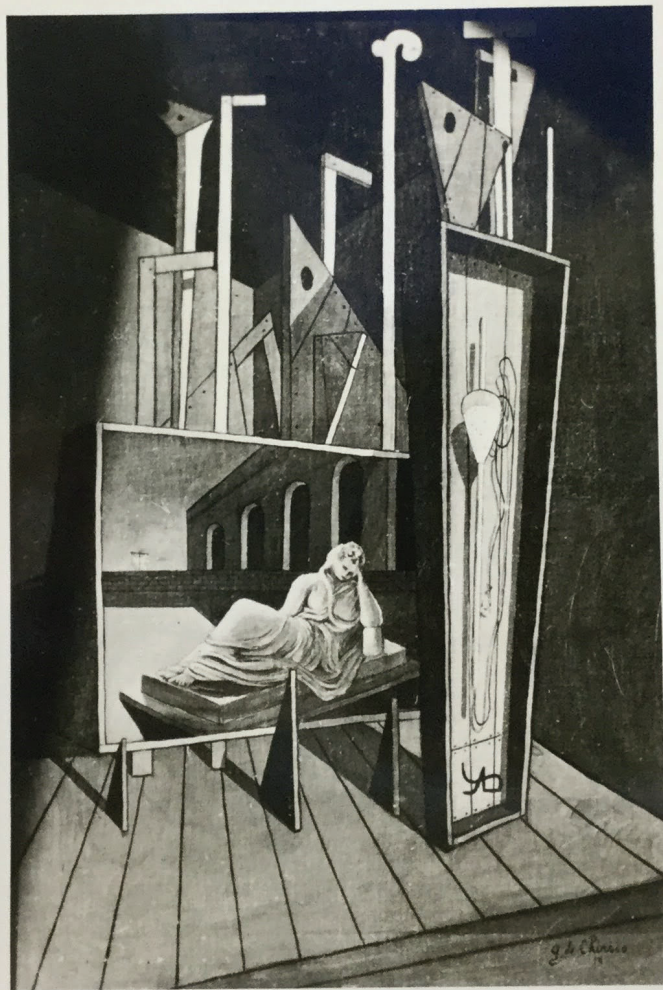
STAATLICHE GRAPHISCHE SAMMLUNG MÜNCHEN

Arcisstraße 10/I

Geöffnet vom 20. Oktober bis 26. November 1955
an Wochentagen von 8 - 17 Uhr, Samstag von 8 - 12 Uhr

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Photo sent from Paris
to Peggy Guggenheim
May, 1945

S-605-1

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

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701 S Gregorio Venice May 8

Dear Soby

I am sending you today a photo of The Dream of the Poet of de Chirico- It has always been considered a portrait of Guillaume Apollinaire but I cannot tell you on whose authority- Why dont you write to Breton about this as I am pretty certain it is his idea- but I cant say so for with any authority- I bought the picture from Nancy Cunard in Paris during the war and I imagine that she must have told me this-

I am so pleased that you are nearing the end of your work and am long to see the book-Please let me know when it comes out- So that I can order it-

I wonder if you will be back this year to see the Biennale- It looks as though it might be much better this year-

At last I have got my pictures in my house though they are still in bond- It is a great relief to be with them again- and keep a friendly eye on them-

