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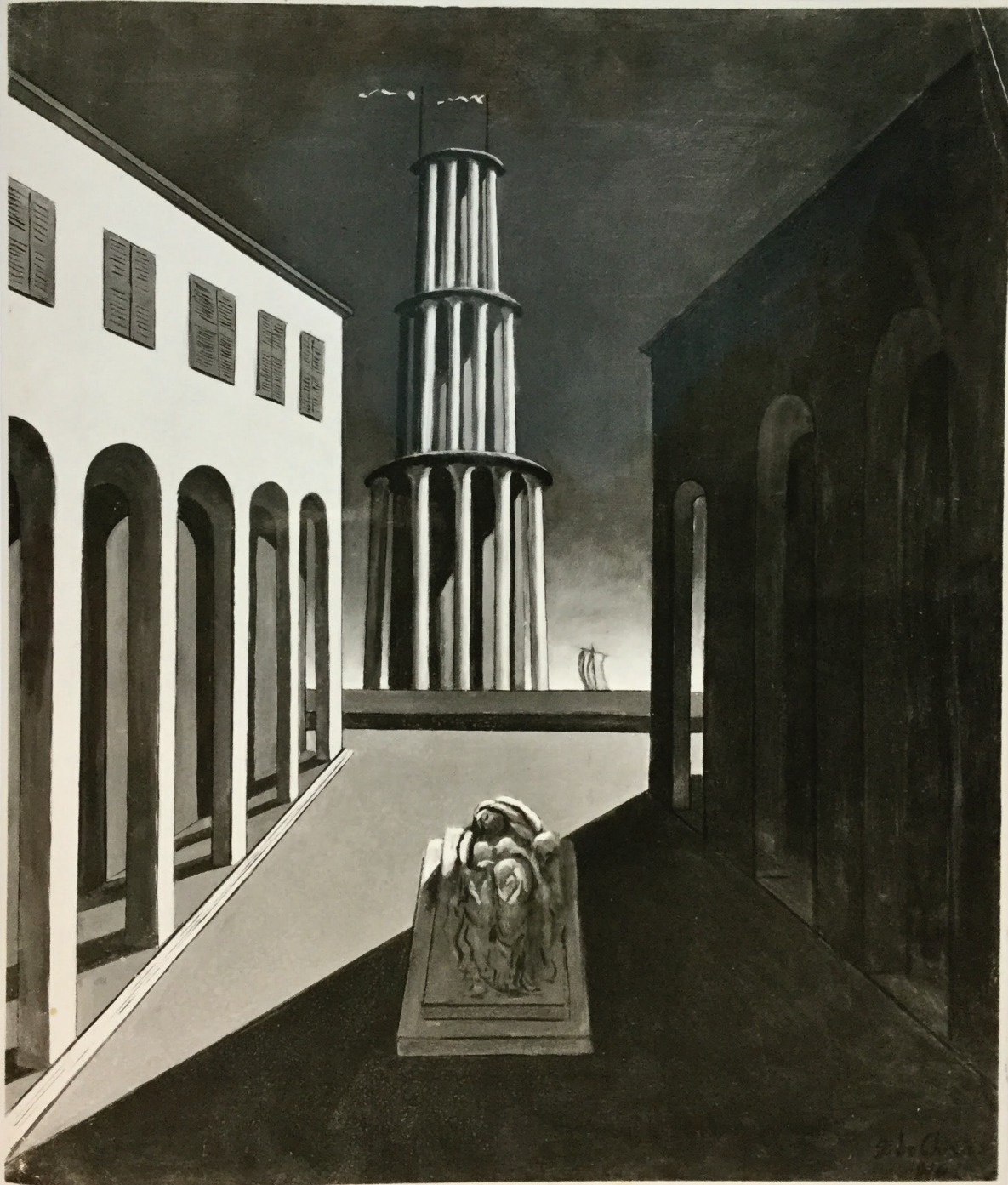
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Melancholy oil on canvas 19<sup>3</sup>/<sub>4</sub> X 24<sup>"</sup>  
Signed & dated 1916 - lower right

#16 in Catalog N.M. Acquavella Galleries  
"De Chirico" through March 1947. Illus. (h.7).  
Men. Art News March 1947 "There is: a fine 1914 (sic)  
work illustrating the well known mystery & melancholy.

(Picture is well sealed in back to keep dust from inside  
of glazing & did not open to inspect stretcher markings  
The painting in the Acquavella Show were received  
direct from the artist. Therefore at worst only the  
date of this picture can likely be spurious.

Collee  
A. Reynolds Morse  
21709 Kinsman Rd.  
Cleveland 22, O.

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Philadelphia

JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

June 23, 1954  
June 27, 1954

Dear Miss Martin:

How should I list the Arensberg de Chirico in my book? I have listed it tentatively as "The Philadelphia Museum of Art, Walter C. Arensberg Collection." But I somehow remember that the collection also named Mrs. Arensberg, though I may be wrong. Could you let me know?

One final favor. The dimensions I have for The Soothsayer's Recompense are:  $52 \frac{3}{4} \times 70 \frac{1}{2}$  inches. I think Walter Arensberg himself measured the picture for me and I'd much prefer to use your measurements if they differ from his (he was, as you know, rather bored with such details, bless his memory). I also need dimensions for his de Chirico dated 1921 and probably several years later than that, called The Poet and His Muse. My dimensions here are:  $35 \frac{1}{4} \times 28 \frac{1}{2}$  inches. O.K.? With your permission, I will reproduce the picture as c. 1925. I'm more and more positive that 1921 is wrong.

Many, many thanks and good luck with your catalogue.

Sincerely,

Best, hurriedly, good luck with your catalogue and let me know if

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Philadelphia

JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

June 23, 1954

Miss Marianne W. Martin,  
Philadelphia Museum of Art,  
Philadelphia 30, Pa.

Dear Miss Martin:

I'm pretty much at a loss as to what to say about the de Chirico drawing, Victorious Love, of which you kindly sent me a photograph. I don't remember seeing it at the Arensbergs' in Hollywood, though who ever did see everything in that fabulous house?

The drawing is quite closely related in subject to such mannequin paintings of 1915 as The Jewish Angel (pl. 46 in my The Early Chirico). But I don't think it's that early in date; I've never seen a charcoal drawing by de Chirico from the years 1910-1917, nor one with a Greek inscription such as appears at the upper left. The signature is in de Chirico's early, upright style. But he went back to this kind of signature during the mid-1920's, when the surrealists were prodding him to become again a "metaphysical" painter, so that doesn't prove much. It would help if I knew the scale of the drawing and any inscriptions on its back, but perhaps there isn't time, considering your early deadline. Anyway, I don't think I'd tie myself down to c. 1918, if I were you; my own hasty guess, without seeing the original or knowing when and from whom Arensberg bought the drawing, would be c. 1925, after de Chirico's return to Paris. I also doubt very much that the original title of the drawing was Victorious Love, which sounds most non-metaphysical.

Let me ask Margaret Miller about the date of the Modigliani drawing when I do to the Museum of Modern Art this Friday. She and Bill Lieberman have done much more work on Modigliani's dated than I. My guess is that, as you say, 1914 is much more plausible than 1917.

I forget on what evidence I dated the Rouault painting as c. 1930 in the Museum's 1945 show. I'll try to look it up in my files. But I agree that this picture like so many Rouaults (especially of the period when he was kept busy by Vollard making prints) was almost certainly begun years before and worked and re-worked. I don't know where Chicago got their 1931 date. But few Rouaults as late as 1930 or 1931 have quite the toughness of this one; I'd bet Rouault first had a crack at it before 1920, finishing it later, as he so often did. There's no good asking him; he doesn't remember, nor does his daughter, Isabelle (sp.?).

Best, hurriedly, good luck with your catalogue and let me know if I can help,

P.S. I remember your question about the 1913 de Chirico, The Soothsayer's Recompense. I plan to reproduce it near the beginning of the Ariadne series of that year because of its sparseness and horizontality compared to, say, The Joys and Enigmas of a Strange Hour (Ludington collection).

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

MEMORIAL HALL  
PARKSIDE AVENUE

PHILADELPHIA 30  
TELEPHONE POPLAR 5-0500

RODIN MUSEUM  
PARKWAY AT 22ND STREET

June 21, 1954

Dear Mr. Soby,

The enclosed photographs may lead you to surmise that I still have some questions before the Arensberg catalog goes to press on the 3rd of July... I am embarrassed to be such a bother, but unfortunately I have found the available literature of very little help in the dating of these three works.

Do you think a date of c. 1918 is acceptable for the Chirico drawing, Victorious Love?

The Modigliani drawing was dated c. 1917 in the Chicago catalog of the Arensberg Collection. I wonder whether it should not be dated closer to the sculptured Caryatid at the MOMA, c. 1914? I know Modigliani made many drawings like ours, but were any of them done after 1914 when he seems to have stopped doing sculpture?

The Rouault is the most puzzling for me. In the MOMA catalog of 1945 this painting was dated c. 1930; at Chicago it was dated c. 1931. I know too little about the chronology of Rouault's style to have a valid opinion, except on occasion, when I blunder into intuitive opinions, I wonder whether this might not have been begun earlier. What do you think?

You are most kind to listen to our problems—we are very grateful. I hope we may have occasion to be of help to you some time.

Sincerely yours,

Marianne W. Martin

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

1954

Chirico, Post and His  
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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

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RODIN MUSEUM  
PARKWAY AT 22ND STREET

May 4, 1954

Dear Mr. Soby,

Thank you so much for your informative letter. I fully agree with you that a date of c. 1925 seems much more accurate for the Poet and His Muse - I shall use this date in the catalog. Mr. Arensberg bought this painting from Jean Crotti's collection, but I do not know whether Duchamp was instrumental in the transaction. Do you need a photograph for reproduction purposes? I shall be happy to send you one.

I presume that the date of 1913 for The Soothsayer's Recompense is still fairly reliable. Not having seen any of the others from this series in the original I can only judge from photographs, but at times it seems to me that the relaxed, almost careless rendition of the sculpture especially, might indicate a slightly later place (or date) in this group of paintings. The painting seems like an afterthought rather than a beginning inspiration. I may be completely wrong, I probably am. Please take this merely as "thoughts written out loud" and discard it.

You are very kind and helpful and we are most appreciative.

Cordially yours,

*Marianne Thastum*

1954

Chirico, Poet and His Muse  
before I look at the painting, I have seen painted in 1921. It is totally different from the Prophetic Son of 1922 in Agnoldomenico Pica's collection. The latter picture is more difficult to handle than the more

is very similar to plate 100, Giorgio de Chirico. whose Bulletin de l'effort is a work of 1925. I know that De Chirico's used were found it hard to believe as Eschyle as 1925.

is dated 1921. But the pictures (especially the one) would like to reproduce. I am really positive it

probably bought the painting. But it's worth noting that Chirico put false dates in the Museum of Modern Art's collection very early 1914, probably in the chronology of De C's

right about your picture.

rely,

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

May 1, 1954

Miss Marianne Winter Martin,  
Philadelphia Museum of Art,  
Philadelphia 30, Pa.

Dear Miss Martin:

I have your letter about the Arensberg De Chirico, Poet and His Muse. I have not seen this picture since 1940, but the more I look at the photograph the more certain I am that it could not have been painted in 1921, when De Chirico was painting very dry tempera pictures. It is totally different in technique and style, for example, from The Return of the Prodigal Son of 1922 (also a mannequin picture), reproduced in color as plate 5 in Agno Domenico Pica's 12 Opere di Giorgio de Chirico, 3rd edition, Milan, 1947. The latter picture is typical of the period (1921-22), and is far less loose in handling than the more Baroque Poet and His Muse.

On the other hand, the Poet and His Muse is very similar to plate 1, La Tragedie d'Eschyle, in Waldemar George's 1928 monograph, Giorgio de Chirico. The plates for George's book came from Leonce Rosenberg, whose Bulletin de l'effort moderne, as you say, published the Arensberg pictures as a work of 1925. I know the magazine was not always accurate about dates. But the De Chiricos used were pictures Rosenberg showed in his gallery at this time. I find it hard to believe that he would not have known the right date. George dates Eschyle as 1925.

I can't, of course, tell you why the picture is dated 1921. But De Chirico has consistently falsified the dates of his pictures (especially the early ones). I therefore, with your Museum's permission, would like to reproduce The Poet and His Muse as c. 1925 in my forthcoming book. I am really positive it could not be earlier than 1924.

If you like, I'll ask Marcel Duchamp, who probably bought the picture for Mr. Arensberg, what he remembers about the dating. But it's worth remembering that in 1925-26, after his return to Paris, De Chirico put false dates on a number of works. He dated as 1911, for instance, the Museum of Modern Art's Nostalgia of the Infinite. The right date is late 1913 or very early 1914, probably the former, and the wrong, inscribed date has balled up the chronology of De C's early career for years.

All very complicated, but I do think I'm right about your picture.

Kindest regards,

Sincerely,

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

June 29, 1954

PHILADELPHIA MUSEUM OF ART

Miss Marianne Martin, FAIRMOUNT AVENUE  
Philadelphia Museum of Art,  
Philadelphia 30, Pa.

Dear Miss Martin:

Our letter apparently crossed.

Dear Mr. Soby,

I'm delighted to have the additional information on the de Chirico charcoal drawing. I still don't know what to say about it without seeing the actual drawing and, for that same reason, I'm leaving it out of my book.

The rubber stamp, Valori Plastici, on the back is interesting and I wish, when you have a chance, you could send me a photostat. Valori Plastici was a combined gallery and publishing house which made de Chirico's scuola metafisica at Ferrara (1915-18) internationally known, especially in Italy and Germany, right after the First World War. V.P. also published the first monograph on de Chirico's paintings (1919) and in general was de C's most effective postwar champion. The impresario of V.P. was the late Mario Broglio. But, just to warn you, Valori Plastici stickers have been put on many fake de Chiricos, by hands unknown.

This doesn't mean that I question the authenticity of the charcoal drawing. But I am worried about the date ( I don't know of other charcoal drawings of this kind from any period in de C's work). Would you like me to relay a photograph of the drawing to de C through mutual friends (the Master does not love me dearly, for obvious reasons). The curious thing about this thoroughly corrupt man is that I have never known him to defend an outright forgery. He defends his own copies, but when someone else does them he bristles, usually for very strict and correct reasons, stylistically speaking. Meanwhile, I think you'd be wiser to list but not reproduce the drawing in the Arensberg catalogue. Needless to say, Stendhal knows almost nothing about de C's work and I frankly don't think Walter Arensberg was studiously interested, though quality seldom escaped him.

Best to you, g ad Bill confirmed my thought about the Modigliani date.

Sincerely,

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# PIERRE MATISSE GALLERY

MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA  
41 EAST 57 STREET · NEW YORK

## PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

MEMORIAL HALL  
PARKSIDE AVENUE

PHILADELPHIA 30  
TELEPHONE POPLAR 5-0500

RODIN MUSEUM  
PARKWAY AT 22ND STREET

April 28, 1954

Dear Mr. Soby,

Before Mr. Clifford left for Europe he told me that in a recent letter you had discussed a possible change of date for the de Chirico Poet and His Muse. As I am at present working on a forthcoming catalog of the Arensberg Collection (it should go to press early in June), I should be most grateful if you could let me know your final decision on the date so that I may incorporate it accordingly.

The only thing that I have come across in *possible* support of a later date is a reproduction of this painting in the Bulletin de L'Effort Moderne, Juin 1925, No. 16 (no page number) where it is dated 1925. I am sure you ~~xxx~~ found this reference long ago, and furthermore this magazine is full of inaccuracies.

I am still committed to the Futurists and hope to be able to devote more time to them next fall; may be it will be possible to go to Italy in 1955.

I look forward to your de Chirico book. Thank you for your assistance.

Sincerely yours,

*Marianne W. Martin*

Marianne Winter Martin

James S  
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New York

Dear Mr

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41 EAST 57 ST. NEW YORK

## PHILADELPHIA MUSEUM OF ART

PARKWAY AT FAIRMOUNT AVENUE

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RODIN MUSEUM  
PARKWAY AT 22ND STREET

June 25, 1954

Dear Mr. Soby,

Your kind letter reached me this morning, and as always, I appreciate your ~~good~~ <sup>good</sup> advice.

As I have another week of grace, I hasten to give you more information on the de Chirico. It was bought through Stendahl, I don't know when. On the back of it is a rubber stamp with VALORI PLASTICI, Roma-Parigi; underneath is written in pencil N. G. 23. What were de Chirico's connections with Valori Plastici? Further ~~down~~ <sup>down</sup> it is inscribed in red pencil, "l'amore vittorioso", but this does not seem to be in de Chirico's hand.

The title came to us from the Arensberg's and it is not a very exact translation of the Greek, as you may know. (My father translated it for me). Literally it is "the victory-carrying Eros", a Homeric epithet. I think the title will have to be changed, and I gladly follow your suggestion for the date. Did he do charcoal drawings in the 'twenties?

Since writing to you, I saw Bill and he also feels 1912-14 would be safer for the Modigliani.

Thank you again, best wishes,

*Marianne Hartzi*

P.S. Do you have any doubts about this drawing? I too have never seen anything like it, but would not really question it.

James So  
The Muse  
11 East  
New York

Dear Mr.

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MARYMOUNT COLLEGE  
TARRYTOWN-ON-HUDSON, N. Y.

Dear

June 21, 1943

James Soby Esq.  
The Museum of Modern Art  
11 East 53 Street  
New York City.

Dear Mr.Soby:

I found your letter on my return here yesterday and wish I could offer a contribution towards the solution of your fascinating problem. Off-hand I should say that a man as widely read as Böcklin may well have known Novalis and his Magic Idealism, although one would have to ascertain in what edition of his (Novalis') works that particular phrase occurs for the first time. However, Haym, whose famous Romantische Schule appeared in 1870, called magic idealism the pivot of N's philosophy. There is a fairly good article by Haussmann on "Die deutsche Kritik über Novalis 1850 - 1900", The Journal of English and Germanic Philology XII, 1913 which you might find helpful. I jotted down a reference of his to Böcklin's Swiss contemporary, the poet K.F. Meyer as having depicted Novalis (apparently in a poem) with Amor and Death. I have no idea if there might be a connection between this poem and Böcklin's self-

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MARTY MOUNT COLLEGE  
TOWN OF HUNTER, N. Y.

De

ti portrait in Basle with Death standing  
re behind the artist. Perhaps you would  
tr find it worthwhile to look up a paper  
ac by Hug von Hugenstein, "Zur Textgeschichte  
von Novalis' Fragmenten", Euphorion, 1906.

in All this is meager enough. I wish I  
I knew more about Böcklin and his literary  
et tastes, especially since I have read  
as your letter. But I shall keep track of  
ca this question which appears most inter-  
sl esting both from the viewpoint of the  
ti Romantic revival and from that of your  
ti Magic Realism as a link between Magic  
Le Idealism and Surrealism.

tu Hoping that I may soon have an  
un opportunity to communicate to you  
by some more concrete information,  
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February 3, 1941

Dear Jim,

You need not send me back the photographs you mentioned in your letter as I could order them from Sunami to replace those for my files. That will save you unnecessary trouble. Of course this is providing the photographs are acceptable to you.

About the titles, I have noticed that you called in your book the Ludington picture "Souvenir d'Italie". When I got it from Breton's former wife it was called "Les Joies et les Enigmes d'une heure Etrange". It seems that as much as I can remember ~~this~~ title was written on the back of the canvas and this is why I used it on my catalogue with the slight variation "Les Joies d'une heure Etrange". Which title is right, I do not know. I know that Breton gave that title to the Chicago picture "La Conquête du philosophe" in *Le Surréalisme et la Peinture*. However I have known the picture ever since it was first exhibited in 1927 in New York under that very title which appears <sup>also</sup> in the list of paintings by Chirico exhibited in the Paul Guillaume Gallery in June 1926. As a matter of fact a great many of the pictures we know were included in that exhibition. Although we have no means of identifying these titles and the pictures we know of the same title, I am tempted to believe that the first pictures on the list were early Chiricos and the ten last ones would be the most recent. This catalogue, which is the object of the little reference appearing in *Le Surréalisme et la Peinture* page 37, ~~and intro~~ I communicated to you as a matter of curiosity.

I am enclosing also the photograph of the painting which I think ~~is~~ sold to the Wadsworth Atheneum which is called "La maladie du général". The one you referred to as "Le mauvaise génie d'un roi" reproduced in *Le Surréalisme et la Peinture* is a painting I sold to the Museum of Modern Art. Both are of the same type.

In the *Histoire de l'Art Contemporain* by Zervos there are a number of early Chiricos reproduced. You probably have the book. The titles of these pictures were about right with the exception of your large picture "Melancholie du depart" which is called "Gare Montparnasse (the building reproduced in the picture is actually the Gare Montparnasse in Paris).

