

UNPUBLISHED CORRESPONDENCE:
 GIORGIO DE CHIRICO - LUIGI BELLINI
 FLORENCE, c. 1932 - 1952

Translations of the appendices for 'Giorgio de Chirico *pendant* Bellini'
 by Giovanna Rasario

The Foundation and Giovanna Rasario are sincerely grateful to Mario Bellini for his kind cooperation, which has resulted in the rediscovery and publication of these previously unpublished works.

1) GIORGIO DE CHIRICO PENDANT LA GUERRE

See *Unpublished writings by Giorgio de Chirico* for the manuscript's transcription and translation into Italian and English, p. 429-440.

2) RECEIPT FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, FLORENCE, 17th AUGUST 1936

I (hereby) receive £4000 (four thousand) from Mr Luigi Bellini who has kindly lent it to me and will be paid back to him at the end of this current year.

Giorgio de Chirico
 Florence, 17th August '36.

3) POSTCARD DATED 30th APRIL 1940 FROM GIORGIO DE CHIRICO TO LUIGI BELLINI AND HIS WIFE, FROM FLORENCE:

Dear Bellini, thanks for the postcard. I was hoping to meet you next Monday. Tomorrow I shall give Gerardi the pencil portrait and the sketch for Alietti. Many cordial greetings and best wishes from both of us to both of you.

G. de Chirico

4) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, MILAN, 21ST MAY 1941

Written upside down in top right-hand corner:

The wooden sculpture is very well executed, but I find that the colours and decorations lend it an appearance that is somewhat Chinese or Japanese. It seems like a little Buddha.

Actual text:

Dear Bellini,

Thanks for the decoration. I gave my personal details to a gentleman, a solicitor, who brought me the wooden sculptures. In any case, here they are again:

Giorgio de Chirico

son of the late Evaristo and Gemma Cervetto

born in Volos (Greece) on 10th July 1888

registered as a member of the Fascist Party of Florence in July 1934

The sculpture exhibition finished today. I only sold two pieces: the mannequins in terracotta (the uncoloured one) and a horse and rider (*2nd sheet*) modelled in cement and coloured by myself. I could have sold more, but I think I exaggerated with the prices. And then, at the same time, there was the exhibition of Castelfranco's paintings at "Il Milione", and that milieu boycotted my exhibition with all its means, effectively aided by painters and especially by sculptors. But, all things considered, it was a big success.

Above all, the word got around that my sculptures are very expensive, and I then had many articles and images (printed) in the newspapers.

We shall be in Florence around 15th May. I am due to exhibit at the "Firenze" Gallery in Via Cavour, together with Primo Conti. However, I shall have to exhibit the most important paintings as (*3rd sheet*) (part of my) estate, because they no longer belong to me. With regard to this exhibition, I would be most grateful if you could inform me a little as to the gallery where I am due to exhibit. I believe it is the former "Botti" Gallery; it is now called "Galleria Firenze" and it is located in Via Cavour, close to Piazza del Duomo.

We are very happy that we are coming to Florence to stay with you. I would then like ("ought" is cancelled out) to do a lot of work this summer. I hope I am able to do so. Tell Alietti that I am counting on his lessons. I would also like to try and make some larger sculptures, using a model.

So do write us a few lines.

Many best wishes from Isa to all of you. How is Mario? Thanks once again.

I shall give you a present when I get the official title.

Yours, G de Chirico

Via Gesù 41

By then we shall be colleagues.

5) C.E.A. CONTRACT DOCUMENT

The undersigned painters Annigoni Pietro, Bueno Saverio, Conti Primo, de Chirico Giorgio swear to remain unanimous in championing the concept that the painter has the sacred duty of diffusing universal feelings which can re-establish the contact between truth and art only through a long and irreplaceable formal experience and with the strictness of a craft (that has) already (been) tried over the centuries.

Witnesses to this document: Luigi Bellini and Mario Bellini

Signed: Mario Bellini, Luigi Bellini, Giorgio de Chirico, Pietro Annigoni, Xavier Bueno, Primo Conti.

6) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 1945

Rome, Saturday

Dear Gigi,

I got your letter and I sincerely thank you for all that you have done and do for us.

It is good that the villa has been requisitioned. It would be good if you could sell it and I am happy that you tell me you have suggestions. I trust you since I know that you will always act in our interests.

Today we saw Mario but unfortunately he could not stay and eat with us. I showed him my recent paintings which he liked a lot. I gave him that booklet in which I talk about Longhi and other things; I hope that it will amuse him. In a week's time my autobiography will come out which I will send you.