I-m delighted that Marinini had such a great success-

Best regards to you both

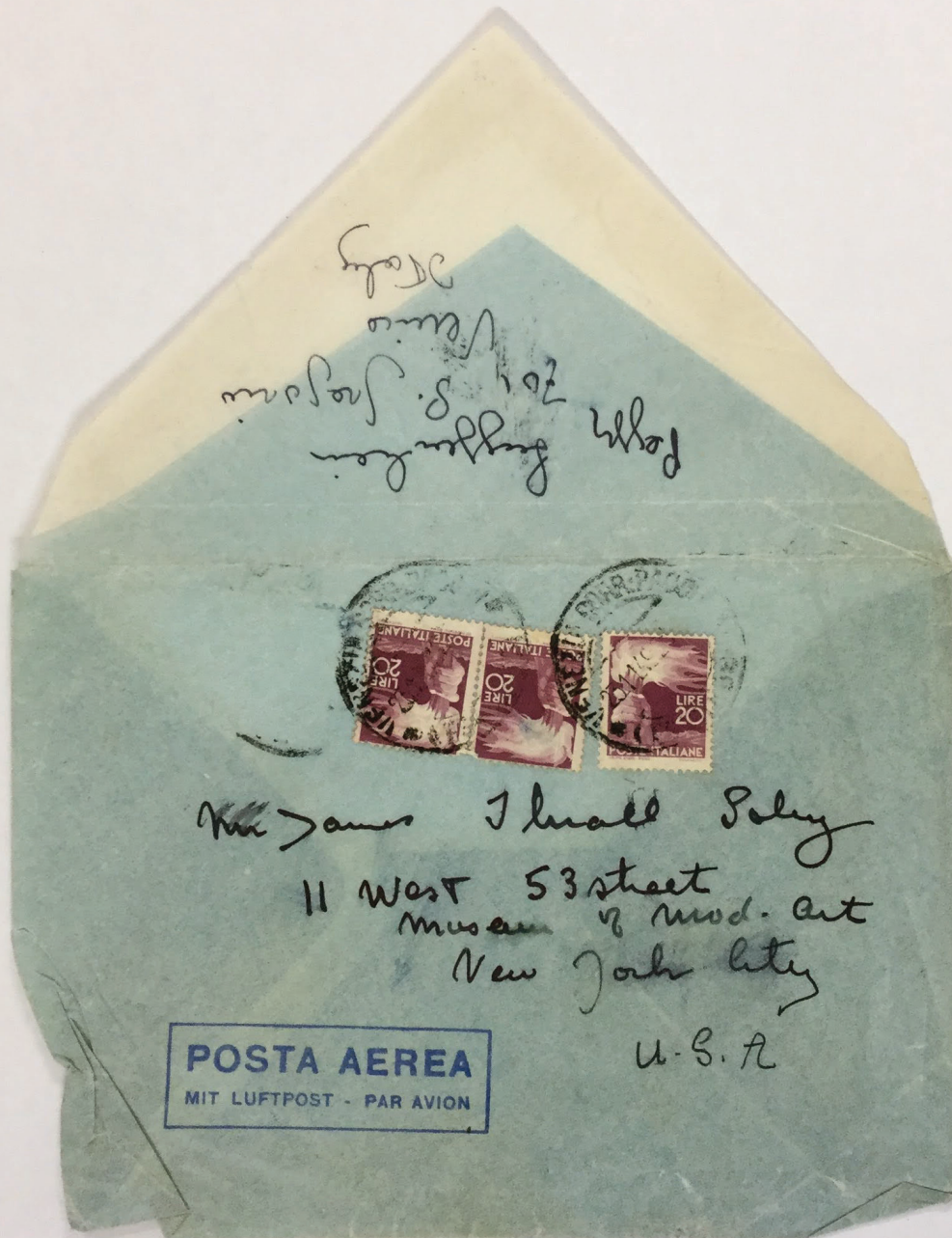
sincerely

PEGGY

Peggy
[Gussenheim]

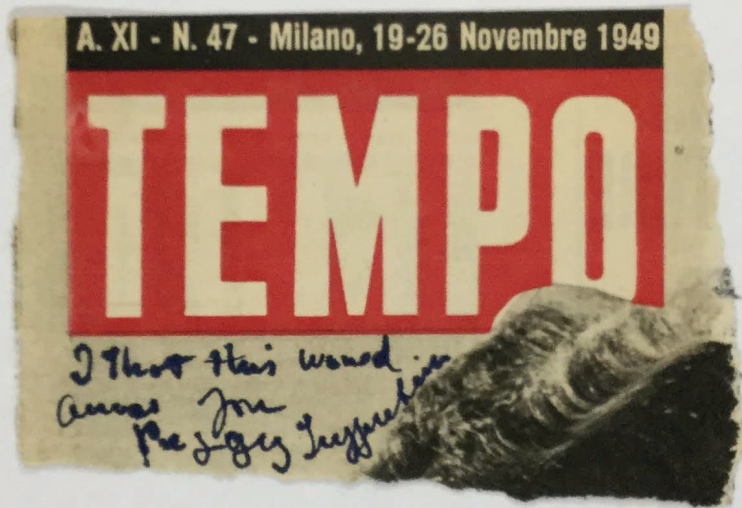
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Rome, June 13th, 1950
Nucci

Sir,

as a student at the University of Rome, under the direction of Prof. Lionello Venturi, I am working about a thesis entitled "Giorgio de Chirico and his metaphysical phase,"

To complete my work, which I must present in the next days, it would be very useful for me to know what de Chirico's paintings belong to your collection.

Would you be so kind to send me, as soon as possible, this information and any news you suppose interesting for my thesis? You would oblige me very, very much.

With many thanks and most respectful regards.

Sincerely yours

Silvana Nucci

Viale Regina Margherita, 278
Roma (Italia)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 28, 1950

Rome, the 13th of June, 1950

Dear Miss Nucci:

In reply to your request of June 13, I am enclosing a list of works by Giorgio de Chirico in the collection of the Museum of Modern Art. On the list we have indicated the date now used by the Museum for the Nostalgia of the Infinite.

The Grand Metaphysician, 1917, is owned by Philip L. Goodwin, New York; the Hector and Andromache, 1924 is owned by Romeo Toninelli, Milan.

As soon as we are able to get the other information you requested, we shall send it to you.

Sincerely,

Secretary to Mr. Barr.

Miss Silvana Nucci
Viale Regina Margherita 278
Rome, Italy

js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rome, the 13th of June, 1950. Nucci

Sir,

as a student at the University of Rome, under the direction of Prof. Lionello Venturi, I am working about a thesis entitled "Giorgio de Chirico in his metaphysical phase".

To complete my work, which I must present in the next weeks, I need the following important informations:

- 1) Paintings actually existing in New York Museum of Modern Art and paintings belonging to private American owners or galleries. [J.T. Soly, Gordon Onslow Ford, Stanley Resor, Gallerie Peire Matime,.....]

- 2) Date eventually existing on the painting

your most interesting I'll include in my new between De Chirico's Melkel, Weinbrenner, etc.

opinion that a great of the early De subject in my new book, next fall. I have 1908 is in fact a date. Similarly, not 1911, though so evidence in these ed to assemble a good e early paintings, and le a little the problem and some by forgers). The problem is e progress. I will send

Chirico's reputation, irrealism. Oddly enough inters, though a the "spontaneous" -dimensional limitations rticularly when linear, s of the use of far to admire De Chirico!

kindest regards to you and your wife. We with you.

Sincerely,

P.S. Marino Marini's New York exposition was an enormous success, with nearly everything sold, and with greater enthusiasm from the critics than for any other sculptor of his generation except possibly Henry Moore. It was a magnificent exposition.

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"Nostalgie d'infinito", -

- 3) Actual locations, if they are known, of the "Ettore e Andromaca", and "Grande metafisica",.

The "Ettore e Andromaca", is included in the catalogue of the Museum as belonging to an unknown collection.

- Would you be so kind as to send me, as soon as possible, the above-mentioned informations? You would oblige me very, very much.

With many thanks and respectful regards

Sincerely yours

Silvana Mucci .

Viale Regina Margherita 278, Roma (Italia)



kindest regards to you and your wife. We with you.

Sincerely,

P.S. Marino Marini's New York exposition was an enormous success, with nearly everything sold, and with greater enthusiasm from the critics than for any other sculptor of his generation except possibly Henry Moore. It was a magnificent exposition.

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Nucci

RN ART

28, 1950

ad request for

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1950

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.