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I do not blame you for checking on the titles of the pictures. I also think it is important that they should be recorded once and for all with as much accuracy as possible.

I am writing to Dr. Barnes who has, I think, an early Chirico painting still hanging in his "Foundation" and I will try to find out, having been very interested in Chirico in the early days (1926), whether he has any photographs from Guillaume with titles in which we might pry. I hope I shall get an answer.

Sincerely,

*Pierre Matisse*

P.S. The photograph of "La Maladie du général" is the only print we have and I would like to retain it. You may perhaps be able to get one from the Wadsworth Atheneum. This one is so bad that it would be advisable to have another taken by the Museum. *I would like also to have the catalogue of the Chirico show when you have finished with it.*

P.S. The size of the painting "The War" is 10 1/2 x 13 3/4 in.

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**pierre matisse gallery corp.** 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

18 June 1954

Dear Jim,

After going over the illustrations in your book on the early Chirico, I found a few changes in ownership which I am listing below.

- No. 7 Lassitude of the Infinite 1912  
owner: Mrs. John Stephan
- No. 13 The Transformed Dream 1912-13  
owner: St. Louis Museum of Art
- No. 15 The Rose Tower 1913  
owner: Peggy Guggenheim coll. Venice
- No. 20 The Joy of Return c.1913  
owner: Mrs. L. M. Maitland
- No. 31 The Endless Voyage 1914  
owner: Mrs. Marcel Duchamp
- No. 34 The Sailors' Barracks 1914  
owner: Norton Gallery of Art, W. Palm Beach (?)
- No. 47 The Blinding Light 1915  
owner: Peggy Guggenheim, Venice
- No. 48 The Plaything of the Prince 1915  
owner: Mrs. Pierre Matisse, N.Y.
- No. 58 The Gentle Afternoon 1916  
owner: Peggy Guggenheim, Venice

Patricia has a small painting similar to No. 56 and I am having a photograph made of it which I will send you.

I hope that in spite of Mr. Chirico's crazy statements, my own picture No. 61, "The Language of the Child" 1916-17, will have the honor of ~~being~~ in your new edition.

*remaining*

If there is anything I could do for you this summer in connection with your book, please let me know.

As ever,

Mrs. James T. Soby  
New Canaan, Connecticut

*Pierre Matisse*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

April 17, 1950

Mr. Pierre Matisse,  
41 East 57th St.,  
New York 22, N.Y.

Dear Pierre:

Do you think it would be possible, with the owner's permission of course, to have a macrophotograph taken of the signature and date of the De Chirico, The Transformed Dream? As you know, this picture is dated 1908, which is obviously wrong. But when I had a macrophotograph taken of the signature and date of Mrs. Resor's self portrait by De Chirico, also dated 1908, the date 1911, which I have long believed to be correct, was clearly visible, underneath.

If you and the owner were willing, I could ask Charles Uht, who does all the photography for these excellent restorers, the Sheldon Kecks of Brooklyn, to take the photograph at your gallery. I believe it might reveal the original date underneath - probably 1914. Do let me know as soon as you can, so that I can get in touch with Uht. There is obviously no point in considering the picture as 1908, for that would make it a student work, completed while De Chirico was a student at the Munich Academy, whereas in fact it is a mature and fine work of his first Paris period.

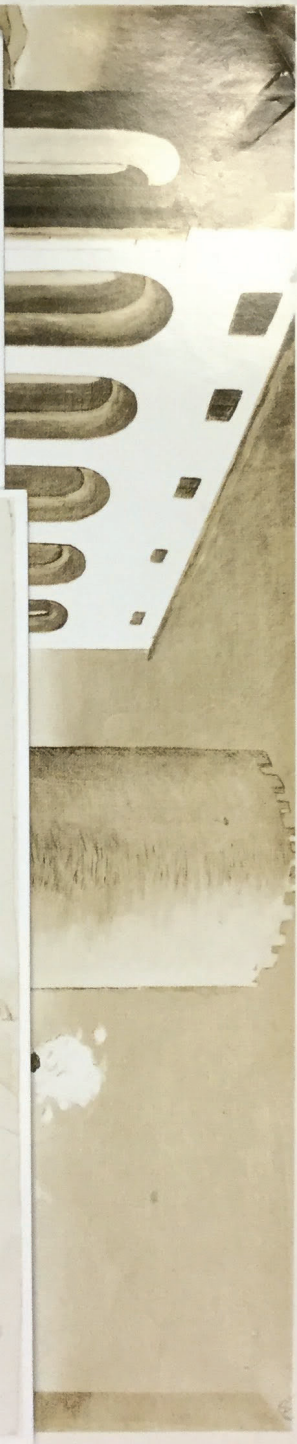
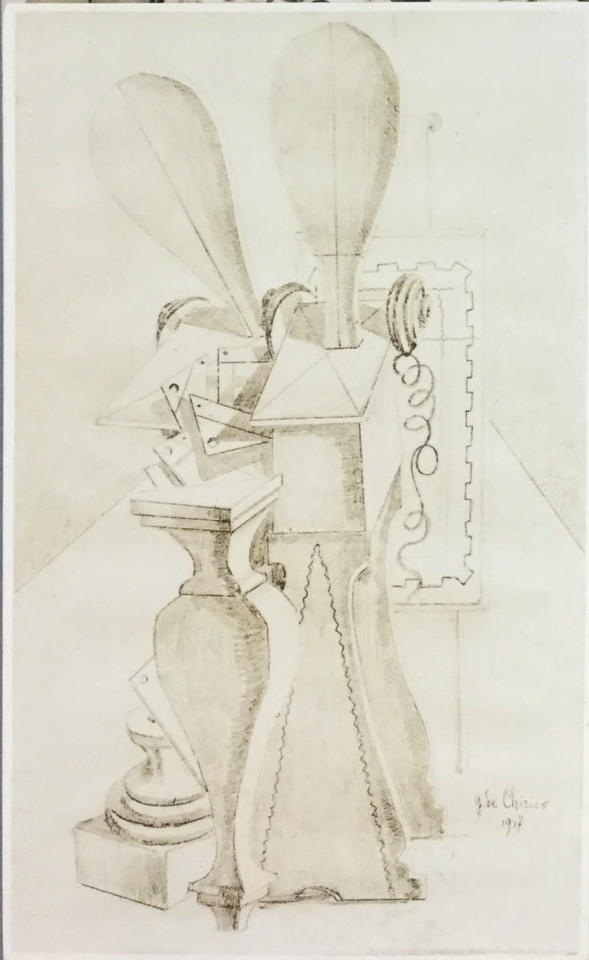
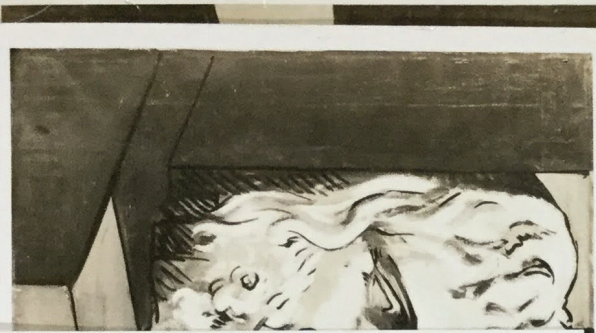
Best to you; I'll hope to hear from you.

Sincerely,

P.S. Do send along the Matta Rain as soon as convenient. The Williams group is coming down in a week or ten days, and I'd like to have it here so that they can choose between this and another picture. Many thanks.

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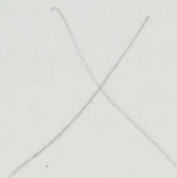
S-588

Le muse Sorelle. 1917

$12\frac{3}{4} \times 7\frac{3}{4}$

drawing

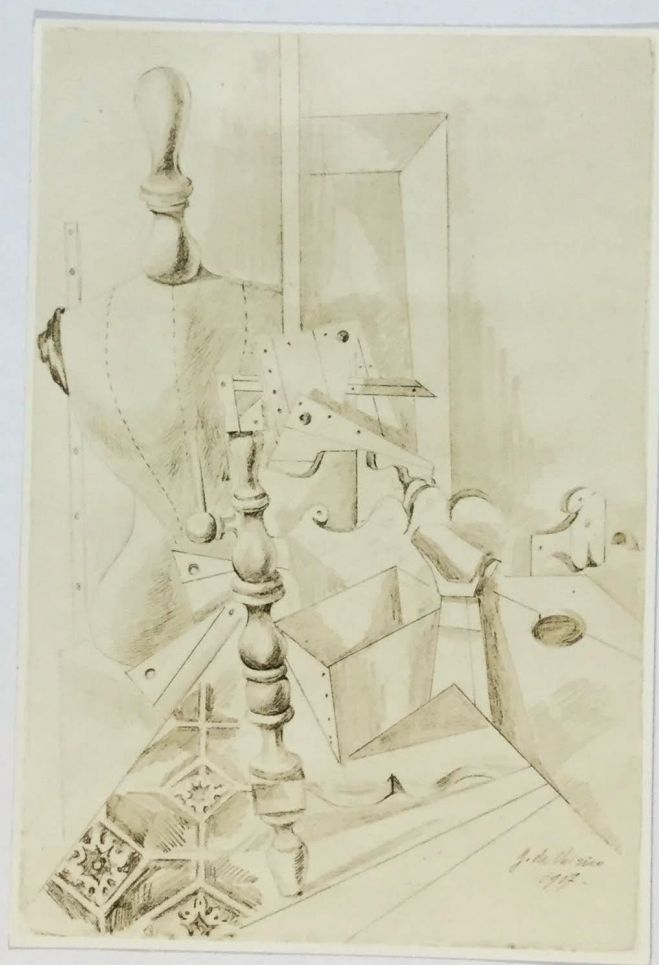
Collection: Pierre Matisse



130

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	JTS	II.C.2.3

S-587  
La Camera triste. 1917  
 $12\frac{3}{4} \times 8\frac{3}{4}$ .  
drawing.  
Collection: Pierre Matisse

M-130  
SOICHI SUNAMI  
PHOTOGRAPHER  
ALCONQUIN 4-4643  
27 W. 15TH ST. NEW YORK

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GIORGIO DE CHIRICO.

"LE RÊVE TRANSFORMÉ" 1908 (?)

coll. Mr. & Mrs. Francis J. Steegmiller

KINDLY CREDIT  
**PIERRE MATISSE**  
GALLERY NEW YORK

*J. J. Soby*

THE TRANSFORMED  
DREAM

M-72  
SOICHI SUNAMI  
PHOTOGRAPHER  
ALBONQUIN 4-4643  
27 W. 15TH ST. NEW YORK

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	JTS	II.C.2.3

GÉORGIO DE CHIRICO-

" LES JOIES ET LES ENIGMES D'UNE HEURE ETRANGE " 1913

51 x 33 inches.

KINDLY CREDIT  
**PIERRE MATISSE**  
GALLERY NEW YORK

*Call Wright S. Ludington*

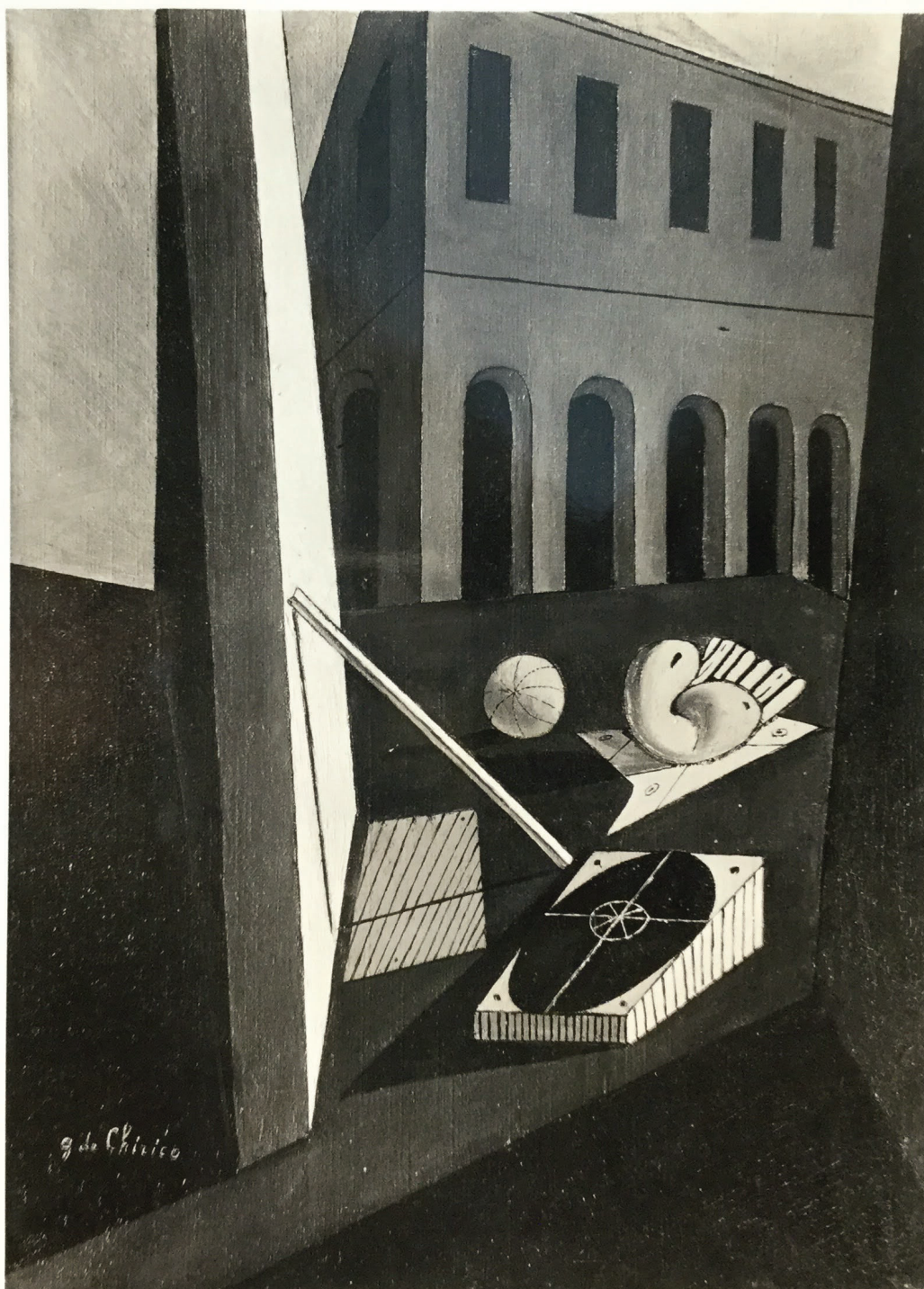
*J. J. Soby*

Please return to  
**PIERRE MATISSE**  
Fuller Bldg  
51 East 57<sup>th</sup> Street  
NEW-YORK

M-53  
**SOICHI SUNAMI**  
PHOTOGRAPHER  
ALGONQUIN 4-4643  
27 W. 15TH ST. NEW YORK

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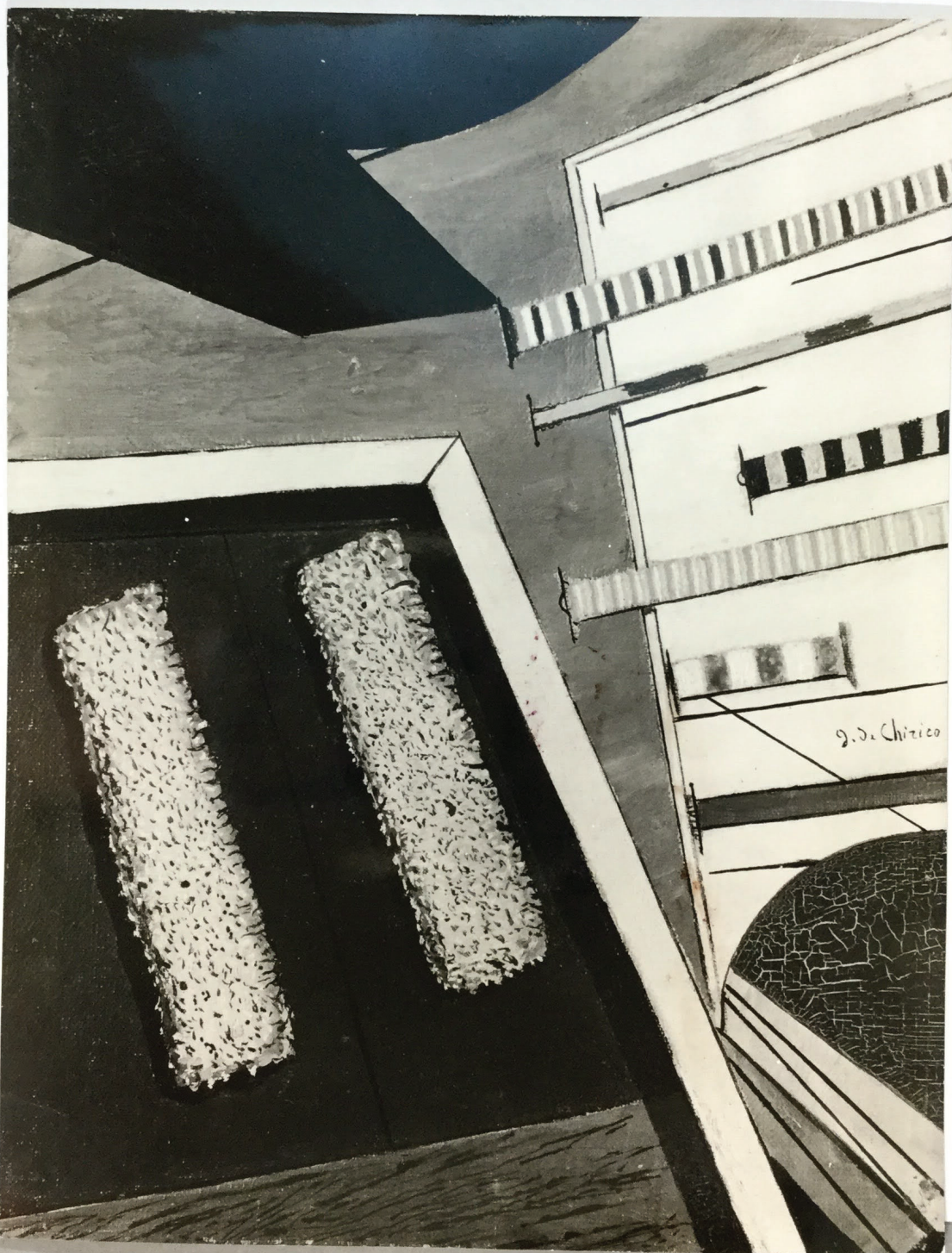
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*La maladie du général, 1917 (?)*  
*canver*  
*coll. Wasmuth Ateneum*

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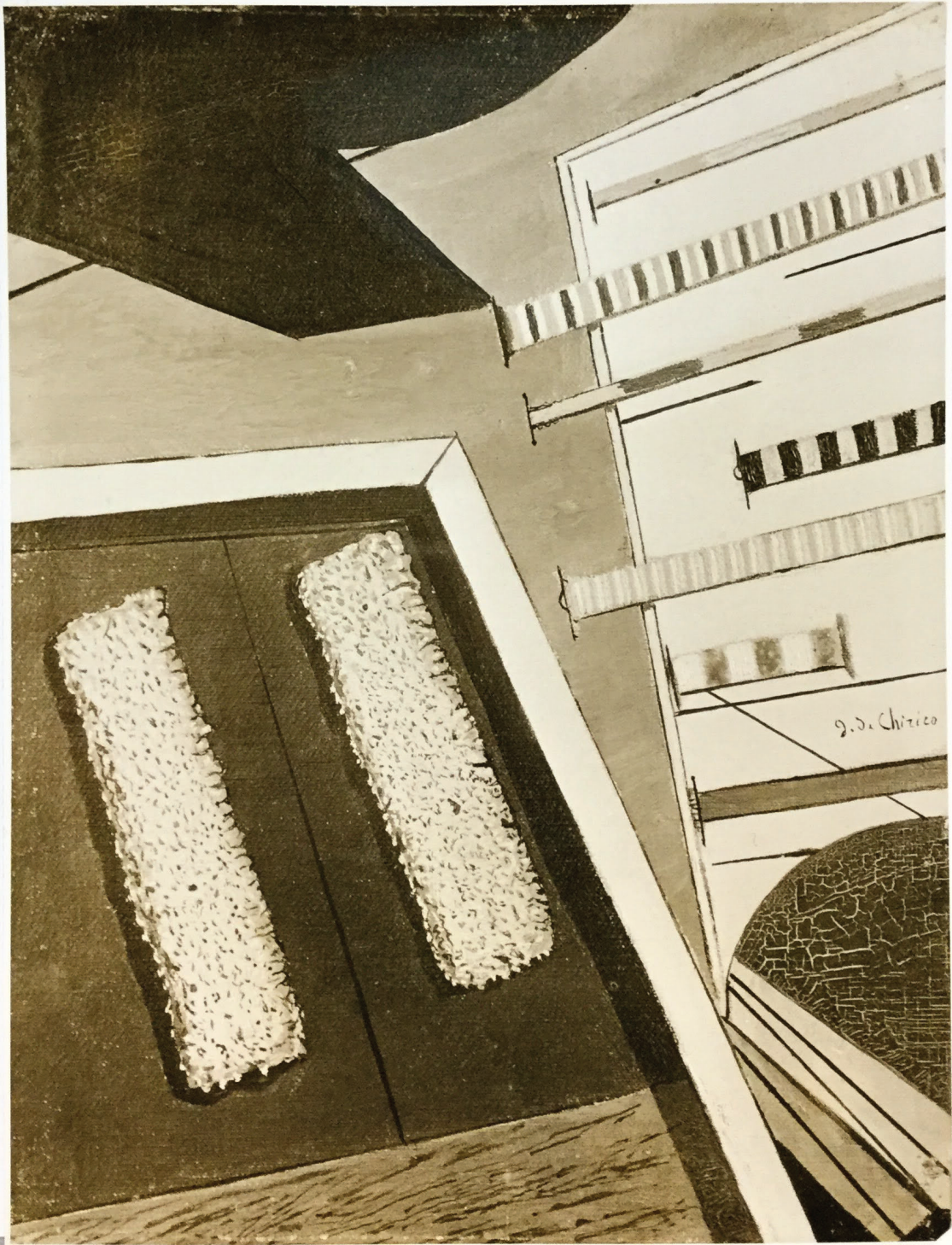
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*Francis Lee photo*

*War (1915)  
13 1/2 x 10 1/2  
Gordon Ombrow - Ford  
Percy Matson*

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	JTS	II.C.2.3

S-1014

The War. 1915

Collection: Pierre Matisse



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

DR. JOHN J. MAYERS  
 64 METROPOLITAN OVAL  
 NEW YORK 62, N. Y.  
 UNDERHILL 3-3777  
 ORTHODONTICS EXCLUSIVELY

December 27, 1954.