Isa is also working. She is finishing her novel and has started to write a play which will be translated into English and, with the exception of complications, performed at the English military theatre in Rome.

And you with your book, how is it going? Have you finished it?
It is a good thing and I advise you to calmly finish it and publish it. If you do not find an editor in Florence, I could look for one down here. In short, you will tell me how you want to proceed. With regard to those extracts which you read to me and that I liked a lot, I only find the visit to Kocoshka a bit weak. It lacks a bit of bite; and then I do not find very apt that part in which you say that the painting of Kocoshka attracted and repelled you at the same time. Do not be offended by my advice. You know that I am your friend. Give this (thing) of mine to Mario. Myself and Isa send you our dearest regards, as well as to Ninì and Dodina.

Yours
g. de Chirico.

7) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, c. 1945-1946

Written in the top right-hand corner:

Regarding that sum that you have left, I ask you to send me 50,000 lire and hold onto the rest for possible expenses.

Actual text:

Rome, Sunday

Dear Gigi,

I reply to your kind letter.

First of all, I must tell you that we are sorry that you can not come to Rome for now.

As for the paintings, do as you think best: I wrote to you with regard to those two paintings which you asked me to do for you since before actually starting the work, I wanted to know if it was always your intention that I do it.

For the derequisition of the villa here, it is not possible to do anything also because an English official that we knew has left. What's more, they told me that everything depends on Florence after all. In that office which is next to the Hotel Savoia entrance, there is an Italian gentleman who is called Sálomon or Salomone, I do not remember well; he knows you and it is he who deals with these things in Florence. If you do not want to put yourself

out, ask the solicitor Grati to visit him on your behalf - the more that gentleman is up-to-date with everything that concerns that villa, the better.

(2nd sheet) As for the watercolour which I sent you, I will tell you that, if it is a firm that pays for it, then the price would be 10,000 (ten thousand) lire, but if it is a thing that you do, at your expense, allow them to give you an offer for it.

Those two paintings which they brought you should also be those things (which were) taken away during our absence. I have written to Vertue, naturally with tact and prudence, only to show how rather amazed I was that lots of paintings and drawings had been sold in order to reclaim back for the transport costs. And she replied to me with a long letter, somewhat vulgar, telling me that that which they had done for us was worth far more. With these criteria, I think they could have sold everything, including the trunks, the suitcases and the villa, pretending that I still owe them a few million! Can you believe it?

Well, what do you want, people are (made) like this and it is better not to think about it too much.

I wish you good health and productive work and I hope to see you soon. Many dear wishes to you and the family.

Yours

g. de Chirico

P.S. And the book...?

8) RECEIPT SIGNED BY GIORGIO DE CHIRICO, FLORENCE, 15TH JUNE 1946

1 Still-life with big ("apples" cancelled out)	
1 White horse in the forest	250 -
1 Still-life with tomatoes	
1 large painting - composition	
2 paintings - Hill compositions	200 -
1 small painting with horses	80 -

I (hereby) declare to have received £480000 (four hundred and eighty thousand) for the paintings listed above.

Giorgio de Chirico

Florence, 15th June 1946

9) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI FROM ROME, 19TH JULY 1946

In the top right-hand corner:

But, all things considered, this could create a lot of publicity.

Actual text:

Dear Gigi,

I had just arrived in Rome when I had the unpleasant surprise of learning that that exhibition of my paintings held in Paris with "loud bangs on the big bass drum" and now, it would seem, which were sold for more than 2,000,000 francs, were all forgeries. I have already received 19 photos of exhibited paintings all of which are forgeries. I think this is the first time since the world began, that a painter's one-man show has taken place consisting entirely of forgeries.

Honour and pride of this noble exhibition returned to those (*2nd sheet*) notorious avant-garde circles in Paris which wanted to dictate the law to everyone.

I shall now immediately undertake judicial action; but in the meantime I have had photographs taken of about ten copies of photographs of exhibited forged paintings and shall send them and have them published with an article written by myself to newspapers and magazines in Italy, America, England, Switzerland, in short wherever I can.

I am sending you a copy of three of the forged paintings, and ask you to have a note put immediately in the newspapers in Florence: something energetic, perhaps with the title "The scandal of the de Chirico forgeries in Paris"; or "An entire exhibition in Paris of forged de Chirico paintings".

At the end of the note it should be (*3rd sheet*) added that anyone wishing to be sure that a painting of mine is not a forgery should send me a photograph since, by now, there is a true industry of forgeries of my paintings in Paris which are sent to America and Switzerland, in short everywhere.