MERCURY AIR



VIA AIR MAIL

Miss Silvana Nucci
Viale Regina Margherita 278
Rome

ITALY

THE

To: Jim

From:

Dear Jim

I
in Rome
answers
you make
answers

De Chirico's reputation,
surrealism. Oddly enough
painters, though a
in the "spontaneous"
two-dimensional limitations
particularly when linear,
uous of the use of far
seem to admire De Chirico!

My wife and I send kindest regards to you and your wife. We speak often of our most pleasant luncheon with you.

Sincerely,

P.S. Marino Marini's New York exposition was an enormous success, with nearly everything sold, and with greater enthusiasm from the critics than for any other sculptor of his generation except possibly Henry Moore. It was a magnificent exposition.

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Nucci

THE MUSEUM OF MODERN ART

Date June 28, 1950

To: Jim Soby

Re: attached request for

From: Jean Stepanian

information

Dear Jim:

I am attaching a letter from a young lady (I hope Silvana means female) in Rome asking for information on de Chirico. I have sent her most of the answers and enclose a copy of my reply. If it is not too much trouble, could you make a list of de Chirico paintings in America. If it is, perhaps those answers I have given will be sufficient.

Thanks very much.

dated, but is 1913 or 1914. I am publishing all the laborious evidence in these matters, and I hope it will be of some value. I have also tried to assemble a good deal of documentation on various iconographical elements in the early paintings, and will use many photographs of them. I am also trying to untangle a little the problem of the various later copies, some made by De Chirico himself, and some by forgers (the New York market has many outright forgeries at the moment). The problem is immensely complicated, but I feel at last that I have made some progress. I will send you the book as soon as it is ready, of course.

What interests me very much is that De Chirico's reputation, here and in France, has survived the decline of interest in surrealism. Oddly enough he is greatly admired by the more advanced younger American painters, though a principle premise of these painters - many of them abstract in the "spontaneous" manner of the early Kandinsky - is that they insist on the two-dimensional limitations of the canvas and are opposed to illusionistic perspective, particularly when linear, as with the early De Chirico. They are especially contemptuous of the use of far perspective for emotional or poetic effect. And yet they seem to admire De Chirico! At least some of them do.

My wife and I send kindest regards to you and your wife. We speak often of our most pleasant luncheon with you.

Sincerely,

P.S. Marino Marini's New York exposition was an enormous success, with nearly everything sold, and with greater enthusiasm from the critics than for any other sculptor of his generation except possibly Henry Moore. It was a magnificent exposition.

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April 27, 1950

Dr. Carlo L. Ragghianti,
Palazzo Strozzi,
Florence, Italy.

My dear Dr. Ragghianti:

Thank you very much indeed for sending me your most interesting and valuable article on De Chirico. With your permission, I will include in my new book on De Chirico a note on your views as to the relationship between De Chirico's early pictures of Italian squares and the architecture of Schinkel, Weinbrenner, etc.

I am relieved to find that you share my opinion that a great deal of work must be done as to the dates and the authenticity of the early De Chiricos. I have included a great deal of material on the subject in my new book, which will be published by the Museum of Modern Art in New York next fall. I have discovered, for example, that the self-portrait which is dated 1908 is in fact a 1911 picture, and bears a 1911 date underneath the present 1908 date. Similarly, the Museum's Nostalgia of the Infinite, which you mention, is not 1911, though so dated, but is 1913 or 1914. I am publishing all the laborious evidence in these matters, and I hope it will be of some value. I have also tried to assemble a good deal of documentation on various iconographical elements in the early paintings, and will use many photographs of them. I am also trying to untangle a little the problem of the various later copies, some made by De Chirico himself, and some by forgers (the New York market has many outright forgeries at the moment). The problem is immensely complicated, but I feel at last that I have made some progress. I will send you the book as soon as it is ready, of course.

What interests me very much is that De Chirico's reputation, here and in France, has survived the decline of interest in surrealism. Oddly enough he is greatly admired by the more advanced younger American painters, though a principle premise of these painters - many of them abstract in the "spontaneous" manner of the early Kandinsky - is that they insist on the two-dimensional limitations of the canvas and are opposed to illusionistic perspective, particularly when linear, as with the early De Chirico. They are especially contemptuous of the use of far perspective for emotional or poetic effect. And yet they seem to admire De Chirico! At least some of them do.

My wife and I send kindest regards to you and your wife. We speak often of our most pleasant luncheon with you.

Sincerely,

P.S. Marino Marini's New York exposition was an enormous success, with nearly everything sold, and with greater enthusiasm from the critics than for any other sculptor of his generation except possibly Henry Moore. It was a magnificent exposition.

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Ragghianti

Ragghianti

LA CRITICA D'ARTERIVISTA BIMESTRALE DI ARTI FIGURATIVE
FIRENZE

Firenze, 21 maggio 1950

Caro Soby,

mi ha fatto piacere di ricevere sue notizie, e quelle sul suo lavoro. Sarò molto lieto di avere la sua nuova edizione del De Chirico. Naturalmente, non solo io, ma anche altri, ormai, dopo l'indicazione che ho dato, si sono posti a ricercare le "fonti" dell'immagine del De Chirico. Anche questo illuminerà sulla sua personalità e sui suoi caratteri deteriori. Poichè io non l'ho sfruttata, segnalo a lei una fonte, per le torri: credo che abbia veduto qualche Vitruvio illustrato (se non quello, bellissimo, di Jean Goujon) con le "torri dei venti": idea anche letterariamente consona alle preferenze di cultura del pittore, specie nel momento polemico "tradizionalista" e classicheggiante.

Lei vedrà certamente la rivista, ma in ogni modo le ho fatto spedire qualche estratto, anche un "divertimento" (mio, ma non lo dica) su Delvaux, che, naturalmente, è stato preso sul serio, tanto che mi sono stati domandati l'indirizzo del Kellheim e informazioni su di lui. Castigo ridendo mores, e l'effetto è questo: che non si è in grado nemmeno di capire la satira. Se questo è il segno della decadenza culturale di certi ambienti, sono sempre più triste.