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

Dear Mr. Soby,

Last April I purchased at auction, at the Parke-Bernet Galleries, a terra cotta group "Hector's Farewell to Andromache" by De Chirico. At the bottom of the description is a note; "Very rare. According to James T. Soby only one other piece of sculpture by the artist is known". I have written to Signor Bellini and in his reply he admits having owned such a piece of sculpture.

I only learned, the other day, that you are planning a book on De Chirico to come out in the spring. It occurred to me that you might want to make some reference to this piece of sculpture. If you should want to do so please feel free to call upon me. I would be glad to either let you have the group or send you a satisfactory photograph.

I hope, most sincerely, that I have not imposed upon you.

Yours truly,

JJM/ba

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young museum could probably give you some more ~~data~~ information about them.

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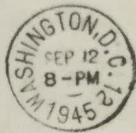
El Molino  
Erangaricuaro  
Michoacan

I am leaving for California, and being

ROBERT WYNESS MILLAR  
1909 NINETEENTH STREET, N.W.  
WASHINGTON 9, D. C.

September 12-  
1945

(re: de Chirico)



James Thrall Soby Esq.  
The Museum of Modern Art  
New York City  
New York

perhaps  
sketch  
a later  
studies

letter & thanks  
In it was, for me one of  
those magic book happenings  
which come at just the  
right moment for certain

pleasure, the afternoon spent with you and Mr. Soby looking  
at your marvelous Amicos and Picassos two years ago.

Yours sincerely

Landon Ackland-Ford

young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

El Molino  
Erangaricuaró  
Michoacán

... me leaving for California, and being

ROBERT WYNESS MILLAR  
1909 NINETEENTH STREET, N.W.  
WASHINGTON 9, D. C.

September 12-  
1945

Dear Mr. Soby.

... the day in 1941

MRS. ROBERT WYNESS MILLAR  
1909 NINETEENTH STREET, N.W.  
WASHINGTON, D. C.



For those magic books  
which come at just the  
right moment in certain

pleasure, the afternoon spent with you and Mr. Soby looking  
at your marvelous Chiricos and Picassos two years ago.

Yours sincerely

London Noel Coward-Ford

... young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

El Molino  
Erangaricuro  
Michoacan

I am leaving for California, and being

ROBERT WYNESS MILLAR  
1909 NINETEENTH STREET, N.W.  
WASHINGTON 9, D. C.

September 12-  
1945

Dear Mr. Soby.

Ever since the day in 1941  
when I came upon your Early  
Clinics in our Evanston Library  
and took it home to become  
so enthralled by it that I  
was of no use to my family  
for days. I had "purposed"  
in my heart "to write you a  
letter of thanks - or gratitude!  
For it was for me one of  
those magic book happenings  
which come at just the  
right moment in certain

pleasure at your marvelous Clinics and Picassos two years ago.

Yours sincerely  
Gordon Newell-Ford

young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	II.C.2.3

El Molino  
Erangarimaro  
Michoacan

I am leaving for California, and being

readers - crystallized - & ③  
causing to take clear &  
beautiful & infinite  
shapes all those various  
thoughts, experiences, visual  
and mental that have  
been drifting slowly into  
the crucible.

I have had three - no four  
~~to~~ such books in my life.  
and each has set the  
door wide to new joys -  
I feel that you gave us  
a great and lasting  
book - If I could give  
you my marked copy to  
read if you would see many  
paragraphs so illuminating  
so definitely true that

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at your marvelous Chiricos and Picassos two years ago.

Yours sincerely  
Gordon McLaw-Ford

young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

El Molino  
Erongaricuaró  
Michoacán

I am leaving for California, and being

they answer hundreds of questions and clarify and set into place in a pattern whole years of recollection and creation!

1909 NINETEENTH STREET, N.W.  
WASHINGTON, D. C.

We had just returned, in the end of the year 1939 from our last Sabbatical year abroad as I was especially ready for your book because of our experience in Florence. My husband's private path in the pursuit of happiness is the pursuit of Comparative Procedure and we always go, (and remain)

where ever the Procedure is in a country, that is work. We do many charming things together and I have many hours for galleries, studios, libraries, churches etc. In Florence we were called up by a new colleague, Piero Calamandrei - and

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at your marvelous Amicos and Picassos two years ago.

Yours sincerely

Gordon McKay-Ford

young museum could probably give you some more information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	II.C.2.3

El Molino  
Erongaricuaró  
Michoacan

I am leaving for California, and being

dining with them I discovered  
his Chiricos, and that  
he like me was deeply  
enmeshed in the fascinating  
web of our the art of our  
own friends. Picasso  
precisely - and I came  
to know & admire  
his great friend Pablo Picasso.  
But the interesting thing  
was that they had known  
and painted with Giorgio  
de Chirico - and could tell  
me (I was, a thousand years  
ago, Ottobianca Maria Montessori  
first American student - I  
so I can really understand  
Italian) so many interesting  
things about him - new to  
me because you had

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at your marvelous Chiricos and Picassos two years ago.

Yours sincerely

Gordon Newell-Ford

young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	II.C.2.3

Morgan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

yet given me your book - I hope  
 hope of you should go to Florence  
 again if you will want to meet  
 Piero Calamandrei - I can  
 see his long, fine dark (but as  
 not southern Italian dark)  
 face and his deep eyes  
 and hearty notes in his  
 voice when he said - "Ma!  
 questi benedetti cavalli!"  
 "But these accursed horses!  
 should he, could he  
 clear to pains them he  
 might come back to me!  
 In years he has been  
 like a dead man painting!  
 My husband and Signora  
 Calamandrei were shocked  
 to hear us regretting that friend  
 and my own mistress had cleared  
 away so many obsessions  
 accomplishing a good deal. When I was a student in Florence  
 he gave us a talk on the Ghirlandajo fresco in Sta. Maria  
 Novella and then wanted to demonstrate fresco technique for us.  
 Her studio was fascinating.

if the young museum could probably give you some  
 more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	II.C.2.3

Morgan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

Nov. 31, 1949

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from people who might have  
shown us as Chinese did  
their own and our deep under  
life! And that it was fortunate  
for the world that I never had  
Giorgio in Culterio in a  
muntessini Casa dei Bambini  
where labryinth labryinth  
are untangled early in  
life!

Since I have written such a  
volume I want to add, that  
during these three years when we  
have been in two vols here  
I had found, in my present  
concentration on the mingling  
of East & West in our  
modern art that your book  
of Charles Nuneys' Early  
Christian & Medieval  
art had been my best richest  
help - I have been made  
one of the Sexton Museum &

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he gave us a talk on the Ghirlandais fresco in Sta. Maria  
Novella & then wanted to demonstrate fresco technique for us.  
Her studio was fascinating.

if the young museum could probably give you some  
more ~~data~~ information about them.

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Morgan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

Nov. 31 1969

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Mrs  
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of the Library as Dumbarton Oaks  
 & with the large, rich,  
 unprinted early Italian  
 as the National Gallery (and the  
 and with the Phillips & the  
 Carrese Crosby I have  
 come to really know how  
 continuous the stream of  
 art expression has always  
 been & always will be.  
 Thank you again -  
 when we are at home in  
 Evanston I talk a lecture  
 informally on art, & I know  
 I am going to be able to open  
 the door wider to many people  
 because of all this -  
 I am now reading with great  
 joy Spence, Time & Architecture  
 another great book.

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he gave us a talk on the Ghirlandajo fresco in Sta. Maria  
Novella & then wanted to demonstrate fresco technique to us.  
His studio was fascinating.

if the young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

Morgan

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

Dear  
Mrs  
Mag  
call  
He  
saw

Hoping that you will  
not feel burdened about  
answering this - but will  
realize that it is  
only a related expression  
of gratitude,

Yours sincerely  
Anne George Miller

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accomplishing a good deal. When I was a student in Florence  
he gave us a talk on the Ghirlandajo fresco in Sta. Maria  
Novella & then worked to demonstrate fresco technique for us.  
His studio was fascinating.

if the young museum could probably give you some  
more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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1/15/1947

Go. Molino  
 Angaricano  
 Michoacan

See also, Fink in  
 2-G. E-1

would like to see it, ~~you can see it~~, will be in Mexico city until the end of the month and you can reach me through Wolfgang Paalen, Los Cedros, Villa Obregon, Mexico DF. After that my address will be :- care Mr. Ernest Morehouse, Ocean Avenue and Lincoln, Carmel, California

My sister Elisabeth expects to arrive in New York any day now and I have put the picture in her hands. She can be reached through Mrs. Steffi Kessler 56 7<sup>th</sup> Avenue and will deliver the picture to you and receive payment in the case that you want it, or will be very glad to have your advice about selling it and what price it should bring.

Enclosed are some photos of my recent work which perhaps might interest you (No one has seen them as yet). A sketch for a big picture still not finished "The Future of the Falcon" - a later stage than the reproduction in Horizon August, and two small studies in casein.

Jacqueline remembers your hospitality with such pleasure, the afternoon spent ~~of~~ with you and Mrs. Soby looking at your marvelous Chiricos and Picaros two years ago.

Yours sincerely

Gordon Newell-Ford

more ~~the~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	II.C.2.3

16<sup>th</sup> September 1947El Molino  
Erangaricuarro  
Michoacan

Dear Mr. Soby,

Jacqueline and I are leaving for California, and being short of funds, have the painful necessity of selling the Cirico self portrait 1911, reproduced in your book. I know how you love these paintings and I would feel much better about selling it if I know that it is going to a good home; so I would like to give you first refusal. In case you would like it or know someone who would like it, ~~please write me~~ I will be in Mexico city until the end of the month and you can reach me through Wolfgang Paalen, Los Cedros, Villa Obregon, Mexico D.F. After that my address will be :- care Mr. Ernest Morehouse, Ocean Avenue and Lincoln, Carmel, California

My sister Elisabeth expects to arrive in New York any day now and I have put the picture in her hands. She can be reached through Mrs. Steffi Kessler 56 7<sup>th</sup> Avenue and will deliver the picture to you and receive payment in the case that you want it, or will be very glad to have your advice about selling it and what price it should bring.

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Jacqueline remembers your hospitality with such pleasure, the afternoon spent ~~of~~ with you and Mr. Soby looking at your marvelous Ciricos and Picaros two years ago.

Yours sincerely

Gordon Newell-Ford

young museum comes probably give you some more ~~data~~ information about them.

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

HARVARD UNIVERSITY · FOGG MUSEUM OF ART  
CAMBRIDGE 38, MASSACHUSETTS

May 31, 1949.

Dear Jim,

On the cards in our registrar's office he is down as Nicola Lockoff. I suppose that he lived so many years (from 1911 to his death last year (?) in Italy that the Italian form seemed all right to him & his friends. But when Mrs. Benson wrote an article about him in the American Magazine of Art, Nov. 1930, she called him Nicholas Lockoff.

I regret to say I never looked very carefully at his calling card, which was large, white & elegant as I remember. He was a terribly nice man & such an orderly worker. I never saw any one, even George Stout, make less mess while really accomplishing a good deal. When I was a student in Florence he gave us a talk on the Ghirlandajo fresco in Sta. Maria Novella & then wanted to demonstrate fresco technique for us. His studio was fascinating.

More ~~the~~ information about them.

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

I can imagine yr. state of mind & body. At 1:45 Saturday I put my last bit of Frickiana in the mail — then went off to the Cape for a leisure weekend. This morning I went back to the much interrupted catalogue of the Frick Exp., the fully illustrated souvenir catalogue, the text of which was due at the press March 31st! Does that make you feel any better. I doesn't help me much!

My best to you & Alfred. Forgive the scrawl, but my girls are typing, so I have to take to handwork!

Jones  
[Morgan]

Lochoff not Looff

if the young museum comes, probably give you some more ~~the~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

A. REYNOLDS MORSE  
 21709 KINSMAN ROAD  
 CLEVELAND 22, OHIO

July 5, 1948.

Dear JTS:

Thanks for the cards. In connection with E. M. Ramsden's Introduction to Modern Art, I wish he would get in touch with me--I would like to know more about it, though of course it was alright to go ahead. You might have him drop me a line about the book and his use of the photo. just for my records.

I will write the Swiss Gallery--though we are pretty cool on Dali now. They made a date to visit us in Cleveland on their way <sup>East</sup> west, and we asked them to stay with us, and cancelled some vacation plans so we could be here on June 22nd as they requested. We waited and waited, and they never showed. Finally, a mutual friend saw them in New York, and asked if they had seen us--said they had come to Cleveland, but had not even bothered to call us up! Some stuff, eh? Pretty bad manners we thought, not to wire or phone.

Our collection has grown to include a rather good little 1932 Miro Woman in Repose, a 1934 Magritte bread picture called L'Avenir, a 1914 Chirico called Melancholia (sic), and a 1927 Tanguy, all illustrating the surrealist treatment of the nostalgia of space.

We did not buy a Dali at the last show--thought he had

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young museum comes/probably give you some more ~~data~~ information about them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

slipped pretty badly--no wonder they didn't stop! But my article The Unknown Dali illustrated with paintings done before 1929 will appear in an early issue of Art in America--will let you know just which one.

My study of the English Novelist M. P. Shiel is scheduled for fall publication, and an article of mine on him is in the July Arkham Sampler. Have just privately printed The Limerick, A Facet of Our Culture, and am just finishing up another, Folk Poems and Ballads, An Anthology, treating rather esoteric material left out of other studies--and definitely not for children. So have been rather busy. Hope to see you in New York this fall.

Sincerely,

Ren

if the Young Museum could probably give you some more ~~data~~ information about them.

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A. Reynolds Morse

Aug. 2, 1948

Dear Ren:

Many thanks for sending me the photograph of your de Chirico. I saw the picture when it was in New York, but only very briefly, and I can't give you a precise opinion about it without seeing it again. I do feel strongly that 1916 is the wrong date. Chirico painted his Italian square pictures between 1911 and the end of 1914. But after he returned to Italy in 1915, he seems not to have painted them again, perhaps for the simple reason that they were primarily "homesick" pictures and then he was home. He did paint them again later on, but these were copies of his own early works, for the market. So my guess would be that your picture is a revival job of the early 1920's. But I can't be certain of this without examining the picture and comparing it with known works of 1912, 1913 and 1914. If one day, you felt you could spare the picture for a few weeks, you could send it to me at my expense and I'd try to do a real job on it. I actually need to do this kind of work, for my Chirico book is to be republished, and I want to include every authentic work of 1910-1918.

Between ourselves, the fact that de Chirico sent the picture to the New York Gallery is no indication at all that the painting is one of the great early ones. De Chirico so hates his own early pictures that he has no conscience about them at all. He feels that he can do them much better now and that he has every right to. He is known to have pre-dated some of these repaint jobs because they bring a higher price. And I even now have fairly concrete proof that he has authenticated a fake picture (for a fee). We must rule him out of the research problem. Indeed, he makes the problem ten times as difficult as it should be. But slowly, with the help of stylistic comparisons and x-ray and infra-red, I'm making some headway, and sooner or later, I'm stubbornly convinced, I'll be able to solve some of the mystery at least.

Best to you. Let me know if ever you can spare the picture.

Sincerely,

if the Young Museum could probably give you some more ~~data~~ information about them.

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New gallery

JAMES THRALL SOBY  
 36 East 72nd Street  
 New York 21, N. Y.

THE NEW GALLERY



June 27, 1953  
 June 27, 1953

DIRECTOR  
 EUGENE VITKOVITZ THAU  
 JACK LARSON

Dear Mr. Thau:

I can't give you an opinion about the De Chirico terra-cotta without seeing it, which I can't manage for several weeks, since I will be away from New York. I tend offhand to think this is a work of the mid-1920's or later. The only De Chirico sculpture I know is a small statuette of Ariadne (after the famous Roman sculpture in the Vatican) which De Chirico made in 1913 or thereabouts, when he was painting his long series of picture - "Italian squares" - in which the Ariadne statue appears. The little sculpture to which I refer belongs to Jean Paulhan in Paris, and is quite different in style from the terra-cotta of which you sent me a photo (I'd very much like to keep the photo, and many thanks).

I'll 'phone you first chance I get this summer or otherwise in the fall. Meanwhile do keep me posted about these finds; they are most important for my book, which I now plan to finish this summer.

Best regards,

Sincerely,

*Eugene Vitkovitz Thau*

THE NEW GALLERY  
 EUGENE VITKOVITZ THAU  
 DIRECTOR

*if the Young Museum could probably give you some more ~~data~~ information about them.*

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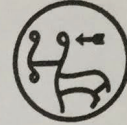
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# THE NEW GALLERY

83 WEST 44TH STREET

NEW YORK 36, N. Y.

MURRAY HILL 7-4385



June 17, 1953

DIRECTORS  
EUGENE VICTOR THAU  
JACK LANDAU

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

Dear Mr. Soby:

We have recently found another interesting De Chirico work, this time a statuette in terra-cotta. I am anxious to have your opinion regarding the authenticity and the date, since neither we, nor Mr. Barr, could recall any experience with a sculpture by this artist. Please feel free to keep the photographs if they are of any interest to you.

Many thanks.

Sincerely yours,

THE NEW GALLERY  
Eugene Victor Thau  
Director

EVT/ce

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The NEW GALLERY, inc.  
63 WEST 44 STREET  
NEW YORK 36, N. Y.

Walter Rosenblum  
PHOTOGRAPHER  
21-36 33 Rd., L.I.C. 6, New York  
RAvenswood 6-8928

Number 579

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more ~~data~~ information about them.*

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Walter Rosenblum  
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21-36 33 Rd., L.I.C. 6, New York  
RAvenswood 6-8928

Number 578

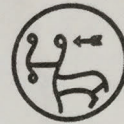
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# THE NEW GALLERY

63 WEST 44TH STREET      NEW YORK 36, N. Y.      MURRAY HILL 7-4385

November 12, 1952



DIRECTORS  
EUGENE VICTOR THAU  
JACK LANDAU

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

Dear Mr. Soby:

We are pleased to tell you that our De Chirico, "Self Portrait, 1913" has been sold and is now part of the excellent collection of modern paintings belonging to Mr. Richard S. Zeisler at 4 East 70th Street, New York City.

Therefore, we respectfully request that you list Mr. Zeisler as owner rather than The New Gallery in your forthcoming book on De Chirico's early paintings. Mr. Zeisler has approved this request.

Our grateful thanks for your recent visit and for the careful information you gave us about the paintings you saw.