Ho veduto finalmente a Venezia il suo libro, ed ho letto la sua introduzione alla Mostra di New York; ora posso dire di conoscere qualcosa di lei. Se ella conosce me, vale a dire la mia opera non solo critica, ma estetica e metodica, almeno dal 1935, potrà forse giudicare come me, e cioè che uno scambio sia fruttuoso, a parte la simpatia.

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Non è facile avere rapporti stretti con critici stranieri, perchè essi seguono una cultura (in generale, nei suoi fondamenti) che a molti di noi, dico a quelli che hanno seguito l'esperienza dello storicismo moderno, appare ferma a concetti e valori e problemi che ci sono famigliari, ma storicamente piuttosto che attualmente. Nel mondo attuale c'è una grande discontinuità di esperienze culturali; e, se in ogni periodo storico si è avverata la compresenza di piani di cultura differenti, di diversa cronologia e di diverso stadio ideale, tuttavia non si può dire che la nostra epoca somigli a quella dell'Enciclopedia o a quella del Romanticismo, soprattutto dal punto di vista dell'unità internazionale di cultura.

Sommariamente, a noi appare che i Paesi di cultura come la Francia, da un lato, e dall'altro la Germania ed i paesi anglosassoni, siano per molti problemi fermi al positivismo (naturalistico o metafisico) elaborato sullo scorcio del secolo XIX. Soprattutto per l'esperienza estetica, dove la popolarità delle concezioni positivistiche è stata determinata non soltanto dai Woelfflin, dai Berenson e dai loro innumeri estensori, ma anche da movimenti culturali come il cubismo, il futurismo, ed altri (astrattismo). E molto di questo, cucinato nella mitografia école de Paris, a scopo non solo e non del tutto culturale, ma pratico.

In America, Dewey, che noi riteniamo il solo pensatore originale, e di sicura grandezza, (e che per molti aspetti, malgrado la differente partenza di cultura e di orientamento di interessi, coincide con la cultura europea più sviluppata, cioè quella crociana), proprio nel campo dell'estetica, per evidente mancanza di movente, di problema di comprensione, di vocazione o di esperienza che si dica, ha risolto

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LA CRITICA D'ARTE

RIVISTA BIMESTRALE DI ARTI FIGURATIVE

FIRENZE

le esigenze relative prevalentemente in una forma funzionale, quella dell'educazione; in certo senso ha di nuovo platonicamente assoggettato l'attività estetica, rendendola strumento o simbolo di attività propriamente teoretiche.

Tutto questo dico per spiegare col minimo possibile di equivoci ciò che mi piace e ciò da cui dissento nella sua critica. Mi piace la autopsia, l'analisi precisa e introspettiva, la ricerca di particolarizzare il fenomeno, di intenderlo nella sua peculiarità. Mi piace anche la proprietà e la vastità di conoscenze storiche effettive e dirette della cultura artistica moderna e contemporanea. Ma - come comprende dalle premesse - mi sembra che ella rimanga in parte nel solco della cultura positivista, che è quanto dire formalistica, e credo che la revisione degli schemi di tale cultura, condotta rigorosamente, potrebbe avvicinare notevolmente i nostri punti di vista.

Spero quindi in uno scambio gradevole come utile. Ma tutto questo è prefazione per condurmi a chiederle di collaborare alla mia rivista. Io sarei veramente molto lieto di avere articoli suoi, sull'arte moderna e su argomenti che La interessino. Tenga conto che, come sa, io pubblico in lingua originale; chiedo all'autore di mandare un ampio e preciso resumé, per poterlo tradurre a vantaggio del lettore italiano.

La prego di tener conto che, in ragione delle difficoltà che vi sono ancora nella stampa, e delle precedenze del materiale, posso assicurare la stampa soltanto tre mesi dopo che abbia ricevuto il manoscritto. La collaborazione è compensata dall'editore con L.1000 per ogni pagina pubblicata, più 30 estratti gratuiti.

Fra non molto Einaudi pubblicherà un libro mio, di problemi di estetica, a proposito del cinema. Glielo farò mandare: troverà anche l

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Ragghianti

LA CRITICA D'ARTE

lì le tracce delle relazioni dialettiche che stabiliscono fra la cultura prevalente, e quella che a me pare problematicamente ormai ulteriore e più vera, cioè rispondente.

Spero di rivederla presto in Italia, mi mandi notizie, saluti la gentile signora anche da parte di mia moglie, e mi abbia cordialmente

Carlo L. Ragghianti

Carlo L. Ragghianti

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Ragghianti

165 PINEHURST AVENUE
NEW YORK 33, N. Y.

October 22, 1950

Dear Mr. Soby:

After a trip of four months we finally returned and are now back again at our usual work. That is the reason why you hear so late from me. We did a lot of work in Florence, but we also had a good time there. I saw Mr. Ragghianti, and he sends you all his best regards, still remembering you and your wife in Florence. I asked him about his photographs, especially the Weinbrenner one. He does not have any photos of them, he took the illustrations from a book, and he did not remember which book it was. However, my husband tells me that there is a large ^{monograph} ~~biography~~ on Weinbrenner (mentioned in Thieme-Becker, my husband just forgot the name of the author) and he thinks you might find the photo there. I hope that he is right.- I hope that you too had a good Summer and that de Chirico is progressing satisfactorily.

Sincerely yours,

Sally Weinberger

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Ragghianti

May 3, 1950

Dear Mrs. Weinberger:

Thank you very much for sending the translation of the Ragghianti article. I understand what a difficult task it was, and it is indeed worth a great deal to me to have the translation. I'm very grateful to you.