Very cordially yours,

THE NEW GALLERY  
Eugene Victor Thau  
Director

EVT/ce

cc - Mr. Richard S. Zeisler

*The young Museum could probably give you some more ~~data~~ information about them.*

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

July 1, 1954

My dear Onslow-Ford:

After all these years I have at last finished the revised edition of my book on de Chirico. It has been almost entirely rewritten with, I hope, a good deal of new material, but it deals with the same early period of de Chirico's work for the most part.

I'm eager to catalogue correctly the paintings of 1910-18, and my records show that the following pictures belong or belonged to you, the only one for which I have listed a new owner being the symbolic Self Portrait of 1913. Would you be kind enough to let me know as soon as possible the whereabouts of the following pictures if they are no longer yours?

The Serenity of the Scholar, 1914  
52 x 28 5/4 (narrow top dimension 21")

The Inconsistencies of the Thinker, 1915  
dimensions?

Politics, 1916  
13 7/8 x 10 5/16"

Needless to say, I'd be delighted to know about any de Chirico's of the early period which have recently come to your attention, since I hope to make the new book as nearly as possible a catalogue raisonné of de Chirico's metaphysical works.

With thanks, kindest regards across these long years since we met and the hope of hearing from you soon.

Sincerely,

Valro of the de Young Museum could probably give you some more ~~data~~ information about them.

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July 23<sup>rd</sup> 1974.95 Magee Avenue  
Mill Valley, California

Onslow-Ford

Dear Mr. Soby,

It was a great pleasure to hear from you and to learn that you have a revised edition of your Chirico book in preparation. I have grown to admire his early paintings more and more, not so much as a symptom of the human ego, but rather as a psychic message in dream language that could well be continued on other levels and in other cultures.

Here are the answers to your question:

The Serenity of the Scholar 1914 [ $51\frac{3}{8}$ " Top Bottom  $21\frac{3}{8}$ "  $28\frac{5}{8}$ "] is still mine

The Inconsistencies of the Thinker 1915 [ $18\frac{1}{4}$ " x 15"] is now in the collection of the San Francisco Museum of Art.

Politics 1916 [ $12\frac{7}{8}$ " x  $10\frac{1}{4}$ "] is still mine.

The only early Chirico new to me that I have seen recently came from his studio - a magnificent small version of Hector and Andromache, a portrait of his mother, and in bad repair 4 or 5 metaphysical city scenes, towers, arcades, statues. They looked as if they had been discarded at the time they were painted in favor of other versions. These paintings came with an exhibition of his most recent paintings and with instructions that they were not to be sold or shown. I tried to buy one nevertheless, but without success. If you have not seen these paintings Miss Nymphe Valro of the de Young Museum could probably give you some more ~~data~~ information about them.

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I still own the Regret, the War, and the Eternal Farewell, which  
 the latter one of my most treasured possessions. Reproduced in  
Surrealism et la peinture, <sup>by André B.</sup> and Towards a New Subject in Painting by myself.

André Breton made a drawing of an Ivy leaf on the back of the sketches  
 when he owned it in the '20s. It was lost to him at his first divorce.  
 Tanguy could tell you about it & how it came to me.

I am enclosing a photo of a Chrisco drawing that I  
 gave to Wolfgang Paalen before he left for Europe. It was  
 reproduced in the Revolution Surrealiste No 1 page 8 1924. and at  
 that time belonged to Paul Eluard.

I wonder if sometime you could tell me how much you think  
 my ~~Chriscos~~ Chriscos should sell for after the appearance of your book!  
 as we have just acquired a wonderful piece of land and next  
~~to~~ year hope to build and in all probability I will have to sell  
 some paintings.

The life in my studio, an old ferryboat moved into bay, I have  
 been learning or rather unlearning so much that I have hardly  
 had time to look at what I have been doing - 3½ years since  
 I have shown anything. My inspiration the magnificent  
 west coast country and also my experiences living with  
 two Indians in Mexico have taken on a new perspective since  
 my recent contact with Asian thought. At the moment I am  
 busy on a book with Alan Watts entitled Nothing is an Adventure  
 from O & for which a years drawings in black & white. We hope  
 to print it this winter & can pay costs but have not yet  
 found a distributor. I feel that <sup>your book</sup> ~~your book~~ with years of meditation  
 behind it, and coming at this time is <sup>peculiarly needed and will surely have a great influence</sup>  
 yours,  
 Gordon Douglas-Ford

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(3) golden Onstas - find  
photos



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Sketch for an unfinished painting "the Future of the Falcon" 1947

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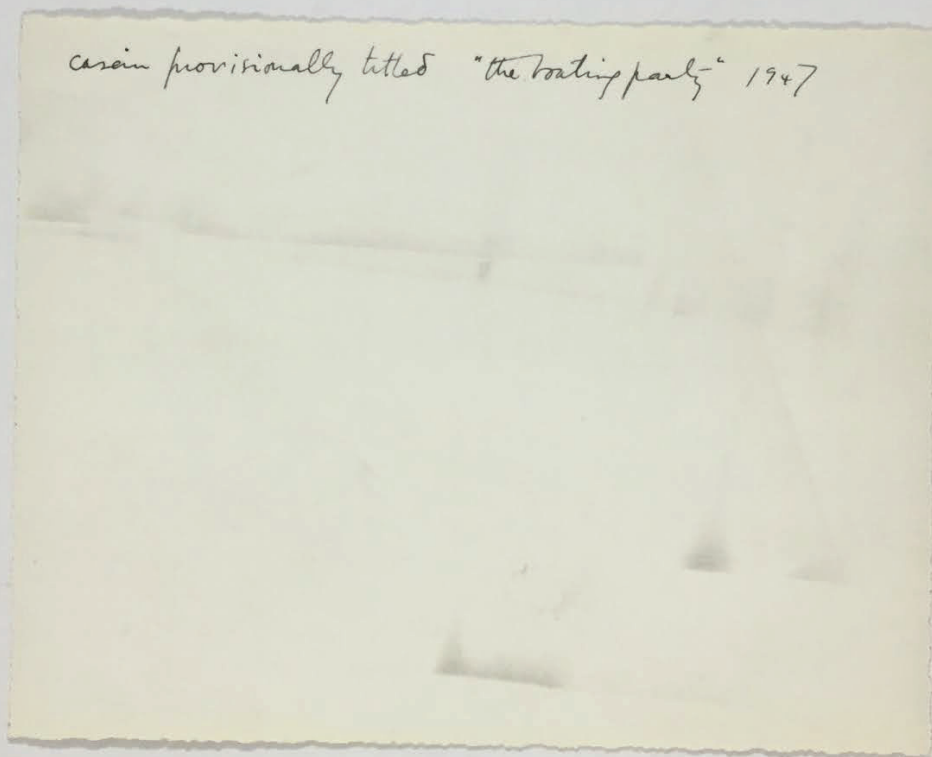
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casin provisionally titled "the boating party" 1947



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Study in space and speed with a feeling  
of insects flying before the jungle fire - as  
yet untitled. c. 1947

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6<sup>th</sup> March 1941

55 West 8<sup>th</sup> Street  
New York City.

Dear Mr. Soby,

I am enclosing the photographs that you asked for, and also "Death of a Spirit" which you may not have. I am afraid that I have no prints left of "The Torment of the poet" and "The Apparition of the Horse" but will have some made if you need them.

I have never seen "La sirénité du Savant". It was found by André Breton during the war in reply to an advertisement that we placed in Paris Soir for Early Clinico paintings. I do not know from where it came, but if it had belonged to Marcel and Guillaume I am sure he would have told me.

I am greatly ~~of~~ looking forward to your book ~~of~~ on Clinico.

Yours sincerely  
Gordon Mumford

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1<sup>st</sup> March 1941

55 West 8<sup>th</sup> Street  
New York City

Dear Mr. Joly,

I am pleased to be able to lend you copies of the "London Bulletin" Nos 6 & 14. I have marked with an asterisk the pictures in the "Chirico London Gallery" exhibition of which I have photographs here. If you need them I will be glad to have them duplicated.

I hope you have included in your catalogue raisonné "La sérénité du Savant" painted in 1914. It is the most treasured picture I have. To my knowledge it has never been reproduced. Unfortunately it is

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in France and I have no photograph of it, but only a sketch made by Jacqueline Breton in colored chalks.

If you are in New York during the next few weeks, I do hope you will manage to see the exhibition of pictures at the New School for Social Research where all the young generation of the Surrealist Group in Europe, except for Oscar Dominguez, will be well represented.

Hoping very much to meet you soon

Yours sincerely  
Gordon Mumford

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28<sup>th</sup> December 1940

55 West 8<sup>th</sup> Street  
New York City.

Dear Mr. Loby,

I am giving a course of lectures at the New School for Social Research on Surrealist painting beginning with Giorgio di Chirico on January 22<sup>nd</sup>.

I am writing to thank you for having bought "La guerre" and at the same time to ask if you would lend it for the exhibition accompanying the lecture together with any other early Chirico that has not been previously shown in America.

The lectures are being illustrated with colored slides and I wonder if I could arrange with a photographer to have some Kodachromes made from your collection?

There will be four

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exhibitions each lasting two weeks. Howard  
Patzel is making the arrangements, and  
I think soon will be writing to you.

For weeks now I have been  
reduced to myself waking into the  
manekins in Chinico city. I can only  
very inadequately express my feelings  
in words, however I hope that the  
lectures will show the way for other  
people to study that marvelous place

Yours sincerely  
Landon Hislow-Ford

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6<sup>th</sup> November 194055 West 8<sup>th</sup> Street  
New York City  
OR card 4-2088

Dear Mr. Loby,

I was delighted to get your letter and to hear that we look into the unknown from the same hill top.

At the moment I live from day today and so could not make an appointment with your photographer much in advance. Perhaps he could telephone me when he has a free morning or afternoon.

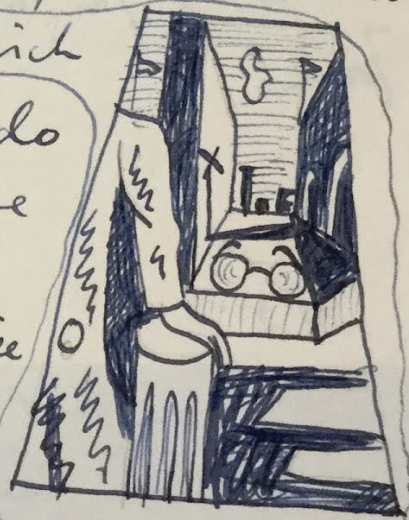
I am enclosing some photographs. The two clinics that I left in Paris hang beside "le cercueil de l'enfant" in Breton's studio, and one called "Les contrariétés du penseur" and

"La Sérénité du savant" which looks something like this. I do not think that either of them have ever been reproduced.

I also have here three pictures of Paul Delvaux.

the women and the lamps <sup>1937</sup> } at Julien  
the mirror 1936 } Levy Gallery  
the water nymphs 1937.

They were all reproduced in London Bulletin N23. I think they are the only Delvaux paintings in America, & I like them more than any of the thingy paintings he has made since entering woderland through the body of his wife.



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He did not manage to escape from Brussels with Magritte and Uzac, and there are awful rumours that he is dead. Unfortunately I have to sell one of these pictures as I am in the most difficult circumstances and I am asking \$1000 the price I paid for ~~them~~ each of them. If you would care to have one I would be overjoyed to know that it would live in your house.

I am also sending you a very bad photograph of my last picture "Propaganda for Love". It is a machine procreated by Duchamp's essence d'aman. The words to make it go take a holiday to say.

I am looking forward tremendously to meeting you when you are next in New York.

Yours sincerely

London By Low-Ford

P.S.

I see that the picture that I have always called "La Rose" is called "Les adieux éternels" by Breton in *Le surréalisme et la peinture*

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29<sup>th</sup> October 194053 West 8<sup>th</sup> Street  
New York City.

Dear Mr. Loby,

I have just heard that you are writing a book on the early works of Giorgio de Chirico. I too am very interested in these pictures, and my friend Robert Melville is writing some preliminary essays on the subject, that might be of interest to you.

I have nine Chirico paintings of which seven are here in America:-

Portrait de L'Artiste 1913  
 Le Regret 1914  
 Le Tourment du poète 1914  
 L'apparition du cheval 1913  
 La Ruine 1915  
 La Rose 1915 (des adieux éternels)  
 Solitude d'un après-midi d'automne 1914?

I have looked forward to a study of Chirico's early paintings for a long time, as I think they are the windows through which the eye must look before fully appreciating surrealism especially the latest developments that Mattia calls "psychological morphology".

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I think that life's major problems have been placed in question in the creations of the last thirty years, and I feel that their message in the light of modern science should now be given to the public. I am trying to find a suitable place for a gallery of research where the most important creations of the century can be studied and where the inquiry into the universe of the human mind can be continued. We hope later to publish a review and hold debates, lectures and exhibitions and so make a constructive contribution towards the formation of the new world.

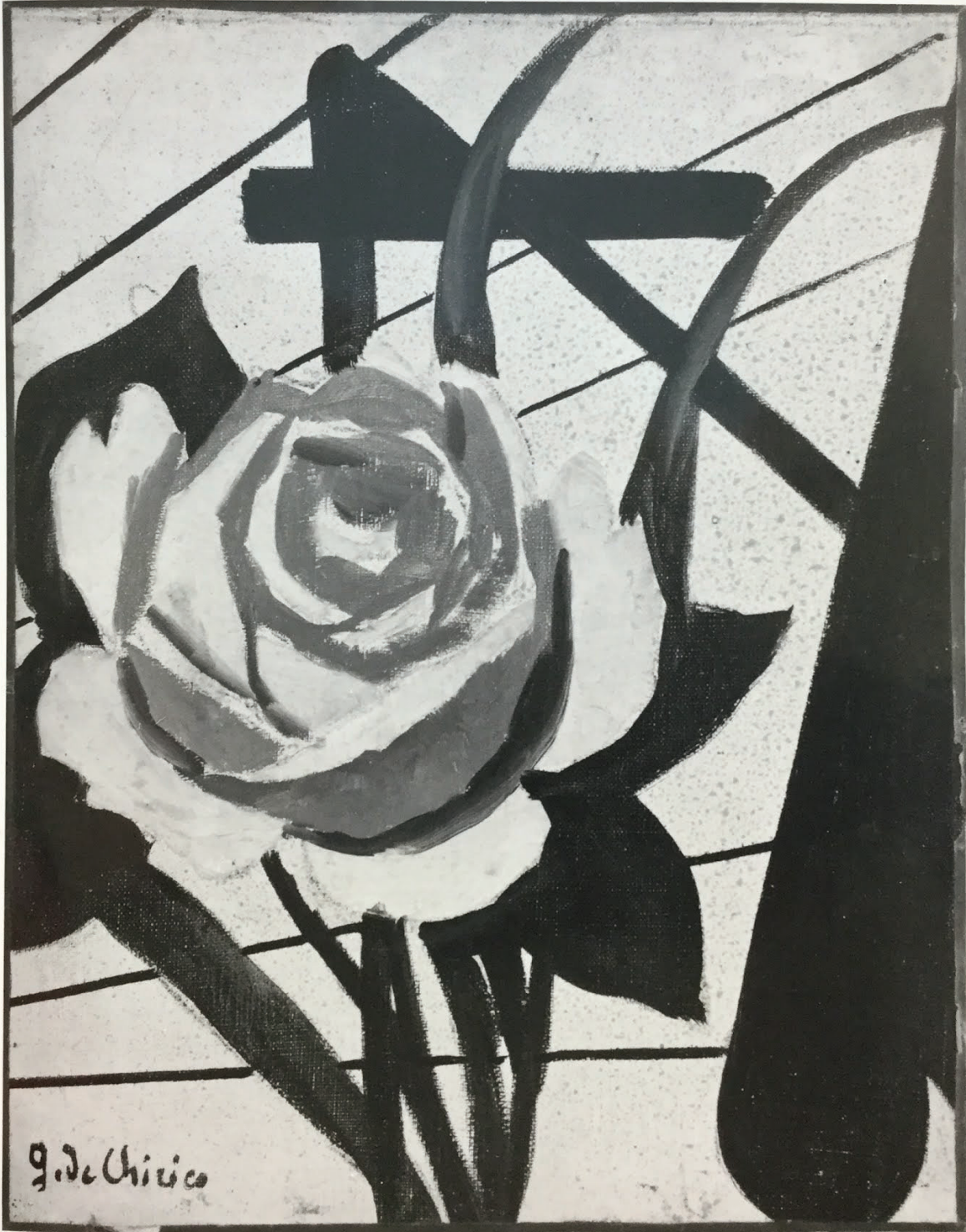
If you have a spare moment next time you are in New York I hope we could meet, as I am burning with curiosity to know more about Clinic's early work.

I am enclosing a copy of London Bulletin No 18-20 which perhaps you may not have yet seen.

Yours Sincerely  
Gordon Proctor-Ford

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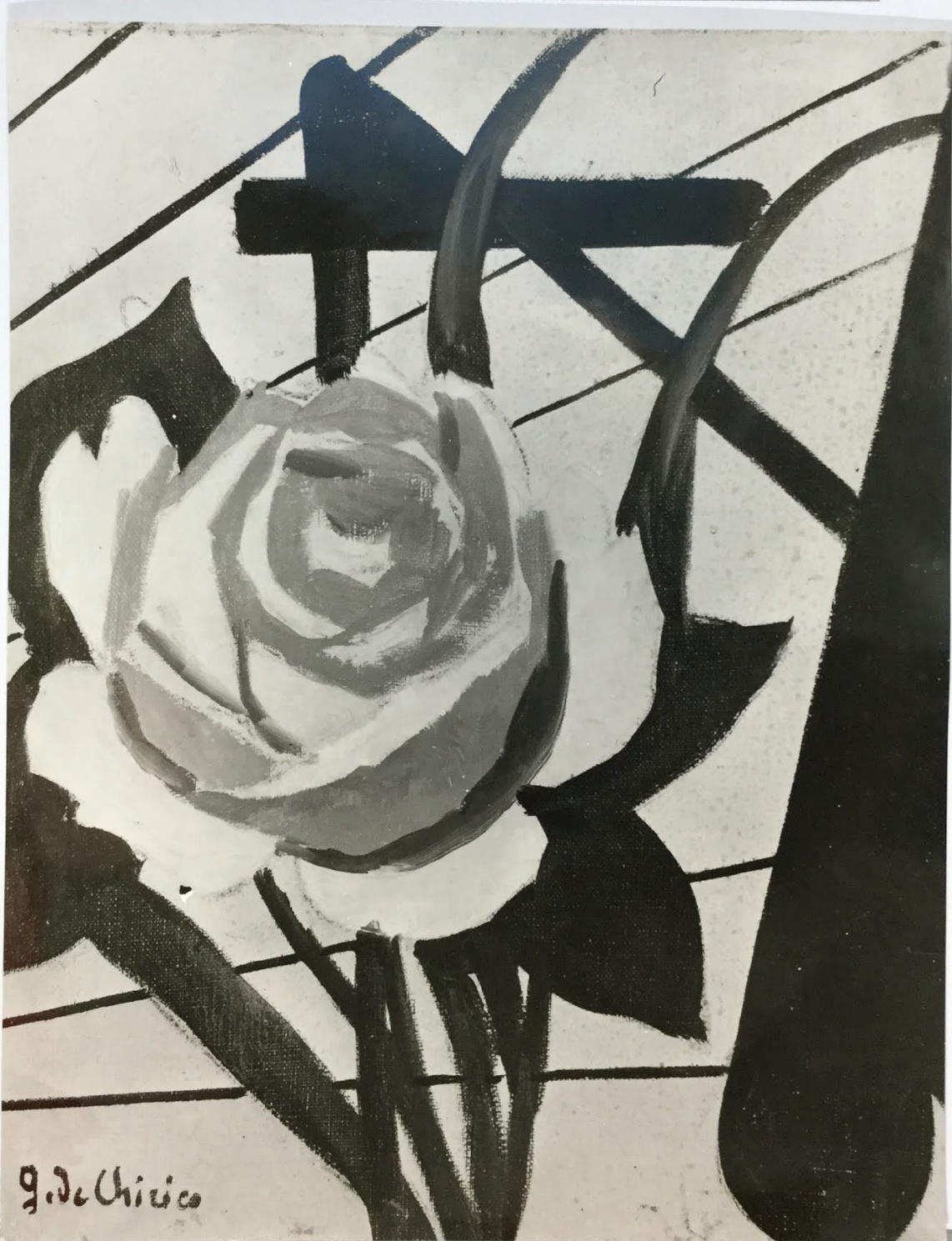
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The eternal feminine 13 1/2 x 10 1/4 ~~1917~~ 1917. reproduced *Surrealism et la*  
*Peinture* plate 32. André Breton

EMMETT E. SMITH

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*Francis Lee photo*

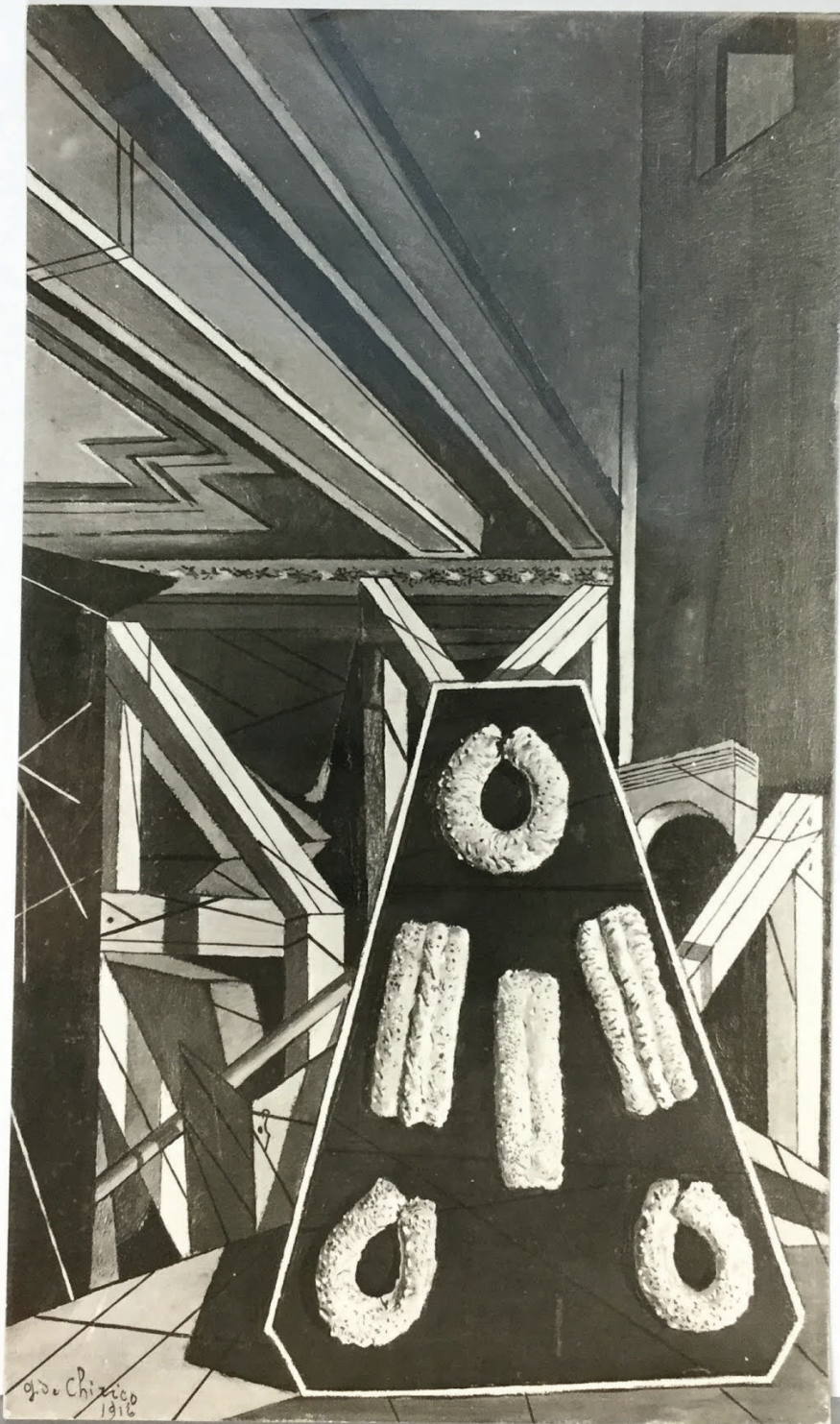
*Eternal Farewell*

*13 <sup>3</sup>/<sub>4</sub> x 9 <sup>3</sup>/<sub>4</sub>*

*coll. Gordon Onslow-Ford*

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*f Lee photo*

*Le regret 1916*

*23<sup>1</sup>/<sub>4</sub> x 13*

*coll. Gordon Onslow-Jord*

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le tourment du poète

coll. Gordon-Anslow Ford  
(55 W 8<sup>th</sup> St)

coll. Yves Tanguy (?)

20  $\frac{3}{4}$  X 16  $\frac{1}{8}$

CROSS BROTHERS

FINE ART PHOTOGRAPHERS

23, OLD BURLINGTON ST., W.I.

Tel. REGENT 0289.

Negative No. A235

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*Le Tourment du poète*

$20\frac{3}{4} \times 16\frac{1}{8}$

*coll Gordon Amelw Ford (1)*

*Yves Tanguy (2)*

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*New School for Social Research  
Exhibition, Jan 1941*

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*New School for Social Research  
Jan 1941*

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*New School for Social Research  
Jan 1941*

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*New School for Social Research*  
*1941*

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Parke-Bernet

THE NEW SCHOOL  
FOR SOCIAL RESEARCH  
66 W TWELFTH ST NEW YORK

31, 1950

January 20, 1941

Dear Mr. Soby:

200 West 14th Street, N. Y.,  
January 31, 1941

Dear Mr. Soby:

Francis Lee has taken the photos you want, and will send them to you when the prints are ready and bill you directly. He also photographed the "Self Portrait" and "Form of the Poet", just in case anyone should want photos of these at some future time. I took the dimensions of the five you want, but in the mixup of people coming in and all that forgot to give them to him. Here they are

- |   | inches   |
|---|--|
| ✓ Top of a Prince (1915) (Pierre Matisse Gallery) | 21 <sup>3</sup> / <sub>4</sub> x 10 <sup>1</sup> / <sub>8</sub>  |
| ✓ Asher (1915) (Pierre Matisse Gallery)           | 13 <sup>1</sup> / <sub>2</sub> x 10 <sup>1</sup> / <sub>2</sub>  |
| ✓ Politics (1916) (Julian Levy Gallery)           | 13 <sup>7</sup> / <sub>8</sub> x 10 <sup>5</sup> / <sub>16</sub> |
| ✓ The Regret (1916) (Onslow-Ford)                 | 23 <sup>1</sup> / <sub>4</sub> x 13                              |
| ✓ Eternal Farewell (Onslow-Ford)                  | 13 <sup>3</sup> / <sub>4</sub> x 9 <sup>3</sup> / <sub>4</sub>   |

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When we meet. Meanwhile, I'll  
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Parke-Bernet to put my name on their mailing list for catalogues.

Sincerely,

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Parke-Bernet

THE NEW SCHOOL  
FOR SOCIAL RESEARCH

31, 1950

Not knowing if you have the dimensions of the "Self Portrait" and the "Tomb of the Poet" (now owned by Mr. + Mrs. Yves Tanguy), I took those dimensions too. They are: Self Portrait: 32 x 21 1/4 inches  
Tomb of the Poet: 20 3/4 x 16 1/8 inches

I suppose you know that Walter C. Arensberg (7065 Hillside Ave, Hollywood, Calif.) has two magnificent early Chiricos.

By the way: Francis Lee has made some wonderful photographic color slides of fifteen or twenty early Chiricos, in case you should want to have some color illustrations in your book. \*

With best regards

Sincerely yours

Howard Putzel

\* He made the slides for the lecture, of course.

owned by Dunslow-Jord.

did it is indeed true and then pre-dated them, proof. What is far more early works has opened the of fakes, some of them s, throughout Italy and ctures, alas, have been I am positive they are

Leave a message for me when there is a de Chirico had to do this, for I am great deal from seeing arly every week, usually will be there this coming on hand now, you can leave and I will come in.

I have been working on the past ten years, and the , will come out next year. work on the early de Chiricos, orks of the period of 1910- There are some. But they sale, and there are very y picture not in the 1941 turn up; I feel fairly . The plain fact is that these early pictures. They me de Chirico was in a t the time.

when we meet. Meanwhile, I'll n favor, if you would ask

Parke-Bernet to put my name on their mailing list for catalogues.

Sincerely,

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Parke-Bernet

THE NEW SCHOOL  
FOR SOCIAL RESEARCH  
66 W TWELFTH ST NEW YORK

January 20, 1941

Dear Mr. Soby:

The exhibition will represent all fourteen artists who will be mentioned in the lectures. The emphasis for the first two weeks will be on Chirico, of which there'll be eleven.

These are:

- Nostalgia of the Infinite (1911) loaned by Modern Mus.
- Self-Portrait (1913) - loaned by Omslow-Jord
- Apparition of the Horse (1913-drawing) "
- Torment of the Poet (1914) loaned by Mrs. Yves Languy
- Joys of a Prince (1914) - " " Modern Museum
- The War (1915) - " " Pierre Matisse
- Joys of a Prince (1915) - " " " "
- The Regret (1916) - " " Omslow-Jord
- Politic (1916) - " " Julien Levy
- The Mathematicians (drawing, 1917) - Modern Museum
- Eternal Farewell (1917) - loaned by Omslow-Jord

Not included in the show is "Solitude of an Autumn Afternoon" (1914) owned by Omslow-Jord.

31, 1950

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When we meet. Meanwhile, I'll  
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Parke-Bernet to put my name on their mailing list for catalogues.

Sincerely,

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Parke-Bernet

The Chiricos were hung today, in chronological sequence, along two walls, like this

, 1950

Would you like me to have this photographed? Which of the previously mentioned Chiricos would you like to have photographed? The photographer I use gets \$2.50 each, including two glossy prints. Very good work.

Measuring the half-dozen paintings you'll most likely want photos of won't be any bother.

The second phase of the exhibition (for the Feb. 5<sup>th</sup> lecture) will stress Ernst and Chirico; the third, Tanguy, Magritte and Delvaux; the fourth (March fifth) the newcomers (like Matta, D.F., Seligmann, Hayter, Dominguez etc.).

With best regards

Sincerely

Howard Putzel

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Sincerely,

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Parke-Bernet

THE NEW SCHOOL  
FOR SOCIAL RESEARCH  
66 W TWELFTH ST NEW YORK

31, 1950

January 26<sup>th</sup>, 1941.

Dear Mr. Loby:

The photographs will be made, as you ask.

I note the omission of two paintings which are important. One is the 1913 "Portrait de l'artiste", which presents, at the lower left, two severed plaster feet; higher, to the right, a prone rod with two dots (fallen tower?); above that and slightly left, an egg; on the left wall, a large St. Andrew's cross; in the background, two factory chimneys the first of which is cut at the top by the frame. A marvelous Chirico.

(1914) "Pet", is (I believe) the first appearance of the mannequin theme: a standing armless statue in female robes with the blind reddish mannequin face and behind a sort of palace of dreams.

These can be photographed later, if you change your mind.

Thomas Lee makes very good slides in color (in case you need any of these).

I do hope you'll come to New York one of these days so I can meet you.

Sincerely

Howard Pitzel

P.A.

The critics were informed but ignored this fine exhibition.

Parke-Bernet to put my name on their mailing list for catalogues.

and it is indeed true and then pre-dated them, proof. What is far more truly works has opened the of fakes, some of them throughout Italy and pictures, alas, have been I am positive they are

Leave a message for me when there is a de Chirico led to do this, for I am great deal from seeing early every week, usually will be there this coming on hand now, you can leave and I will come in.

I have been working on the past ten years, and the will come out next year. work on the early de Chiricos, works of the period of 1910-

There are some. But they sale, and there are very picture not in the 1941 turn up; I feel fairly . The plain fact is that these early pictures. They line de Chirico was in a of the time.

when we meet. Meanwhile, I'll in favor, if you would ask

Sincerely,

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Parke-Bernet

Mar. 31, 1950

Mrs. Carla Steen,  
Parke-Bernet Galleries, Inc.,  
980 Madison Ave.,  
New York 21, N.Y.

Dear Mrs. Steen:

I have your letter of Mar. 29. I am afraid it is indeed true that De Chirico has made copies of his early paintings and then pre-dated them, though I tell you this in confidence, yet with reliable proof. What is far more serious is that his own lack of conscience toward his early works has opened the way for forgers, and in recent years a very great number of fakes, some of them skillfully executed, have appeared on the market in Paris, throughout Italy and in New York and other American cities. Some of these pictures, alas, have been authenticated on the backs by de Chirico himself, though I am positive they are of recent origin, even if done by himself.

The only thing I can suggest is that you leave a message for me at Mr. Alfred Barr's office in the Museum of Modern Art when there is a de Chirico you would like to have me look at for you. I would be glad to do this, for I am intensely interested in the whole problem, and I learn a great deal from seeing both originals and copies or fakes. I am in New York nearly every week, usually on Thursdays, and it would be easy for me to come up. I will be there this coming Wednesday morning, for example, and if you have pictures on hand now, you can leave word - or better still write me a card at this address - and I will come in.

In general one hint may be of use to you. I have been working on a revised edition of my de Chirico book off and on for the past ten years, and the new edition, to be published by the Museum of Modern Art, will come out next year. This last fall I went to Italy and France expressly to work on the early de Chiricos, and I can assure you that there are very few authentic works of the period of 1910-18 which are not in the first edition of my book (1941). There are some. But they are for the most part in private collections and not for sale, and there are very few. I would therefore be suspicious to begin with of any picture not in the 1941 edition, though in certain cases an authentic work might turn up; I feel fairly certain that in that case I would now have a record of it. The plain fact is that we are nearing the limit of numerical plausibility with these early pictures. They were all done within seven years, and for much of that time de Chirico was in a military hospital at Ferrara and could paint only part of the time.

We can talk about this at greater length when we meet. Meanwhile, I'll wait to hear from you, and I would be obliged, as a return favor, if you would ask Parke-Bernet to put my name on their mailing list for catalogues.

Sincerely,

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PARKE-BERNET GALLERIES · INC

980 MADISON AVENUE · NEW YORK 21

PUBLIC AUCTION SALES AND APPRAISALS OF  
ART AND LITERARY PROPERTY

TELEPHONE  
TRAFALGAR 9-8300  
CABLE ADDRESS: PARKCAL

March 29 / 50.

Mr. Soby.

29 Mountain Spring Road, Farmington Conn.

Dear Sir.

Knowing your book on Chirico I feel that you are the only person to ask advice on this artist's work. I called the Museum of Mod. Art and was told that you are not having an office there, that is why I venture inquiring your opinion in your home.

There is a controversy about paintings by Chirico, as it was publicized in the papers that the artist frequently is copying his early works and dating them with early dates. Even renowned dealers confirmed this story. Being the cataloguer in the above house, I am in quite a jam about this fact - as I have to keep up with our reputation and to avoid mistakes that might be harmful - I would be most appreciative if you would be kind enough to give me an opportunity to submit one or two pieces to your judgement. Thanking you in advance I am yours very truly Charles Steen.

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SYRACUSE UNIVERSITY  
Syracuse 10, New York

July 13, 1949

Professor Raymond F. Piper,  
Syracuse University,  
Syracuse 10, N.Y.

Dear Professor Piper:

My friend and colleague, Alfred Barr, has sent me a copy of your letter regarding artists in the Italian exhibition at the Museum of Modern Art which he and I did together.

I agree with Mr. Barr that the most interesting artists in the exhibition from the metaphysical viewpoint is de Chirico, who was indeed the founder and principal figure of the scuola metafisica. You will find a little material regarding de Chirico's views in our catalogue of the Italian exhibition, and perhaps more in my book, The Early Chirico, unfortunately now out of print. I can also give you de Chirico's address in Rome, but I am afraid you would get little out of him. He detests his own "metaphysical" work, and is fantastically bitter against all critics, especially Americans. I doubt that you would ever hear from him, but you can let me know if you'd like his address.

De Chirico was perhaps as much inspired by philosophical speculation as any living artist, in fact was formed as a painter by his early admiration for Nietzsche. I do think, however, that you might also be interested in the theories of a totally different sort of artist - Naum Gabo, a leader of the modern abstract movement in sculpture known as Constructivism. Only a few days ago I was talking to Gabo briefly about the place of philosophy in the advanced art school Vkhutemas at Moscow (around 1920) of which he was a leading member of the faculty. Gabo is a most intelligent man, and you might get useful information from him. His address is now simply Woodbury, Conn.

If there is further information I can get for you, let me know.

Sincerely,

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SYRACUSE UNIVERSITY  
Syracuse 10, New York

Department of Philosophy

July 11, 1949

July 8, 1949

Mr. Alfred H. Barr, Jr.  
New York, New York

Dear Mr. Barr:

As you probably know, I am searching the world for the best recent examples (done since 1917) of religious and metaphysical art for a book on COSMIC ART, as described on the enclosed prospectus.

I am writing to ask your best judgment concerning which Italian artists in your recent show are most likely to have works of importance for me to consider for my enterprise, or perhaps you can suggest others who are not included. From the publicity I would guess that the following three are relevant: Filippo de Pisis, Gino Bonichi, and Giorgio Morandi. If they are, could you provide me with their addresses? You have such a comprehensive view of contemporary Italian art that I earnestly trust that you will have the time to make several suggestions. What is the best source of addresses for Italian artists?

With deep appreciation of every kindness, I am

Sincerely yours,

Professor Raymond F. Piper  
Syracuse University  
Syracuse 10, New York

s/ R. F. Piper

Raymond F. Piper, Ph. D.

RR:jw

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cc: Mr. Soby

Jan. 28, 1950

July 12, 1949

Dear Mrs. Barr:

I am preparing for the Museum of Modern Art a revised and greatly enlarged edition of my book on Giorgio de Chirico. Would it be possible for me to get a black and white photograph of your self-portrait by De Chirico, which was reproduced in color in the original edition. I'd be very grateful if the picture is in New York, it could be photographed at the Museum at your convenience.

Dear Professor Piper:

Thank you for your letter of July 8. I

I'm now certain that this picture was not painted in 1908, though it has been dated as such. It is too mature for a picture of 1908, when De Chirico was still at Munich studying art and very much influenced by the work of the particularly relevant artists for your book on COSMIC ART. I should think the work of Giorgio de Chirico found a self-portrait of 1917 in which the artist is clearly much younger than in your picture and in which the artist is clearly much younger than in ART. I do hope you will not mind if I give the picture a different date in my book. I feel certain that the picture was painted during 1917-1918 might be much more appropriate. I believe that both this picture and the one called The Transcendent Dream, also dated 1908, were given this date either by De Chirico himself or by someone else. The artist's own autobiography makes clear that he could never have done this kind of painting as early as 1908.

Sincerely,  
s/ Alfred H. Barr, Jr.

My many thanks to you and the hope that it will not be too much trouble for you to have a photograph taken. Needless to say, I should be glad to pay for having the negative made.

With kindest regards,

Professor Raymond F. Piper  
Syracuse University  
Syracuse 10, New York

Sincerely,

AHB:jws

P.S. I do hope you're still enjoying that wonderful apartment which my wife and I also very much.

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Jan. 28, 1950

Dear Mrs. Resor:

I am preparing for the Museum of Modern Art a revised and greatly enlarged edition of my book on Giorgio de Chirico. Would it be possible for me to get a black and white photograph of your self-portrait by De Chirico, which was reproduced in color in the original edition. I'd be very grateful to you, and perhaps if the picture is in New York, it could be photographed at the Museum at your convenience.

I'm now certain that this picture was not painted in 1908, though it has that date on the canvas, but rather in 1911 or 1912. It is too mature for a picture of 1908, when De Chirico was still at Munich studying art and very much under the influence of Bocklin. Moreover, I've found a self-portrait of 1910 in which the artist is clearly much younger than in your picture and in which the style is no where near so decided and fresh. I do hope you will not mind if I give the picture a different date in my book. I feel certain enough of the facts to do so, and I now believe that both this picture and the one called The Transformed Dream, also dated 1908, were given this date either by De Chirico himself out of whim or by someone else. The artist's own autobiography makes clear that he could never have done this kind of painting as early as 1908.

My many thanks to you and the hope that it will not be too much trouble for you to have a photograph taken. Needless to say, I should be glad to pay for having the negative made.

With kindest regards,

Sincerely,

P.S. I do hope you're still enjoying that wonderful apartment which my wife and I miss very much.

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Mar. 30, 1950

Miss Gisela M.A. Richter,  
Metropolitan Museum of Art,  
Fifth Avenue at 82nd St.,  
New York 28, N.Y.

Dear Miss Richter:

Thank you very, very much for your kind and informative letter regarding the Ariadne.

I had not realized that there was another Roman replica of the statue at Florence, and that straightens out a good deal for me, since I have been puzzling as to how De Chirico could have seen the sculpture at Rome (in the Vatican Museum), when he spent most of his pre-Paris time in Milan and Florence.

I wish I could now proceed with comparable confidence as to other matters in my book, but now at least I am clear here - thanks to you.

With kindest regards,

Sincerely,

P.S. I have been reading with great interest and pleasure your Archaic Greek Art, and find in it the same eloquence, thoroughness and deft phrasing that I always admire in your articles for the Metropolitan's Bulletin. Congratulations!