There is one favor I'd like to ask if you see Ragghianti in Florence. I have written him to say that, with his permission, I would like to include a short summary of his views on the Germanic architectural sources of De Chirico's early pictures in my book - of course with full credit to him for the theory, with which I don't entirely agree, but which I find most interesting. I'm especially eager to use a plate of Weinbrenner's project for the Kaiserstrasse at Karlsruhe which Ragghianti used as an illustration for his article. But I rather despair of finding a photograph here. Could you possibly ask Ragghianti to lend me his photograph which I would return as soon as the plate was made here. Again, I'd be most grateful. And do please give Ragghianti and his wife our kindest regards. They were extraordinarily kind to my wife and myself when we were in Florence.

Have a fine trip yourself, and many thanks.

Sincerely,

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Ragghianti

165 PINEHURST AVENUE
NEW YORK 33, N. Y.

April 23, 1950

Dear Mr. Soby:

I hasten to return Ragghianti's article to you. Its involved ideas, parentheses and general obscurity forced me to spend very much time on the translation, ² 37 hours altogether. While I think that 2 dollars per hour is a fair remuneration, I wonder whether the article is worth that much to you. I must say that it makes clearer reading to me in English than in Italian. We are going to Italy in June and shall probably see Ragghianti. If there is anything I can do for you there please let me know.

Sincerely,

Edith Weiser

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Sept. 25, 1950

Sig. Giovanni Scheiwiller,
Via Melzi d'Aril 6,
Milano, Italy.

Cher Sig. Scheiwiller:

Mon livre sur de Chirico va etre fini en quelques mois j'espere. Mais je manque un photo du tableau, Interno Metafisico, 1916, qui est reproduit dans Lo Duca, Giorgio de Chirico, Hoepli, 1945, planche V.

Est ce que vous pouvez m'envoyer un photo de ce tableau? Je vous remercie beaucoup en avance; il serait bon d'avoir un photo. Et si vous avez un photo du Autoritratto Con La Madre, 1919 (planche XI dans le meme livre) il serait tres gentil si vous pouviez m'envoyer. J'ai trouve le tableau lui-meme (il est maintent dans la collection de M. Edward James a Londres qui l'a achete de Rene Gaffe) et il m'a envoye un photo. Mais le photo est tres mal - et la planche dans Lo Duca est tres bon.

Merci encore, cher Sig. Scheiwiller. Nous vous envoyons nos sentiment les meilleurs,

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Milan, le 2 octobre 1950. ^{Schweizer}

Cher Monsieur Solby

Malheureusement je ne possède plus la photo du tableau Autunno Metafisico 1916 et j'ai oublié à qui je l'ai donnée.

Pour cette raison je vous ai envoyé le cliché, espérant qu'il puisse vous servir.

Par autre sous-brande recommandée je vous ai envoyé la photographie de l'Autunno en la année 1919.

Agées, cher Monsieur Solby, mes
sincères salutations

Votre
G. Schweizer

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JAMES THRALL SOBY

~~29 Mountain Spring Road~~ 36 East 72nd St.
Farmington, Connecticut New York 21, N.Y.

Nov. 3, 1952

Mon cher Sig. Scheiwiller:

C'est longtemps que je n'ai pu écrire. J'ai voyage beaucoup en Amérique, et c'est maintenant seulement que je peux travailler sur mon livre sur De Chirico - le livre est presque fini.

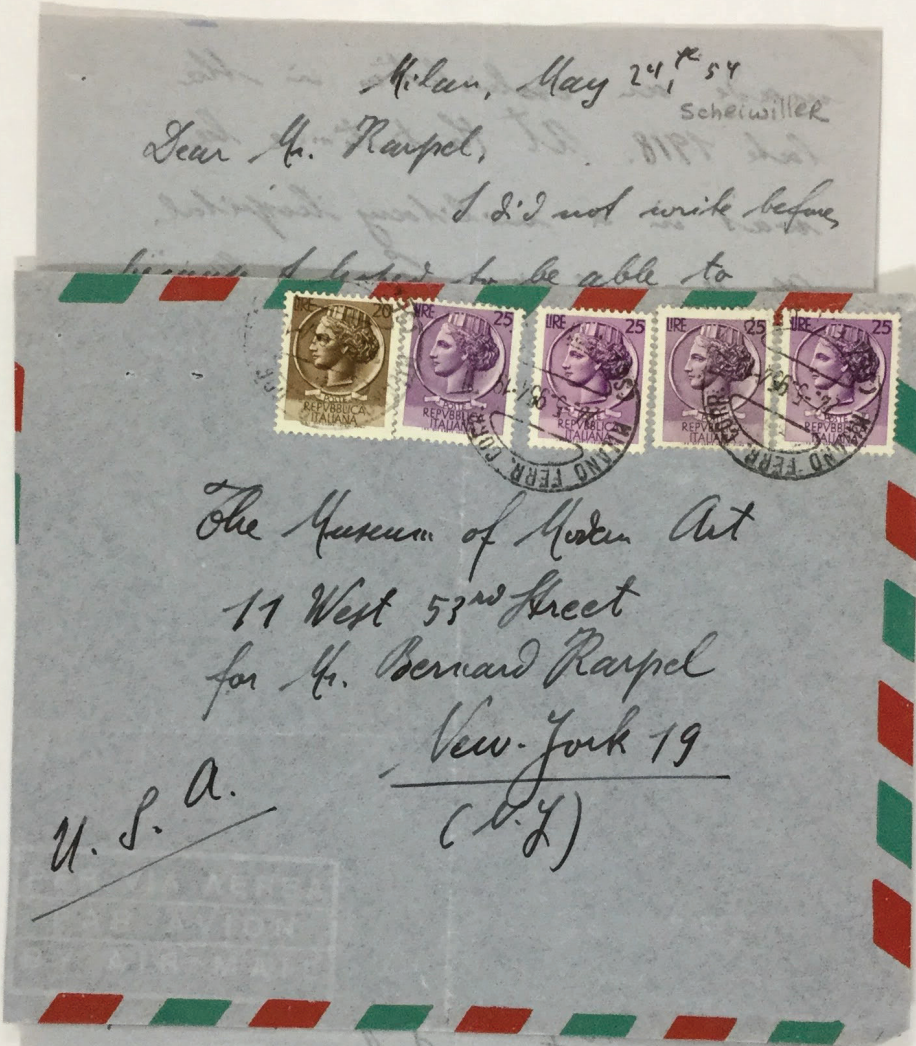
J'écris maintenant pour savoir si vous pouvez me trouver un livre ancien par Alberto Savinio qui a le titre L'Infanzia di Nivasio Dolcemare. On me dit que ce livre est une étude des jours en Athènes avec De Chirico et la mère de Savinio et De Chirico, et naturellement je voudrais bien l'avoir, si vous pouvez le trouver pour moi. Merci mille fois comme toujours.

Est ce que il y a des livres ici que vous voulez - le grand catalogue de l'exposition des Fauves au Museum of Modern Art par exemple? Écrivez-moi; je serais heureux de les envoyer à vous.

Mes sentiments les meilleurs, cher Monsieur, et je vous remercie encore.

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him, he do not answer
At Italy's war of the first
World war ended the November 4th 1918
it is not probably that he thinks

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Milan, May 24th 1954

Scheiwiller

Dear Mr. Karpel,

I did not write before
because I hoped to be able to
give satisfaction to your letter
of April 7th.

I am sorry but it is not possible
I wrote to my friend Falqui who
spoke with Bragaglia; he told him
what you know already.

After I wrote also to Bragaglia,
who gave me the same
information.

At last I wrote to de St. Clair;
for the first time since I know
him, he do not answer.

As Italy's war of the first
World war ended the November 4th 1918
it is not probably that de St. Clair

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made an exhibition in the
late 1918. At that time he
was in a military hospital.
The publication "Gorgia e Clinia
12 tavole in foto tip. con vari gisodipi
has been published by Valoni
Plastini in 1919.

To locate more information in any
Roman newspaper is very difficult.
it means much lost of time
and no person will do it.
I am personally convinced that
the exhibition has been made
in February 1919.

With best regards

Very truly yours

G. Steiniller

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recd. 5/27/54

Dear Jim:

Please return when convenient.

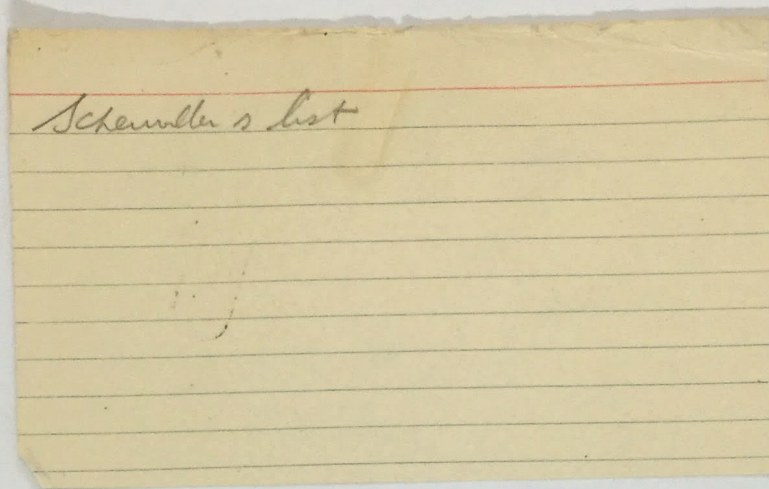
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in re:
Churico 1918 show

[Faint, mostly illegible handwritten text follows, including a date '12/21/54' and a signature 'Jim T. Smith']

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C A R R À

foglio 1°)

- × Argan, Giulio Carlo. Appunti su Carrà. ("Le Arti". Roma, Febbraio - Marzo 1939).
- Barbantini, Nino. - Sironi e Carrà. ("Gazzetta di Venezia". 28 Aprile 1932).
- × Bardi, P.M. - Carrà e Soffici. Milano. 1930.
- × Bartolini, Luigi - Carlo Carrà. ("Corriere Adriatico". Ancona. 11 Gennaio 1931).
- × Briganti, Giuliano - Immagini di Carrà. ("Primato". Roma. 15 Luglio 1942).
- × Broglio, Mario - Carlo Carrà. (in "Catalogo della "Fiorentina Primaveraile"). Firenze 1922.
- × Carrà, Carlo - Guerra. Pittura. Milano. 1915.
- × - Guerra. Pittura. (Raccolta di Breviari Intellettuali, N. 201). Milano S.d. (1916).
- × - Pittura metafisica. Firenze 1919.
- × - Derain. Roma 1921.
- × - Fontanesi. Roma. 1924.
- × - Giotto. Roma. 1924.
- × - Ranzoni. Roma. 1924.
- × - Schrimpf. Roma. 1924.
- × - Artisti Moderni. Con una lettera di Massimo Bontempelli. Firenze 1943.
- × - La mia vita. Roma. 1943.
- × - Giotto. La Cappella degli Scrovegni. Milano. 1945.
- × - Il rinnovamento delle arti in Italia. Milano 1945.
- × - Pittura metafisica 2° edizione riveduta. Milano 1945.
- × Carrieri, Raffaele - Carlo Carrà. ("Tempo". Roma. 19 dicembre 1940).
- × Catalano, Silvio - 12 Opere di Carlo Carrà. Con una dichiarazione dell'artista. Milano. 1945
- × Cecchi, Emilio - Pitture di Carlo Carrà. ("L'Ambrosiano". Milano 28 Maggio 1925).
- Conti, Primo - Paesi di Carrà. ("Arte Mediterranea". Firenze. Ottobre-Novembre. 1933).
- × de Chirico, Giorgio - Pittura metafisica di Carlo Carrà. ("Il Convegno". Milano. Agosto 1920)
- × de Pisis, Filippo - Carlo Carrà. ("Gazzetta Ferrarese". Ferrara. 12 Febbraio 1918).
- Dottori, Gerardo - Carrà e l' Aeropittura futurista. ("Oggi e Domani". Roma 16 novembre 1931).
- Doz, Juan - Carlos Carrà. ("El Argentino". La Plata. 6 Gennaio 1936).
- × Einstein, Carl - Die Kunst des 20 Jahrhunderts. Berlino. 1926. 1931.
- × "Frontespizio". Numero dedicato a Carlo Carrà. Firenze Luglio 1937.
- Gatto, Alfonso - Su Carlo Carrà. ("Il Bargello". Firenze 26 Dicembre 1937).
- × Lega, Achille - Carlo Carrà. ("Il Selvaggio". Firenze. 15 Gennaio 1927).
- × Longhi, Roberto - Carlo Carrà. ("Arte Moderna Italiana". N. II.). Milano 1937 & 1945.
- × Marchiori, Giuseppe - L'ultimo Carrà. ("Domani". Venezia. 6 Ottobre 1945).
- × Masciotta, Michelangelo - Carrà nell'ultimo ventennio. ("Letteratura. Anno VI. N. 3. Luglio Dicembre 1942).