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March 29, '50

Richter

1950

THE METROPOLITAN MUSEUM OF ART  
NEW YORK 28, N. Y.

Dear Mr. Soby,

The Ariadne in the Vatican is a copy executed in Roman times of a Greek work of about 200 B.C., I suppose. The Hellenistic period of the third and the second century B.C. is, as you know, very difficult to differentiate and the third or second century B.C. would really be the safest assignment <sup>for the original</sup>. There are replicas in Florence and elsewhere, all executed in the Roman period (I century B.C. to I century A.D.) but reproducing more

the Museum of Modern Art's printings of the is a question about

sculptures in which a small print is perhaps because of far as to make only sculpture of the Hellenistic period.

in my book, and I am kind enough to mention the brilliant Hellenistic sculpture have been mentioned on earlier

I can assure you. There are several conflicting opinions on them.

ly,

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or less faithfully the  
lost Greek original.

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Sincerely,  
Jo

Isela M. A. Richter

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See Aug 19 1955  
JTS letter to Mrs Sheldon  
Mar. 24, 1950  
conversation and author's  
file

Miss Gisela M.A. Richter, Honorary Curator,  
Dept. of Greek and Roman Art,  
The Metropolitan Museum,  
New York, N.Y.

Dear Miss Richter:

I have a favor to ask. I'm preparing for the Museum of Modern Art in New York a revised edition of my book on the early paintings of the contemporary Italian painter, Giorgio de Chirico, and there is a question about which I would naturally like to be as accurate as possible.

In 1913 De Chirico executed a series of pictures in which a major motif is the Vatican's statue of Ariadne, of which a small print is enclosed. He seems to have been obsessed by the statue, perhaps because of Nietzsche's frequent mention of the goddess, and he went to far as to make a small variant of the Vatican's sculpture in plaster - the only sculpture by De Chirico I have ever seen, at least relating to his early period.

I plan to reproduce the Vatican's Ariadne in my book, and I am eager to date it as accurately as possible. Would you be kind enough to tell me what you think its approximate date is? Thanks to the brilliant research of yourself and a few others, the dates of classical sculpture have so often been revised and corrected, that I hesitate to rely on earlier sources in dating this piece.

I would be very grateful for your opinion, I can assure you. Even though the Ariadne is so well known, I have come across several conflicting dates for it, and of course I am not qualified to decide among them.

With thanks and kindest regards,

Sincerely,

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Rothchild

See Aug 19 1955

JTS letter to Mrs Sheldon Keck

conservation and authentication  
file

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Rothschild

JOHN STUART INC.

our daughter is going over to meet her  
husband there, so I am going up to  
Riverdale for ten weeks' baby-sitting.

With cordial greetings to  
Mrs. Soby and a warm au revoir -  
Dornette Fried Katschell

January 26th <sup>1955</sup>

Dear Mr. Soby:

I took the liberty of  
opening your letter to Herbert  
and must thank you for it for  
us both. The revised footnote  
seems to cover the situation ade-

Rothschild

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

quately. I am glad for your sake  
as well as ours that we caught  
this in time. We should never  
have felt quite happy about  
it, nor would you, after you  
had seen the picture.

And now we have us, and  
we look forward to a proper visit  
from you at the Farm (though  
we can't always arrange for our  
old lambs for Sammy).

Herbert is in Copenhagen  
(terrific snow, ice, and cold) and

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Rothschild

JOHN STUART INC.  
FOURTH AVE. AT 32<sup>nd</sup> ST. NEW YORK 16, N.Y.  
OFFICE OF THE PRESIDENT

February 1, 1955

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

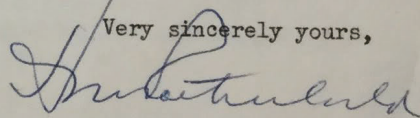
Dear Mr. Soby:

I am happy to be able to tell you that our de Chirico has finally arrived here and will be up at the farm this week. We ourselves, however, won't be there until Sunday the 13th. Could you and Mrs. Soby be free to run over to Old Dam Farm that day? If you could, Mrs. Rothschild asks me to beg of you to come as early in the day as possible and plan to stay for mid-day dinner. I hope you will be able to say you can.

Meanwhile you will be interested to know that our good friend, Claire Guilbert, whom you probably know, has been doing a little research for us. She writes me that she has talked to Tzara and to Raval, both of whom were very close with de Chirico. They both are very positive and insist that there can be no question about the painting having been bought in 1920 and in Raval's possession ever since. Tzara goes on to say that he has a drawing that he bought from de Chirico in 1916 on which the signature is exactly the same as on ours, and he has taken the trouble to have the drawing photographed, which he is sending to me for comparison of the signatures.

I am passing all this on to you not to burden you with it, but because I believe that you want as much information on the subject as possible. Maybe writing you about it will spare our time for other things to talk about when we have the pleasure of your visit.

Very sincerely yours,



Herbert M. Rothschild

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.



Dec. 28, 1954

Mr. Herbert M. Rothschild,  
Old Dam Farm,  
Kitchawan, New York.

December 23, 1954

Dear Mr. Rothschild:

Thanks very much for your good letter. I'm naturally most eager to see your de Chirico, Souvenir d'Italie, when it arrives. I hadn't realized you lived near here. Wouldn't it be simpler if I drove over one day and your wife would like to drive over here with it almost any Saturday or Sunday. I have nine or ten de Chiricos of the 1914-17 period, including The Enigma of a Day, the Gare Montparnasse, the Vaticinateur and the Grand Metaphysical Still Life, and I'd be delighted to show them to you, of course.

I wish I had more faith in the surrealists' accuracy about the dates of de Chirico's early paintings. Tzara may be more reliable than the others. But I remember so clearly that Breton announced in New York during the recent war that two flagrant fakes were among de Chirico's best early paintings. Peter Watson I've known for years and trust completely. But I'm rather puzzled by his statement that neither his Melancolia nor the Raval picture is dated. As I remember it, Watson's picture is dated 1912 and signed in de Chirico's early, vertical handwriting, whereas the Raval picture is not dated and is signed in the slanting handwriting de Chirico used later on. But the important thing, of course, is to see the Raval picture again after all these years. If I am wrong about it, I can change the c. 1925 date tentatively assigned in my book, on which I will have proofs shortly.

I'd like to see your de Chirico drawing, too. If it's the one I think it may be (ex-collection R. Toninelli, Milan) it's very fine.

Just 'phone me here (New Canaan - 9-1370) any weekend and we can arrange to meet the following week.

Le Tableau "With kindest regards, Souvenir d'Italie" (1914)  
81 cm. x 69 cm. a été acheté à de Chirico lui-même en 1920  
par Monsieur Marcel Raval ancien Directeur de la revue  
"Les Feuilles libres" et depuis a été Sincerely, sa collection.

When we left Paris, M. Lefebvre-Foinet had not yet cleared the painting through customs. We are expecting it here any day now, together with a de la Fresnaye Mexican landscape, a Mondrian and a number of others on which Lefebvre thought there might be some delay. As soon as it arrives, I shall take advantage of your kind

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OLD CROTON DAM 1840  
OLD DAM FARM  
KITCHAWAN  
NEW YORK

December 23, 1954

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

Dear Mr. Soby:

You are very kind to write me at such length about the de Chirico. You may be sure I quite understand the problem of authenticating the dates of de Chirico paintings. Mrs. Rothschild and I are all too aware of it, so much so that several times we decided against one that we would have liked to have, but each time decided, on the basis of our own judgment, or because we had misgivings about the documentation, that the date was questionable.

When we saw the Souvenir d'Italie in M. Raval's home, he was very ill and could neither see nor talk with us. So we discussed the picture with Tristan Tzara and raised the question of the likeness to and difference from the Melancolia. Tzara reassured us. He talked, he said, with Raval, who states he bought the picture from de Chirico in December of 1919 or January, 1920 and had it continuously in his possession since. Tzara added that he knew this to be so and volunteered to certify to it on his own account which he did. Peter Watson happened to be in Paris and Tzara discussed the two paintings with him and told me the next day that Watson agreed with him that while neither was dated, the likelihood was that the Souvenir pre-dated the Melancolia for a number of reasons which he gave and which I will not burden you with now. (And that Watson was eager to buy the Souvenir.) However, to make assurance doubly sure, Tzara wrote me at my request, over his signature and under date of November 15, 1954 as follows:

Le Tableau a l'huile de Chirico "Souvenir d'Italie" (1914)  
81 cm. x 65 cm. a été acheté a de Chirico lui même en 1920  
par Monsieur Marcel Raval ancien Directeur de la revue  
"Les Feuilles libres" et depuis n'a pas quitté sa collection.

When we left Paris, M. Lefebvre-Foinet had not yet cleared the painting through customs. We are expecting it here any day now, together with a de la Fresnaye Meulon landscape, a Mondrian and a number of others on which Lefebvre thought there might be some delay. As soon as it arrives, I shall take advantage of your kind

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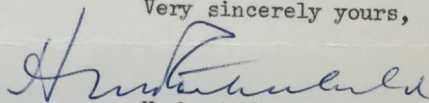
- 2 -

offer and deliver it to the Museum, and let you know when I have done so.

You don't live so far from Kitchawan. Kitchawan is near Yorktown Heights in case you don't happen to know. Perhaps you would like to stop in sometime and see the de Chirico in our home when it arrives. We would be delighted to have you see our modest collection of early 20th century paintings, some of which may some day find their way into the Museum of Modern Art.

With many thanks for your interest and with warm greetings of the season, I am

Very sincerely yours,

  
Herbert M. Rothschild

We also bought a fine pencil drawing of the Prodigal Son while we were in Milan last month. I should like to have you see it too.

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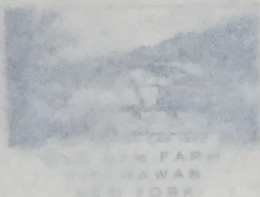
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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.



Dec. 18, 1954

Mr. Herbert M. Rothschild,  
Old Dam Farm,  
Kitchawan, New York.

December 13, 1954

Dear Mr. Rothschild:

Thank you for your letter of December 13th regarding the de Chirico painting, *Souvenir d'Italie*, which you have recently bought from M. Marcel Raval in Paris.

I know M. Raval and a few years ago persuaded him to sell to Mr. Nelson Rockefeller, then President of the Museum of Modern Art, a very famous de Chirico of 1914, entitled *The Song of Love*. I had gone to Raval's apartment right after the war and seen and had photographed this picture and also your *Souvenir d'Italie*. I am reproducing the latter picture in my forthcoming book, not as a painting of 1914 but as one probably done soon after de Chirico's return to Paris in 1925. Your picture is clearly a variant on the picture known as *Melanconia*, dated 1912 and reproduced as plate 8 in my book, *The Early Chirico*, which was published in 1941. There are important differences between the two versions, and it is my belief that the *Melanconia*, now and long since in the collection of Mr. Peter Watson in London, is the original version. After de Chirico returned to Paris in 1925 he began to do copies of his pre-World War I pictures; I tend to think that yours is one of them.

But it has been eight years since I've seen your picture, and meanwhile I've been working steadily on my new de Chirico book, now being printed for the Museum of Modern Art. To be absolutely sure that I'm not mistaken, would it be possible for you to bring or send your picture to the Museum of Modern Art in New York, in my name, so that I could examine it carefully? I realize that this is a considerable nuisance, but I think it might be worth the effort. And could you let me know what evidence there is that M. Raval acquired the picture as early as 1919? My impression was that he bought it during the mid-1920's, when de and de Chirico were very friendly. Raval is a man of undoubted integrity, and I am not questioning his word. But it seems odd that the two versions of your painting should differ so in many respects.

I'll hope to hear from you, and do please forgive my frankness. The subject of de Chirico's copies of his early works is immensely complicated, and opinion of the kind I have just given sometimes must be changed or reversed.

With kindest regards,

Sincerely,

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OLD CROTON DAM 1840  
OLD DAM FARM  
KITCHAWAN  
NEW YORK

December 13, 1954

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

Dear Sir:

I have just read the announcement of the projected publication next Spring of your new book on de Chirico. It occurs to me that you might be interested in seeing or having a photograph of a de Chirico that I have recently acquired in Paris from Marcel Raval.

You may be familiar with the painting. It is entitled Souvenir d'Italie (1914) and is illustrated on page 24 of Les Feuilles Libres No. 43, Mai-Juin 1926, and was in the Collection of M. Raval since 1919 when he purchased it from the artist.

Very sincerely yours,

Herbert M. Rothschild

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Wm. Rubin 9 East 67th St. N.Y.C.

SARAH LAWRENCE COLLEGE  
BRONXVILLE, NEW YORK

May 16

TELEPHONE  
DEERFIELD 7-0700

James Thrall Soby  
Brushy Ridge Road  
New Canaan, Conn.

Dear Jim,

Just a note to tell you the outcome of the Chirico situation and to thank you for your kind help which, I am sure, played an important role in Mrs. de Lanux's decision to accept my offer. In the end I paid \$3,900 (including the fee of Gene Thau) to which I will have to add the costs of restoration. Though they were very busy, the possibility of working on an early Chirico so pleased the Kecks that they took it immediately and began the extensive restoration the picture will need. I can't tell you how happy I am at the thought of owning this picture. I have always wanted an early Chirico, but chances seemed to be getting slimmer and slimmer when this one turned up.

This week I will finish a first copy of the text for the Matta catalogue. I find the main problem is one of knowing what to cut out, since having sliced to the bone, my text is still longer than the 3,000 words allotted me. I wonder, Jim, whether it would be asking too much for you to read this first draft and give me your criticisms? I may be eliminating material you consider important or including speculative elements that are out of place in a museum catalogue. I hope I haven't, but I would feel much safer with your suggestions to work with. This rough copy will be typed early next week and if I don't hear from you to the contrary I will mail you a copy and later contact you to set a time for a conference. At the end of the month I will rewrite it and my role in the exhibition will be more or less complete.

Thanks again.

Sincerely,  
Bill

P.S. Did you see the Ernst show at Iolas. The sculpture and some of the oils were extraordinary.

My hat to your wife.

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William S. Rubin  
9 East 67th Street  
New York 21, N. Y.

Dear Jim,

I have enclosed a photo of a Chirico in which my brother  
(a fledgling art dealer in Paris) is interested. The present  
owner says that you have <sup>both</sup> seen it and pronounced it genuine in  
authorship and date. My brother wonders about this and would like  
to know your feelings. It was previously in the "Corbellini"  
collection. This is not a collection with which I am familiar  
although I do know of a bad psuedo-impressionist painter (Hammer  
Gallery speed) of that name who has now and then trafficked in  
pictures.

I shall take the liberty of phoning you in a few days  
to ask about it, so please don't bother writing, and keep the  
photo if it is of any interest to you.

Thanks loads in advance,

*Bill*

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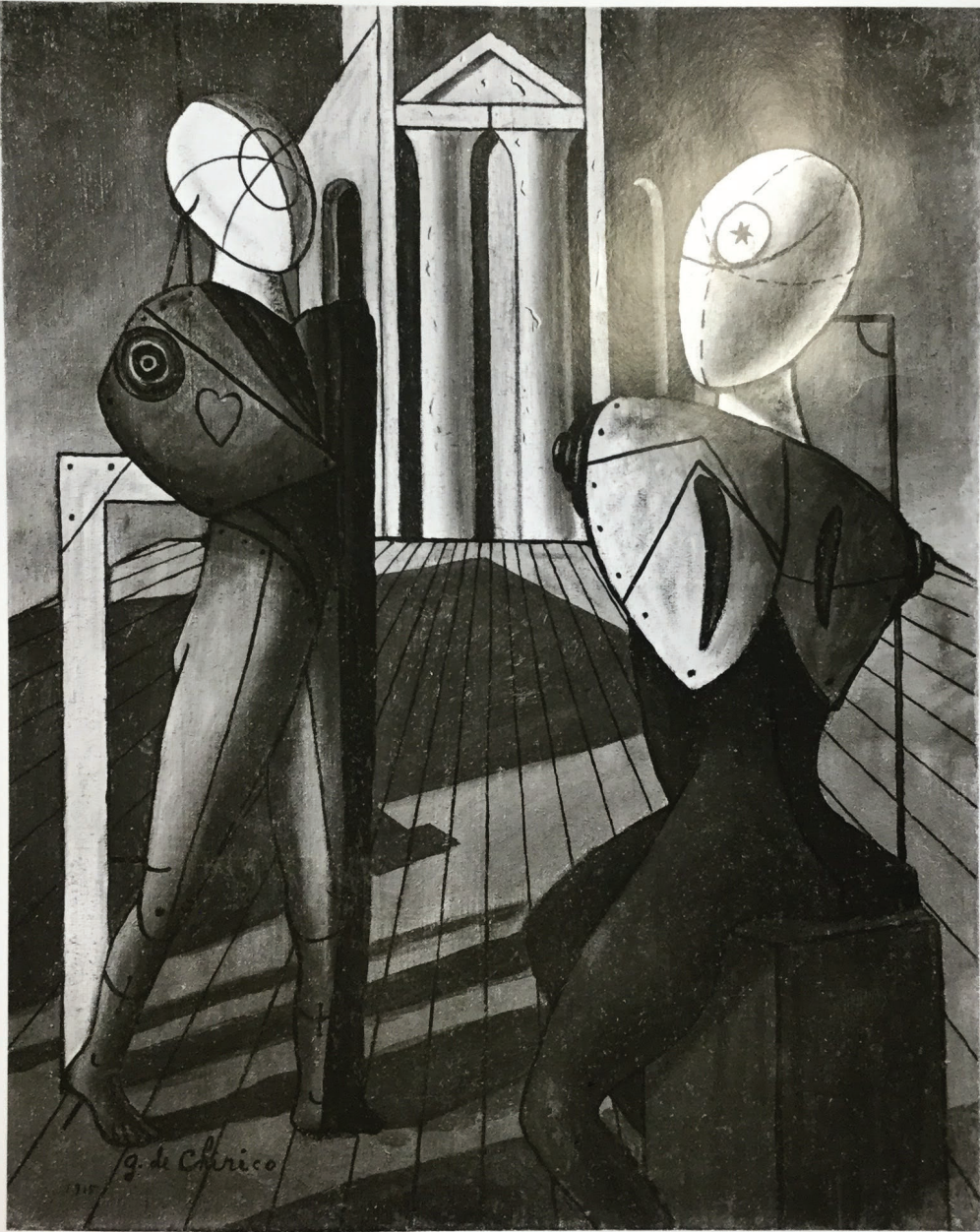
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give you much more exact information, I think!

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Chirico 1915. 25-P.

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I'll be in the Museum July 7th or 8th, and if you could leave the  
picture with Miss Kress for a day or so, or send to a reproduction here, I could  
give you much more exact information, I think.

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

Aug. 1, 1954

Dear Mr. Rubin:

I have not been able to put my hands on the copy of Art News which printed de Chirico's letter about your picture and a metaphysical Still Life, but a copy of the letter is enclosed. From it you should be able to trace the copy of Art News, which apparently did not reproduce the two pictures in question. I must ask you to return the copy of the letter as soon as you can conveniently; I have no other copy.

In looking through my file on the two pictures, I find that on Mar. 27, 1944, I wrote Miss Georgette Passedoit of the Passedoit Gallery, in reply to a letter from her, that I thought perhaps the two pictures were by de Chirico but painted in 1918 or later. This was before I had had a chance to compare the pictures in my New York apartment with authentic works of the "metaphysical" period, after which comparison I came to the conclusion that the two paintings were forgeries - a belief confirmed by de Chirico's letter, apparently sent to Life Magazine.

If there is further information I can send you, please let me know. I want to add that Miss Passedoit acted in good faith throughout the proceedings. As soon as de Chirico's letter arrived, she withdrew the paintings from the market, and I can't imagine how they reappeared.

With best regards,

Anyway, let's have a look at the picture or a reproduction of the picture. The 1944 date seems suspect, because in that year de Chirico had painted many pictures like Trattando and Harbor and Andromeda, quite different from the 1918-19 metaphysical paintings.

It'll be in the Museum July 7th or 8th, and if you could leave the picture with Miss P... for a day or so, or send it to me, I would give you such some most information, I think.

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

SARAH LAWRENCE COLLEGE  
BRONXVILLE 6, NEW YORK

Bu 8-0308

June 25th,  
1954

June 28, 1954

Mr. James Thrall Soby  
36 East 72nd Street  
New York, N.Y.  
Mr. William Rubin,  
50 East 68th St.,  
New York, N.Y.

Dear Mr. Rubin:

I have your letter of June 25th, which was forwarded to me here, where we now live permanently.