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 foglio II°)

CARRÀ

- × Ojetti, Ugo = Giovanni Carrà. ("Corriere della Sera") Milano .5 Marzo 1920).
- × Oppo, Cipriano Efisio = Omaggio al pittore Carrà. ("L'Ida Nazionale", Roma. 12 Luglio 1925).
- × Paschiani, Guglielmo = Carlo Carrà. Milano 1945.
- × Papini, Giovanni = Carlo Carrà. ("La Vraie Italie" .Firenze .Aprile 1919).
- × Pavolini, Corrado = Carrà. ("Il Tevere" .Roma. 3 Maggio 1928).
- × Persico, Edoardo = Carrà e Soffici. ("Casa Bella. Milano .Gennaio 1933).
- × Petrarca, Francesco = Rerum Vulgarium Fraguenta. Illustrazioni di Carlo Carrà. Milano 1943/
- × Pettoruti, Emilio = Carlos Carrà. ("El Argentino" .La Plata. Marzo 1933)/
- × Ragghianti, Carlo Ludovico = Carrà. ("La Critica d'Arte" .Firenze. Giugno 1936).
- × Raimondi, Giuseppe = Carlo Carrà. Bologna. 1918.
- × = Disegni di Carlo Carrà. ("Arte Moderna Italiana" N.38.) .Milano. 1942.
- × Read, Herbert = Art now . Londra. 1933.
- × Rimbaud, Jean-Arthur. = Versi e Prose. Illustrazioni di Carlo Carrà. Introduzione di Raffaele Carrieri. Milano. 1945.
- × Soffici, Ardengo = Carlo Carrà. ("Arte Moderna Italiana" N.II) Milano 1928.
- × Solmi, Sergio = Carlo Carrà. ("Il ^{Bar} ~~Balletti~~" .Torino. Maggio 1926).
- × Somaré, Enrico = Carlo Carrà. ("Il Primato" .Milano Febbraio - Marzo 1920).
- Spaini, Alberto = Carrà. ("Il Besto del Carlino" .Bologna. 26 Maggio 1932).
- Tomea, Fiorenzo = Carlo Carrà. ("Broletto" .Como. Dicembre 1938).
- × Terriani, Piero = Carlo Carrà. Milano 1942/.
- × Vitali, Lamberto = Carlo Carrà. ("Domus" .Milano. Gennaio, 1933).
- Volta, Sandre = Carlo Carrà, piutor y critico. ("Martin Fierro" .Buenos-Aires. 18 Agosto 1925
- × Weerringer, Wilhelm = Carlo Carrà 's Pinie am Meer. ("Wissen und Leben" .Zurigo 10 Novem-
bre 1925).
- × Zuccoli, Luciano = Il Futurismo a casa sua : Boccioni, Carrà. ("Il Marsocco" .Firenze. 18
maggio 1913).

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folio N.º)

de CHIRICO

- x 1'Apocalisse = Introduzione di Massimo Bontempelli. 20 litografie di Giorgio de Chirico. Milano 1941.
- x Apollinaire, Guillaume = Calligrammes. Poèmes de la Paix et de la Guerre. 1913-1916. Con 60 litografie di Giorgio de Chirico. Parigi 1930.
- x Baldini, Antonio = De Chirico. (in "Amici alle spiedo"). Firenze 1932).
- x Barilli, Bruno = Come la luna. Poesia. Litografia di Giorgio de Chirico. (Consilium Lithographicum N.2). Roma 1945.
- x Barnes, Albert C. = Chirico. (in "The Art in Painting"). New-York 1937)
- x Bontempelli, Massimo = Siepe a Nordovest, Con illustrazioni di Giorgio de Chirico. Roma 1924
- x Brandi, Cesare = de Chirico metafisico al "Milione". ("Le Arti", Roma Anno II, Fascicolo II°; II°, Dicembre 1939 - Gennaio 1940).
- x Breton, André = Le surréalisme et la peinture. Parigi 1928
- x Carrà, Carlo = Giorgio de Chirico. ("L'Ambrosiano" Milano. 6 Maggio 1931).
- x Carrieri, Raffaele = Le sculpture di De Chirico. ("Tempo" Roma. 6-13 marzo 1941).
- x = Giorgio de Chirico. Milano 1942.
- x Castelgranco, Giorgio = de Chirico. (in "Pittura Moderna") Firenze 1934.
- x Cavicchioli, Giovanni = Romolo. Tragedia latina. Disegni di Giorgio de Chirico. Bologna 1923
- x Cocteau, Jean = Le Mystère Lale. Essai d'étude indirecte. (Giorgio de Chirico) Avec 5 dessins de Giorgio de Chirico. Parigi 1928.
- x = Mythologie = Avec dix lithographies originales de Giorgio de Chirico. Parigi 1934.
- x Davidson, Martha = The new Chirico. A classic romantic. ("The Art News", New-York, 31 Ottobre 1936).
- x de Chirico, Giorgio = The Enigma of a Day. Farmington 1914.
- x = Hector and Andromache. New-York. 1916.
- x = Courbet. Roma 1925.
- x = Piccolo Trattato di tecnica pittorica. Milano 1928.
- x = Ebdomeros. Parigi. 1929.
- x = J'ai été à New-York. ("XX^o Siècle". Parigi. Marzo 1938).
- x = Paola Levi = Montalcini. Torino 1939.
- x = Achille Funi. ("Arte Moderna Italiana" N.4). Milano 1940.
- x = Considerazioni sulla pittura moderna. ("Stile". Milano. gennaio 1942).
- x = Ebdomero. Romanzo. Milano 1942.
- x = Piccolo trattato di tecnica pittorica. Facsimile del manoscritto. Milano 1945.
- x = Memorie della mia vita. Roma 1945.
- x = I Cavalli. Dieci litografie originali. Roma 1947.

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foglio N.2°

de CHIRICO

- x de Chirico, Giorgio e Far.Isabella = Commedia dell'arte moderna. Roma 1945.
- x de Pisis, Filippo = Il pittore Giorgio de Chirico. ("Gazzetta Ferrarese". II ottobre 1916)
- x d'Ors, Eugenio = Giorgio de Chirico y la inteligencia sarcastica. ("La Gaceta Literaria". Madrid. I'aprile 1930).
- x Far, Isabella = Prefazione alla Mostra personale di Giorgio de Chirico alla Galleria del Secolo. Roma. 1945.
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Cher Monsieur,

Je vous remercie et remercie Madame Loby
de vos vœux. De votre part, ma femme et
moi nous vous souhaitons tout bonheur.

Avez-vous vu Paulhan et ses châtiments et
Bataffet en passant par Paris?

J'ai votre promesse de retourner votre essai
sur notre "picta optima". Je vous enverrai
en échange - mais s'échange - mon prochain
livre de poésie.

Au revoir cher Monsieur,
Giuseppe Ungaretti

Rome, Piazza Rembrandt, 3

le 28. 12. 1949.

I have sent to Giuseppe a copy of the
book and asked him to let me know if there are any pictures
reproduced in the present edition which there is any
question of authenticity. I suppose all the paintings repro-
duced as carefully as possible, but naturally I should like
to have confirmation from him. Last November, while you were
abroad I believe, de Chirico wrote me denouncing as false
two paintings published as his in "The New York". (I
can't say I was and am puzzled by some of the pictures which seem
different in quality from copies of the real thing, though I can't
say they are slightly later copies. At least de Chirico
is interested enough to take notice against those who published
under his pictures. I hope he may be willing to authenticate
the plates in my book.

The difficulty is, and I should tell you
this frankly, that he will almost certainly dislike my book
because, as you already know, de Chirico has long been
controversial in all the art circles and this of course is
not wanted by the public. The majority of the intellectual
group, it may seem from what you say, is inclined to have been
willing to believe in the value of the book.

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Dec. 15, 1945

Dear Professor Venturi:

I tried several times to reach you by 'phone this week, but in any case I'd rather like to explain a request I have to make a little more fully than would be possible over the 'phone.

In 1941 I wrote a monograph on the early paintings (1910-18) of Giorgio de Chirico, published by Doid, Mead. The book^s has gone out of print, but there seems to be some demand for it, and I'm thinking now of revising it and having it reprinted, with additional plates. I shall not have the time to do this for some months to come, but meanwhile I am gathering as much information as possible about de Chirico paintings and drawings of that period which are in Italian collections. Sr. Chiringhelli of the Milione Gallery in Milan has been helpful, and I have relied a good deal on the catalog of an exhibition of de Chirico's pittura metafisica held in his gallery. But I should be enormously grateful to you if you could send me photographs of any early de Chiricos you might run across when you return to Italy. I should, of course, be glad to reimburse you for any expenses involved in having the photographs taken.

I have sent de Chirico a copy of the book and asked him to let me know if there are any pictures reproduced in the present edition about which there is any question of authenticity. I checked all the paintings reproduced as carefully as possible, but naturally I should like to have confirmation from him. Just recently, while you were abroad I believe, de Chirico wrote Art News denouncing as fakes two paintings published as his in Triple V in New York. (I must say I was and am puzzled by these two pictures which seem different in quality from others of the time, though I felt they might be slightly later works.) So at least de Chirico is interested enough to take action against those who published these two pictures. I hope he may be willing to authenticate the plates in my book.

The difficulty is, and I should tell you this frankly, that he will almost certainly dislike my book intensely. As you probably know, de Chirico has long been contemptuous of his own early period. And while my book is not written from the parti pris viewpoint of the Surrealist group, it does speak frankly about what I believe to have been a decline in quality in his works of recent years.

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My main hope of his collaboration is that he will look on the book as a record of his early pictures which could be a considerable protection for him against the fairly numerous dubious works which have appeared with his signature. The book now reproduces 69 pictures of the period 1910-18. I plan to add perhaps 15 more in the new edition, and I doubt that there are many more authentic ones in existence. I hope to include drawings of the period too. I do not think that there are more than two or three paintings by him in Paris of which I have no record. But I feel sure there must be at least a few in Italian collections other than Feroldi, Crombelli, Valdameri, Pallini, Messins (all of Milan). And I have no photographs of any pictures in Italian collections.

In view of the artist's probable reaction to my book, perhaps you would prefer not to grant my request, and I will, of course, understand perfectly. I ask it because I am truly anxious to make the new edition as accurate and complete as possible. For me the early paintings of de Chirico are among the very greatest works of art of our time. I live surrounded by them, and I admire them more each year. This is my excuse for making this request.

If you have a moment before you leave, I would like very much to bring you a copy of my book and to discuss the matter with you. If you would like to see my pictures, which include Picasso, Miro, Tanguy and others besides de Chirico, we could meet here. I shall be here all along except for 10 days immediately after Christmas.

With kindest regards,

Sincerely,

P.S. I have had several letters from Rouault who seems very pleased about the Museum exhibition of last year. His letters are extraordinarily interesting.