Have you a photograph of The Poet and His Muse or any reproduction which I could borrow? My completely revised book on de Chirico is being published by the Museum of Modern Art, and this week I am turning in to the Museum the final text and all plates. Perhaps you could lend me the copy of Metamorphosis - a magazine I don't know at all. Or, failing that, could you perhaps leave the picture itself at the Museum of Modern Art, c/o Miss Frances Pernas, Publications Dept., so that I could see it when I go in next week.

I'm especially eager to see the picture in that the subject - The Poet and His Muse - poses a special problem. There is a painting by this title which was included in the 1948 Biennale at Venice. The picture is dated 1914, which I know to be wrong, since mannequin pictures of that degree of maturity and completion don't start until 1915. There are also two drawings of the subject, one dated 1913, which is absurd, the other 1915, which seems right. I know the photostat of the inventory of Valori Plastici to which you refer; at least I think I do. If it's the one I've seen (and have a copy of) it lists only titles and dates and is therefore not very reliable, especially since two outright forgeries were offered in New York at the end of the recent war, complete with Valori Plastici stickers on the back, by Broglio's ex-partner, who died in California a year or so ago.

Anyway, do let's have a look at the picture or a reproduction of it. The 1917 date seems suspect, because in that year de Chirico had painted mannequin pictures like Troubadour and Hedtor and Andromache, quite different from the 1914-15 mannequin paintings.

I'll be in the Museum July 7th or 8th, and if you could leave the picture with Miss Pernas for a day or so, or send me a reproduction here, I could give you much more exact information, I think.

William Rubin  
Department of Art History

Home address: 50 East 68th Street  
New York, New York

Sincerely,

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SARAH LAWRENCE COLLEGE  
BRONXVILLE 8, NEW YORK

TELEPHONE  
BRONXVILLE 2-0700

June 25th,  
1954

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

Dear Mr. Soby:

I hope you won't mind my writing like this, but I did wonder whether I might ask you to devote a few moments of your time to look at a painting by De Chirico which I acquired not long ago. As a young collector and art historian, I am aware of the complications surrounding the oeuvre of this painter, and I would like to get some opinion on the picture more expert than my own or, for that matter, that of the dealers I have seen.

The picture, of the mannikin variety, is called "The Poet and His Muse" and was originally in the collection of Mario Broglio's Valori Plastici. It was later bought by Edward James, who gave it to Richard Sisson, its last owner. Aside from fairly recent documentation in the form of various illustrations in catalogues and in Metamorphosis, a photostat of the inventory of Valori Plastici in 1919 which lists this picture was made available. Last summer while in Europe I checked these documents and spoke to a number of dealers in Italy, among them Carlo Cardazzo, who said he was familiar with the picture at the time it went into the James Collection. I myself have never been fully convinced that the date of the picture (1917) is correct. While in Italy I saw many of the copies De Chirico made of his own paintings in the 1920's and more recently, and on the basis of my limited experience this picture seems better than any of those. It has a certain crispness, however, and lack of breadth, which are uncharacteristic of the early work and makes me feel that it is either a weak picture for 1917 or an unusually good copy of the early '20's. No other version of this work is to my knowledge extant and the prophetic pathos of this theme, first painted shortly before the decline in his talent, seems to me to have some special iconographic interest.

As I live just a few blocks from you in New York City, I thought there might be a moment when I could bring the painting to you for a criticism.

Thanking you for any consideration you can give this matter, I am,

Sincerely yours,

*William Rubin*

William Rubin  
Department of Art History

Home address: 50 East 68th Street  
New York, New York

WR/w

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Robert Edward Schneider  
225-12 137th Avenue  
Springfield Gardens 13, N.Y.

June 16, 1947

Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

Dear Mr. Soby:

It goes without saying that I have the greatest respect for your artistic criticism and for that reason I should appreciate your dropping me a line about the contemporary Italian paintings I left at the Museum of Modern Art for you to see some weeks ago. Mr. Barr wrote me that he was particularly impressed by the Dansuses espagnoles of Severini. What did you think of the Ettore e Andromache of Chirico? It is, I believe, the fourth version of that theme. I showed it to Corrado Cagli, who knows the work of Chirico very well and who lived with him here in New York in 1937 and he expressed a very favorable opinion of it.

Just last week I heard from the dealer in Rome that he would be willing to sell the group of 23 paintings for \$15,000. This brings the price of the Chirico down to \$2,500, and the Severini down to \$1,500.

Looking forward to the pleasure of hearing from you,  
I am

Very sincerely yours,

*Robert Edward Schneider*

Robert Edward Schneider

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Schneider

The City College of New York

DEPARTMENT OF ROMANCE LANGUAGES  
17 LEXINGTON AVENUE  
NEW YORK 10, N. Y.

April 15, 1947.

Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Conn.

Dear Mr. Soby:

Thank you very much for your letter of April 11.

This morning I left at the Museum of Modern Art not only the Ettore e Andromaca of De Chirico, but also some other paintings of contemporary Italian artists which have been left in my care. Mr. Lieberman of the Museum staff told me that you might be at the Museum on Thursday. I expect to leave the paintings there until Saturday.

If you wish to reach me when you come to New York, you may contact me by dialing LA 5-3946 after 7:00 P.M.

Very sincerely yours,

*Robert Edward Schneider*

Robert Edward Schneider

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Robert Edward Schneider, Ph.D.  
225-12 137th Avenue  
Springfield Gardens 13, N.Y.

March 17, 1947

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

Dear Mr. Soby:

I have in my possession the original Ettore e Andromaca of Giorgio De Chirico, painted in 1918 and signed by the artist. It recently formed part of an exposition of Contemporary Italian Art in Santiago de Chile and was sent to me from South America together with some other contemporary Italian paintings.

I should be delighted to show you this painting if you are interested in seeing it. Please communicate with me at the above address or by telephone, LAurelton 5-3946.

Very truly yours,

*Robert Edward Schneider*

Robert Edward Schneider

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Shattuck

36 MYRTLE STREET  
BOSTON 14, MASS.

March 17, 1951

Dear Mr. Soby,

This time it is I asking for you to help me. I should like very much to meet you some time in order to talk over various projects too nebulous for presentation by letter--projects principally concerned with the "wedding of the arts" which I was so happy to see you treat.

And in a way the matter I have in hand concerns that wedding also. I am launched far into a volume on the developments in the arts in Paris, 1895-1914. Not a general study, I am concentrating the study on four figures: Alfred Jarry and Apollinaire in literature, Satie in music, and Rousseau in painting. Why these four? That's the book. Obviously I've taken the bull by the horns, and I need help. I leave for France for a year the end of May and am now becoming concerned with the difficulty of seeing the pictures of Rousseau in Paris that obviously I shall have to scrutinize. I know that you have "Le Berger", and I thought you might know how I should go about arranging to see such canvases as belong to Mme. Paul Guillaume, A. Villard, Delaunay (have they been sold?), Renard (ditto), Wertheimer, and so forth. Since I have confined my published effort to the literary field so far, I have no immediate sense of protocol in the art world. Within the next few weeks I shall have read most of the published writing on Rousseau--the result of which is dissatisfaction and a desire to see the pictures for myself. I have run scores nothing more than references to the Douanier in your work, is that accurate?

What I would appreciate from you would be a few hints how to go about seeing the important collections with Rousseau paintings in Paris, and

June 18, 1950

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explain why I haven't heard.

Sincerely,

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also any leads on this whole field of exchange and cross-fertilization ~~in~~ the arts. Of course I shall be using these four men and the pre-World War I years as my point of departure, but I intend to get as far under the skin of the whole of modern times as possible.

I am also writing to Rich at Chicago, whom I do not know but who is the obvious authority in this country. His monograph is helpful, sensible, and yet I feel that there is no definitive writing on Rousseau as yet. (Nor of course would that be my intention, for I work within a wider frame of reference.)

One becomes lost talking about such a difficult project. I hope that I shall hear from you however, or better yet, perhaps you will be in Boston between now and the end of May. Is the Chirico reaching completion? I much admire your Contemporary Painters.

Sincerely yours,

Roger Shattuck

Roger Shattuck

I shall want to see Le Barys Monday, but the American canvases will wait until '52.

Any Monday night you are in Boston I should like to invite you to dinner with the Society of Fellows in Harvard - the body with which I am connected "professionally" and just lately. Ours are said to be the best dinners in Boston + Cambridge....

May 18, 1950

address right - 202 Blvd.  
Please let me know by the

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without Apollinaire De C

young French scholar who  
I am going to try to go see  
to write her a third time.  
His real name - Wilhelm  
I remembered that he is buried  
at such matters. Do let  
me explain why I haven't heard.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

June 18, 1950

Dear Mr. Shattuck:

Have I certainly got Mme. Apollinaire's address right - 202 Blvd. St Germain, Paris, VII. I'd be most grateful if you could let me know by the enclosed postcard.

Point# is, I cannot get her to answer my letters. I've got an excellent photographer in Paris all lined up to go there and photograph the De Chirico paintings and drawings as soon as she gives the word. But so far no luck. I've asked Adema to help, but haven't yet heard from him.

It's all the more important since I now know she has at least three De Chirico paintings, including the portrait of Apollinaire (of which I have no photograph, though I have photos of De Chirico's drawing for the picture and also of Pierre Roy's wood engraving made from the drawing to serve as frontispiece for an unpublished edition of Calligrammes). It would be a terrible pity not to include the poet's De Chiricos in my book, since without Apollinaire De C would have been completely lost in the Paris of 1913-14.

The Museum of Modern Art has a bright young French scholar who has helped with various research problems and they're asking him to try to go see Mme. Apollinaire. Hope it will help, but thought I'd also write her a third time. Could the apartment by any chance be listed in Apollinaire's real name - Wilhelm Apollinaris Kostrowitzky? Didn't occur to me until I remembered that he is buried under this name and that the French are rather fussy about such matters. Do let me know what you think on the enclosed card. It might explain why I haven't heard. And time is getting short, alas.

Best and thanks again for all your help.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

Mar. 23, 1950

Dear Mr. Shattuck:

Many, many thanks for your most helpful letter. I will look up

James Thrall Soby - 29 Mountain Spring Road - Farmington, Connecticut

Apollinaire address is: 202 Blvd Saint-Germain

Dear Mr Soby... The <sup>his</sup> ~~his~~ is essential I believe. However, even if you is: letters have reached Mme. Apollinaire, she is likely to be temperamental and uncommunicative toward strangers. Best I have someone call on her. Yes, she is Apartment probably listed under poet's real name listed in the Paris book - under "Kostrovitsky" I think and as "Mme. J. de" - but of this I am very uncertain.

Pardon the delay in answering, but I have just come back from out of town. I keep this for the information of the Milan collector, for de Chirico's are certainly essential. R. Shattuck

Milan.

experiance with Italian-owned de Chiricos, that the drawing is a later work or perhaps a copy by de Chirico himself or by a forger. It's absurd to say such a thing without having seen the drawing itself, and I may be wrong. But the famous 1913 drawing of Apollinaire, which the surrealists and de Chirico himself say prophecied A's death from a head wound (there is a round hole in the image of the poet's shadow in the de Chirico drawing) belongs to the English painter, Roland Penrose. I have a negative of it, and would be glad to send you a print, if it would interest you. I'll write Laughlin to check on the Milan collector, of course.

Savinio is a charming and most intelligent man. I saw him several times in Milan two years ago. Alas, he is as mysterious and unreliable about the early de Chiricos as his brother. For instance, when I showed him a photograph of a 1915 mannequin picture that de Chirico had denounced to Time's 345,000,000 readers as a fake, and told him I knew everyone who had owned the picture since Paul Guillaume sold it, he replied: "That's simple. Guillaume painted it himself." Which is absurd. And now, to end it all happily, if irritatingly at the same time, de Chirico has fully authenticated the picture, and says Time misquoted him.

What problems! Anyway, you've given me most helpful leads, and I'm greatly obliged. Hope we'll meet one of these days. And your book on Apollinaire is badly needed.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

Mar. 23, 1950

Dear Mr. Shattuck:

Many, many thanks for your most helpful letter. I will look up the records as soon as I can get to New Haven, and I'll also write to Mr. Laughlin.

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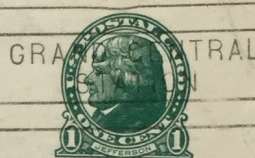
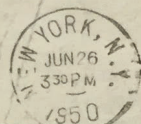
Milan

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What problems! Anyway, you've given me most helpful leads, and I'm greatly obliged. Hope we'll meet one of these days. And your book on Apollinaire is badly needed.

Sincerely,



THIS SIDE OF CARD IS FOR ADDRESS

J.T.Soby  
29 Mt. Spring Road  
Farmington, Conn.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	II.C.2.3

Mar. 23, 1950

Dear Mr. Shattuck:

Many, many thanks for your most helpful letter. I will look up the references you give as soon as I can get to New Haven, and I'll also write to Mme. Apollinaire and to Marcel Adema.

What drives me absolutely mad is the thought that I have been in Paris twice since the war, once with the specific purpose of working again on de Chirico's pictures. Neither time did it occur to me that Apollinaire's widow would still be living in the same apartment. I must have passed the building a hundred time, scurrying off somewhere to look up paintings and drawings. Now, of course, I'm three thousand miles away, and faced with a deadline for the book, though luckily it's a fairly long way off.

I suspect - perhaps I'm trying to console myself - that all Apollinaire's de Chiricos were bought by the surrealists in the 1920's, but I'm not sure. Anyway, I'll track down all your leads, and perhaps Mme. Apollinaire can tell me whether there are any de Chirico paintings or drawings left. I'm surprised that Jean Paulhan didn't mention the possibility, for we discussed Apollinaire's relations with de Chirico at some length in Paris.

No, I didn't see the drawing of Apollinaire by de Chirico in Milan. I tend to think from your description and from long and disappointing experience with Italian-owned de Chiricos, that the drawing is a later work or perhaps a copy by de Chirico himself or by a forger. It's absurd to say such a thing without having seen the drawing itself, and I may be wrong. But the famous 1913 drawing of Apollinaire, which the surrealists and de Chirico himself say prophesied A's death from a head wound (there is a round hole in the image of the poet's shadow in the de Chirico drawing) belongs to the English painter, Roland Penrose. I have a negative of it, and would be glad to send you a print, if it would interest you. I'll write Laughlin to check on the Milan collector, of course.

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What problems! Anyway, you've given me most helpful leads, and I'm greatly obliged. Hope we'll meet one of these days. And your book on Apollinaire is badly needed.

Sincerely,

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poetry new york

14 avenue a, new york 9, n. y.

190 Stanton Street  
New York City 2  
March 20, 1950

Dear Mr Soby,

Your pleasant letter throws me back into an obsessing interest--one that never flags completely, but one that has annoyed me at times because the material realization of it in book form has been so long in coming. Yet it gives me pleasure to get out my notes occasionally and track down some information. I am afraid I shall only be of dubious help to you.

My notes indicate only one sure reference to a description of the paintings in the Saint Germain apartment: ~~XXXXXXXX~~ Philippe Soupault, Guillaume Apollinaire ou les reflets de l'incendie, 1926 (around page 25). A possible reference is André Rouveyre, Souvenir de mon commerce (page 167 of thereabouts). These, both of them in the Yale Library, would give you some leads. However I have visited the rooms in question myself with Mme. Apollinaire, who is still in residence, and can assure you that neither of them could give thorough coverage. There is fabulous material in these strange, capacious lodgings. If you have time, I would recommend writing direct--and in French--to Mme. Apollinaire, 202 Boulevard Saint Germain, Paris 7e, and also to Marcel Adéma, 23 rue Jougouy, Paris 14e, the wonderful potato wholesaler, collector of fine editions, homme de lettres, biographer of A., ~~who~~ who is editing the Pléiade collected works. He has almost all the information at his fingertips. In both cases you can use my name, and a direct set of questions should bring back a fairly prompt reply.... with luck. You can mention to Adéma that you will put in a good word for him at Yale; he wants photostats of anything Yale has on A., and I have not gotten around to telling Gallup about it yet.

I shall be in New Haven this week and if you use the library there at all, I shall be in touch with Gallup. I am trying to rack my brains for more works you might consult for the information you want, but for the most part it is buried. Did you know of the existence of a drawing of A. by Chirico, A. with the toga and wreath of Nero, in a private collection in Milan where I saw it. I forget the man's name but James Laughlin knows him. 1913 was the date I believe. This is someone you may have seen in Italy, since I gather you were there tracking down sources. Did you meet Savinio, C's charming brother, musician and writer? He treated my (future) wife and me to our most delightful meal in Italy.

a magazine of verse and criticism

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I hope my self-indulgent rambling has been of some use, and I only wish that I could pull out of my own memory of the apartment the names of the various Cirico's that were there, some very unexpected things as I remember. Good luck with your work. I am familiar with your books and have a great esteem for them.

Sincerely,

*Rye Stettin*

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Mar. 17, 1950

Mr. Roger Shattuck,  
190 Stanton Street,  
New York 2, N.Y.

Dear Mr. Shattuck:

Donald Gallup has kindly suggested that you might be able to help me with a problem relating to Guillaume Apollinaire.

I'm now preparing for the Museum of Modern Art in New York a new and greatly enlarged edition of my book, The Early Chirico, dealing with the paintings completed by de Chirico between 1910 and 1918. As I'm sure you know, the greatest single factor in de Chirico's rather swift climb to fame in Paris was the enthusiasm of Apollinaire - an enthusiasm all the more remarkable in that Apollinaire was so deeply involved in Cubism, which stood at the opposite end of the pole from de Chirico's strange and solitary art. I believe it was Apollinaire who brought de Chirico to Picasso's attention, though the opposite may have been true.

I have a complete file of Soirees de Paris, so that I've been able to find Apollinaire's comments on de Chirico's pictures in the Salons of 1913 and 1914. But de Chirico says in his autobiography that Apollinaire owned some of his works and had them on the walls of the latter's apartment on the Blvd. St. Germain (this would have been in 1913 or 1914). And the Italian poet, Ungaretti, whom I saw in Rome a few months ago and who has been extremely helpful, seems to remember seeing some de Chiricos at Apollinaire's.

I'm deperperately eager to find out which paintings these might have been. Would you by any chance have a photograph or a written description of Apollinaire's apartment which might give a clue? I'd be immensely grateful to you not only for this but for any other information relating to de Chirico which you may have come across. I'm trying to make the new book so far as possible a complete catalogue of de Chirico's early works, so that even minor details are important.

I hope you won't think this an imposition; I would be very grateful for your help.

Sincerely,

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Shattuck

Shattuck

Yale University Library  
New Haven Connecticut

James T. Babb  
*Librarian*

Donald C. Gallup, *Curator*  
*Collection of American Literature*

16 March 1950

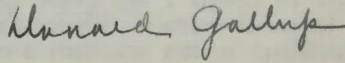
Dear Mr. Soby:

Thank you for your letter. I am glad to know that a new enlarged edition of your book on the paintings of de Chirico is in prospect.

The person I know who would be most likely to have photographs of Apollinaire's apartment on the Boulevard St. Germain is Roger Shattuck, 190 Stanton Street, New York 2. He was recently in Paris tracking down material on Apollinaire and had access to some good sources. New Directions is soon to publish a volume of selections from Apollinaire edited and translated by him. I am sure that he will be delighted to help you if he can.

With best wishes,

Yours sincerely,



James Thrall Soby, Esq.  
29 Mountain Spring Road  
Farmington, Connecticut

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Shattuck

Mar. 14, 1950

Mr. Donald Gallup,  
Yale University Library,  
New Haven, Conn.

Dear Mr. Gallup:

I am preparing for the Museum of Modern Art a greatly enlarged edition of my book on the paintings of Giorgio de Chirico, which is now out of print.

One of the many problems is the relationship between de Chirico and Guillaume Apollinaire in the Paris of 1912 to 1915. Do you by any chance know of anyone who might have photographs of Apollinaire's apartment on the Boulevard St. Germain, where the poet's famous "Sundays" were held. After Apollinaire first began to champion de Chirico in 1913, he apparently bought or more likely was given several works by the Italian painter which he had on the walls of his apartment, together with his many cubist pictures. It would be extremely useful to know which pictures they were, and I should be very grateful if you could let me know who might have photographs or other material relating to the poet's career at that period. I have a complete run of Apollinaire's Les soirees de Paris, so that I know pretty much what he wrote about de Chirico, but photographs and other material might help enormously.

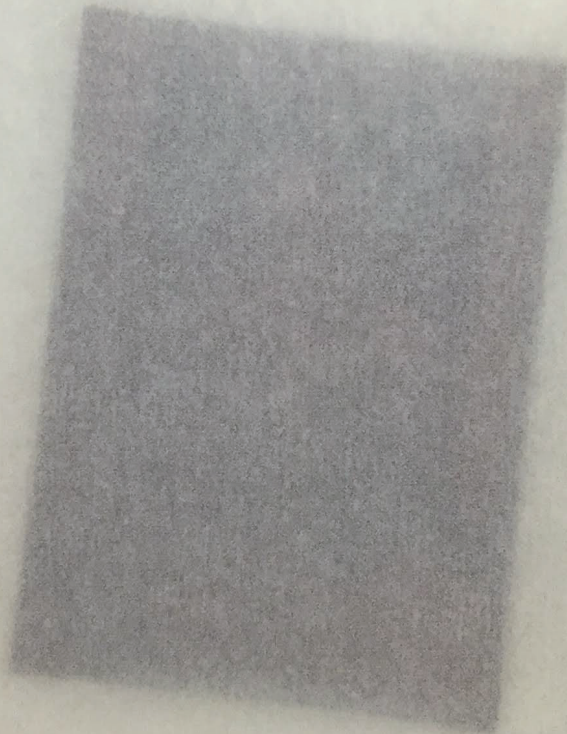
With thanks for whatever suggestions you care to make,

Sincerely,

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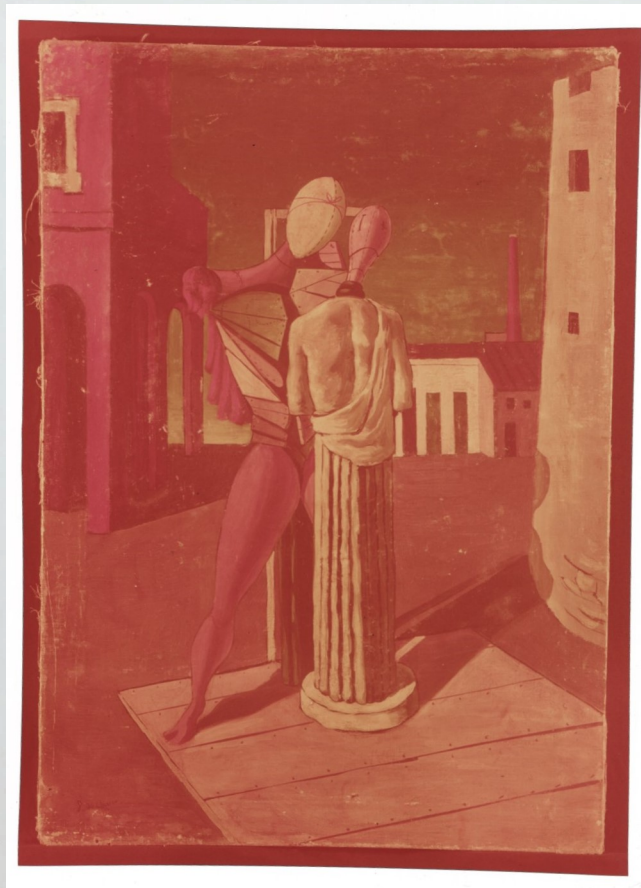
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Earl Stendahl



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stendahl

## THE MUSEUM OF MODERN ART

**Date** April 13, 1949

**To:** Mr. James T. Soby

**Re:** de Chirico

**From:** Miss Dorothy Miller

Dear Jim:

Attached is a color negative of a de Chirico which was lent us by Earl Stendahl, the Los Angeles dealer. He has been selling paintings from the Michael Stein collection and has still others for sale. I have photographs of some of them if you would like to see them.

Stendahl says the Chirico was brought to the United States by a soldier and that Arensberg bought it from the soldier for Stendahl, who then sold it to Mrs. John Huston of Hollywood. I have written to Stendahl's gallery asking for a black and white photograph of it also and whatever other history there may be in the files. Stendahl himself was on his way to Europe and was very vague and breezy about the history of the picture.

D .

DCM:dj

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9-21-96  
TELEPHONES BRYANT 9-<sup>6746</sup><sub>6747</sub>

CABLE ADDRESS  
USATRANS

**TRANSCO TRADING CORP.**

TIMES BUILDING 1475 BROADWAY

701-8



Mimi Katlin  
MOMA Secy

man on horse)  
H.

Uccini

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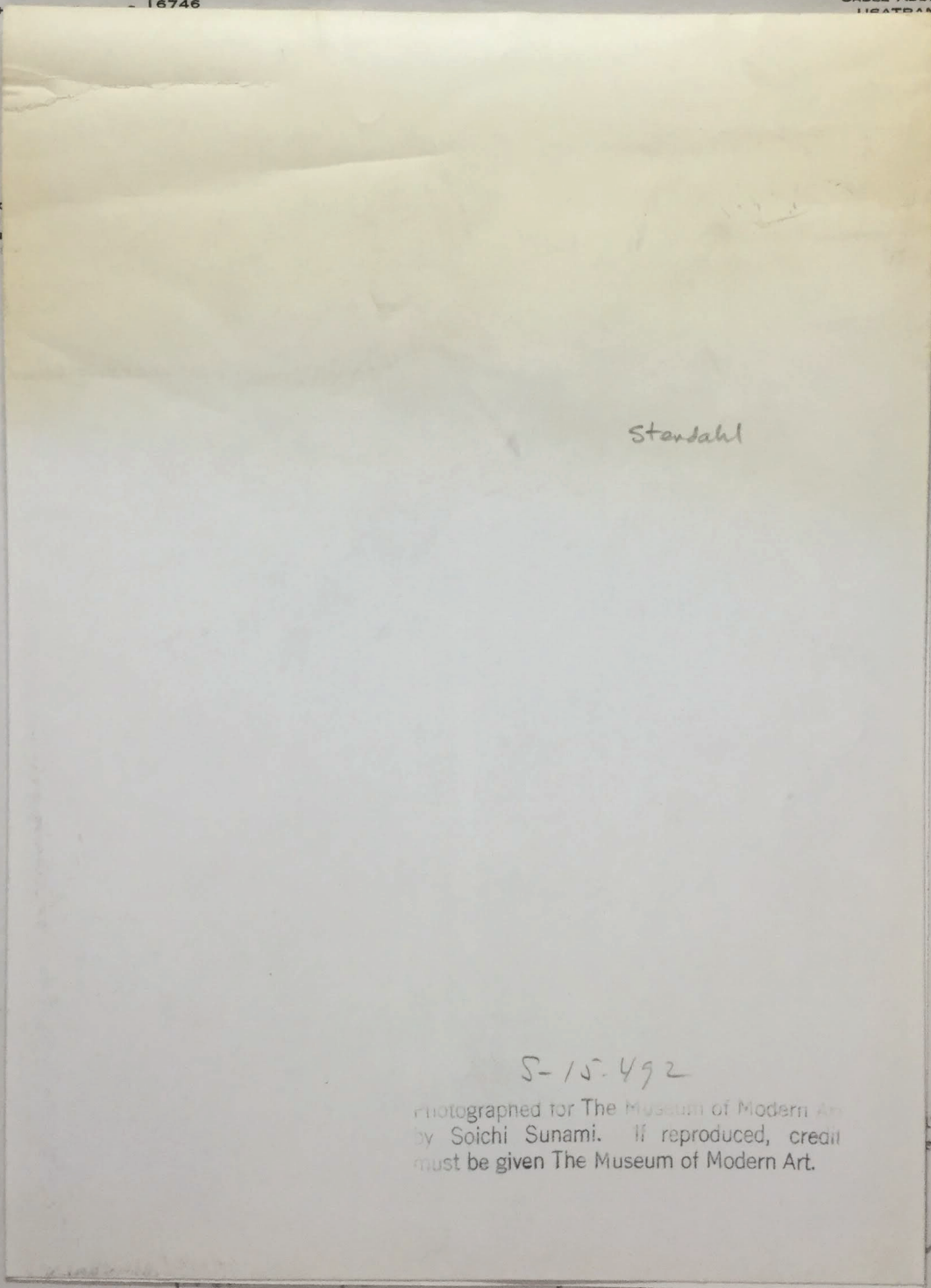
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ROME  
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Stendahl

Jim-  
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S-15-492

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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Deposition (El-Greco-ish) 11 1/2 x 15 1/2"  
Self-Portrait 1739-40?

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Self-Portrait 1939-40?

Uccini

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TELEPHONES BRYANT 9-6746  
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by Soichi Sunami. If reproduced, credit  
must be given The Museum of Modern Art.

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Self-Portrait 1939-40?

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TELEPHONES BRYANT 9-<sup>6746</sup>/<sub>6747</sub>

CABLE ADDRESS  
USATRANS

**TRANSCO TRADING CORP.**

TIMES BUILDING 1475 BROADWAY

NEW YORK 18, N. Y.

*Suite 701-3*

BRANCH OFFICES  
ROME  
MILAN  
ZURICH

*Jim Soby*

August 23, 1948

Museum of Modern Art  
11 West 53 Street  
New York, New York

Att: Purchasing Dept.

Gentlemen:

Please be informed that we have in New York City 5 paintings by the Italian painter Giorgio De Chirico. The aforementioned paintings are available for inspection in our premises at the above address.

We will be glad to hear from you in this respect.

Very truly yours,

TRANSCO TRADING CORP.

*[Signature]*  
A. Breschi

*Jim - I telephoned and this is what they have:*

*Gladiator 1927*

*Head of a Horse 1938-39 ?*

*Portrait of woman (in back ground a woman on horse)*

*Deposition (El-Greco-ish) 1ft x 1 1/2 ft.*

*Self-Portrait 1939-40?*

*Mimi Katlin  
MOMA Secy*

*Ucimi*

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**CARL VAN VECHTEN**

101 CENTRAL PARK WEST  
NEW YORK CITY 23

TELEPHONE: ENDICOTT 2-8748

Dear Mr Soby, Of course you may reproduce the Chirco self-portrait of 1911. If you have no photograph of it, You can get one from Juley. The picture IN the frame has a wide border at the bottom and is signed above that with the numerals 1911. If you want to examine it further, it MUST be done at my house. I have no intention of lending it again as it is an essential part of the decoration of the drawing-room. Moreover when I loaned it once, it was damaged.

sincerely,

March 18, 1950

*Carl Van Vechten*

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	JTS	II.C.2.3

Mar. 15, 1950

Mr. Carl van Vechten,  
101 Central Park West,  
New York 23, N.Y.

Dear Mr. van Vechten:

I am preparing for the Museum of Modern Art in New York a revised and greatly expanded edition of my book, The Early Chirico, dealing with the paintings of Giorgio de Chirico.

I'm most anxious to reproduce in the new edition, as you were kind enough to let me do in the old, your de Chirico Self-Portrait of 1911 or 1912. And I wonder whether it would be possible to have someone look at the picture out of its frame. The reason I ask is that in early photographs of the picture, including the plate in Vitrac's monograph of 1927, the portrait has a wide border at the bottom, with signature and date, which has been covered up in recent photographs. I feel certain that this is the self-portrait which de Chirico exhibited in the Salon d'Automne of 1912, so that it must have been done either that year or in 1911, I rather think in 1912 and that that is the date on the border.

I'd be most grateful for any help you can give me in this matter. I'm naturally anxious to have the new edition as accurate as possible as to the dates of the early pictures.

With thanks and kindest regards,

Sincerely,

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Walker Art Center

JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

Aug. 29, 1954

August 24, 1954

Dear George:

Mr. Ja In the catalogue of the Walker Art Center's recent show, Reality and Fantasy, it says of Giorgio de Chirico: "Joined Italian Dada movement 1920." A previous Walker catalogue had said that de Chirico "signed the Italian Dada Manifesto 1920." Sidney Simon, the Curator of the Art Center writes that the latter statement was copied from the Yale Societe Anonyme catalogue.

Your Do you remember what the source of this statement was? I'm puzzled by it because in 1920 de Chirico was busy copying Michelangelo's Holy Family in the Uffizi and in general proclaiming his own return to tradition. I find it hard to believe that he would have joined the Dada movement at that date. His articles attacking "modern" art were already beginning to appear, though he was soon corresponding with Breton and Eluard and slightly later (1924-26) had a brief flirtation with surrealism.

accurate in its statement. I would appreciate hearing from you if the origin. Any information you can send me will be greatly appreciated. My de Chirico book has been turned in to the Museum and will presently be printed in Berlin, but I could add a note in proofs about de Chirico's participation in the Dada movement, if true.

Sincerely Best to you and Polly. Hope to see you at the Yale Gallery meetings this fall.

Sidney Simon  
Curator

Sincerely,

SS ja

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# WALKER ART CENTER

August 24, 1954

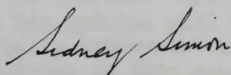
Mr. James Thrall Soby  
Brushy Ridge Road  
New Canaan, Connecticut

Dear Mr. Soby:

Your letter of August 18, to Mr. Arnason has just come to my attention, and I hasten to answer for Mr. Arnason in his absence. Biographical statement on de Chirico, which we first published in 1953 in the Classic Tradition catalogue read, 'Signed the Italian Dada Manifesto 1920'. This statement was taken from the "Collection of the Societe Anonyme", published by the Yale University Art Gallery. The biographical note in the REALITY AND FANTASY catalogue was rewritten from the former note, and is less accurate in its statement. I would appreciate hearing from you if the original statement in the Yale publication is correct.

Thank you for the other corrections. They have been noted, and I hope, will not be perpetuated.

Sincerely yours,



Sidney Simon  
Curator

SS ja

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

PLEASE RETURN TO SOBY

Feb. 9, 1955

Mr. Harry L. Winston,  
Butzel, Levin, Winston & Quint,  
1990 National Bank Bldg.,  
Detroit 26, Michigan.

Dear Mr. Winston:

Thank you for your letter and for the copy of Carlo Cardazzo's letter regarding the de Chirico painting you bought from him. It would be interesting to know at what point the picture belonged to Pietro Feroldi at Brescia. It was not among Feroldi's pictures when I saw them in 1947, and it was obviously not included in the collection when sold in its entirety to Gianni Mattioli in Milan in 1948 or 1949. The Galleria dek Naviglio is, as I remember it, Cardazzo's gallery in Milan, so that listing doesn't mean much.

Though I have grave suspicions about the date of the picture, I can't of course give you a positive opinion until I've seen the work itself. Unfortunately, my business trip to Indianapolis next week promises to be more extensive and complicated than I had thought, so that I won't be able to get to Detroit. But my friend and colleague, Alfred Barr, tells me that he may be in Detroit before too long, and I know he'll be eager to see your collection, including the de Chirico. Mr. Barr knows a very great deal about the early de Chiricos, and his opinion will be extremely valuable. I know, too, that he will be especially interested in your Futurist pictures - still so scarce in private collections in this country.

With kindest regards,

Sincerely,

Harry L. Winston

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Winston

FRED M. BUTZEL  
1877-1948  
ISADORE LEVIN  
HARRY L. WINSTON  
EDWARD D. QUINT  
MORRIS W. STEIN  
HENRY H. SILLS  
MAX H. FRUHAUF  
JACOB L. KEIDAN  
ERWIN S. SIMON  
RODMAN N. MYERS  
MILES JAFFE  
DOUGLAS G. GRAHAM  
STUART P. GREENE  
DOUGLAS L. MANN  
WILLIAM H. YAGER

BUTZEL, LEVIN, WINSTON & QUINT  
ATTORNEYS AND COUNSELORS  
1990 NATIONAL BANK BUILDING  
DETROIT 26, MICHIGAN

February 1, 1955

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

Dear Mr. Soby:

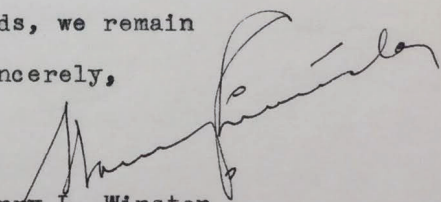
Mrs. Winston has asked me to acknowledge receipt of your letter of January 29th concerning the information relating to the de Chirico Piazza d'Italia.

Between the time Mrs. Winston spoke to you and receipt of your letter we have received another letter from Senor Cardazzo, a copy of which letter translated from the Italian is enclosed. This may give you further information on the subject.

We would like very much to have you see the painting and the rest of our collection and if it is possible we would appreciate your coming to Detroit either from Indianapolis (which you mention), or in connection with any other trip to the middle west, and, of course, we shall be very glad to reimburse you for your time and expenses.

With kindest regards, we remain

Sincerely,

  
Harry L. Winston

HLW:smb  
Encl.

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JAMES THRAU C O P Y

Rocky Ridge Road  
New Canaan, Conn.

Dear Harry,

I send you the news you wish:

Picture De Chirico; at last I met Raffaele Montu' who sold me the painting of Di Chirico "Piazza d'Italia". He gave me the following information on the previous owners of the painting:

- 1st. Collection of Pietro Feroldi, lawyer, Brescia.
- 2nd. Barbaroux Gallery, Milan.
- 3rd. Montu' collection, Milan.
- 4th. Galleria del Naviglio, Milan.

More he did not know.

Books: The books you bought as per attached list, were mailed to you on December 15, 1954. The delay was caused by Customs procedures.

Pictures: Capogrossi, Deluigi, Arnal: I expect Customs approval to forward them.

Always at your disposal, with many regards from your,

signed Cardazzo

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JAMES THRALL SOBY

Brushy Ridge Road  
New Canaan, Conn.

Jan. 29, 1955

Mrs. Harry Lewis Winston,  
483 Aspen Road,  
Birmingham, Michigan.

Dear Mrs. Winston:

The copy of the Cranbrook catalogue of your collection and the book, Masterpieces of Italian Art, arrived here safely today, and I will try to return them to you as soon as possible.

Your de Chirico Piazza d'Italia is a picture I somehow remember seeing on two separate postwar visits to Italy, but I can't for the life of me remember where or precisely when. In any case, on the inadequate evidence of the color plate and the black-and-white reproduction (plus my recollections of the picture itself), I frankly think it either a later copy by de Chirico himself or an outright forgery. There are many, many details which seem to me highly suspect - the most doubtful of them the handling of the central statue of Ariadne, which de Chirico so often included in his series of 1913, painted at Paris. The signature is in de Chirico's later, slanting handwriting. But this isn't necessarily conclusive, since during the mid-1920's he reverted, if briefly, to the child-like and vertical signature of his early years as a mature artist (1911-1918). But I suspect the picture on many other accounts, though I would need to see it again before giving a definite opinion.

I'm a little troubled, too, that Gardazzo (whom I saw very often in Milan and Venice in 1947 or 1948 and again a year later) should describe the former owner, Ernesto Montu, as an eminent Milanese collector. When my colleague Alfred Barr and I were in Milan for an extended period assembling the Museum of Modern Art's exhibition, "Twentieth Century Italian Art," we visited most if not all of the leading collectors in Milan, helped in our strenuous tour by the outstanding Milanese critics. I never heard Montu's name mentioned, and my disgruntled theory is that it is simply someone who had bought pictures from Gardazzo. But again I may be wrong. We'll have to wait until I can see the picture. Meanwhile, I am full of doubts about it. Its 1914 date could be right if the picture is right; I would bet on the former more than on the latter.

This kind of cold water is distressing always, I know. But let me say how pleased I was to read your list of recent acquisitions. It's so good to know that you're interested in Boccioni and Balla and Severini. The Futurists are still greatly underrated here, and I'm delighted that you found them interesting and worth buying.

My kindest regards. We'll try to arrange the Detroit visit, which would be a pleasure, I know.

Sincerely,

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January twenty second.

Dear Mr. Solis:-

According to our telephone conversation yesterday about our Chirico oil, I am delivering to you the "Masterpieces of Modern Italian Masters of Art" by Ernesto Marchi and our Catalogue, both of which contain the reproduction of our Chirico paintings.

It is very kind of you to help us on this as it is extremely important to us to have the correct date on this work. Your opinion will mean so very much.

Should you come to Detroit in February - we expect to be in our home out of Detroit. We would be very happy to have you dine with us and see our collection (we have just recently returned from Europe and have brought back works of Boccioni and Balla.)

With grateful thanks for your aid  
Most sincerely  
Lydia K. Winston  
(Mrs. Harry J.)

483 Aspen Road  
Birmingham, Michigan.  
P.S. finding from Mr. Cardozzo's letter when we recently wrote him regarding the correct date on the Chirico paintings.  
- 1/2 page. "the paintings of Chirico sold by me to you" "Piccola D'Italia"

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The Madison



MADISON AVENUE AT 58TH STREET  
NEW YORK 22, N.Y.

TELEPHONE EL DORADO 5-5000  
CABLE ADDRESS: MADISOTEL

published in Masterpieces of Modern Italian  
Art comes from one of the most  
important collections in Italy, that of  
~~Emilio~~ Montu. His person is now  
away from Milan. When he returns  
and as soon as I'm able to see him  
I shall ask him more information as  
to where the picture came from and  
what other collection it was in before it  
came to him." (This has been  
translated from the Italian - a de la. etc.)

SOME AIR-CONDITIONED ROOMS AND SUITES FOR YOUR ADDED COMFORT  
ALL TRANSIENT ACCOMMODATIONS CONTAIN 16" RCA TELEVISION SETS