If this note has to be paid for, do not hesitate: you have a little money of mine; as we have to act immediately and energetically. This will also help show people at what point of moral vileness, decadence and ignominy - and also ignorance and imbecility - those artistic milieus in Paris have sunk. Tomorrow or later on, I shall send you the illustrations for your book and the text on those pieces for Paris.

I thank you for the past, the present and the future... Affectionate greetings to all, as well as from Isa.

Yours, G. de Chirico

10) LIST OF WORKS ON BEHALF OF LUIGI BELLINI, 12TH OCTOBER 1946

Rome, 12th October 1946

It is understood between Prof. Giorgio de Chirico and Mr Giuseppe as follows:

For the following acquired paintings:

A	Villa Medici
B	Group of Horses
CH	Arabian horseman with horse
C	Horsemen. Battle
CB	Horsemen in Landscape
FC	Landscape of Castelgandolfo

Mr Bellini will ensure to transfer the sum of 300.000 lire (three hundred thousand lire) within the month of October, and the cost of three frames. Furthermore, Mr Bellini will transfer half of the earnings anticipated from the sale of the above-mentioned paintings to Prof. de Chirico. Other than the sale price, the transport expenses and the commission to be paid to the gallery holding the exhibition (a commission that will be fixed at 25%) will be deducted in order to calculate the earnings from the sale.

Furthermore, Mr Bellini will help with the consignment, display and sale of the following paintings:

F	Portrait with red cloak	\$ 1500.00
CH	Landscape with two horses	\$ 700.00
AA	Landscape Villa Medici	\$ 500.00
FM	Still-life	\$ 150.00
G	Grey horses	\$ 500.00

With regard to the proceeds of the sale of the above-mentioned paintings, Prof. de Chirico will pay Mr Bellini a commission amounting to a third of the above-mentioned proceeds.

Giorgio de Chirico
Giuseppe Bellini

11) EXHIBITION CATALOGUE, ACQUAVELLA GALLERY, NEW YORK (38 EAST 57TH STREET) (original in English)

This exhibition took place in 1947. The works that were on exhibit are listed below. In the catalogue copy conserved at the Bellini gallery, the prices and year of execution are written next to each work:

Encounter by the Sea, 1930

View of Castelgandolfo, 1942

Au Bord de la Mer, 1925

The Queen's Messenger

Frightened by the Coming Storm, 1932

Arab Lookout, 1942

Villa Medici Gardens, 1944

Villa Medici, 1944?

Portrait of the Artist's Wife, 1939

Fighting Horses, 1943

Still Life and Landscape, 1945

Tranquillity, 1946

The Race, 1946

At the Spring, 1946

The Folly of Horses, 1935

Melancholy, 1916

Departure, 1944

Oriental Footman, 1942

The Enchanted Arab, 1944

Still Life, 1935

Runaway, 1935

The Tired Steed, 1942

Ephesian Horse Breakers

Prancer, 1935

Still Life, 1945

Stunned Horses, 1930

Rebound, 1935

Self-Portrait, 1945

Span of Life, 1930

The Chase, 1942

SCULPTURES

Prancing Steed

His Master's Mount

Youth Astride Horse

12) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 2ND NOVEMBER 1947 (original in English)

Dear Gigi,

Forgive me for not having written for such a long time. I received Beppino's letter and your postcards from Florence and Venice. The magazine for which I wanted to write an article about your book, is no longer going to be published. However, I shall now try to write it for another magazine.

The bearer of this letter, Mr Paolo D'Anna, is a young American, a pupil of mine, who would very much like to see your gallery. I thank you in advance.

Isa and I send you all our good wishes and hope to see you soon. Yours,

g. de Chirico

13) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 4TH FEBRUARY c.1948

4th February

Rome

Dear Gigi,

I turn to you for important information. I would like to know if you would also be interested in promoting your business on the subject of arts and crafts in England, and particularly in London, seeing that you have lots of artisans at the ready and you know how best to do these things than anyone (else).

We are intending to organise an important event in London for next autumn, with an exhibition of painting and crafts, and a series of conferences by Giorgio.

The material sent to London could, if needs be, serve for a successive and similar exhibition in the United States and perhaps also in South America - Brasil.

We are already carrying out a business to this effect with foreign representatives at the moment in Rome. Therefore we would like to know if you agree to collaborate with us and, if you should say yes, you could, when it is necessary, come to Rome. It will be much easier to make arrangements and discuss what to do in person. We are well. We would

be very happy if you could come and visit us with Ninì for a while: do not worry yourself about the hotel because we will find a way to accommodate you. Answer us immediately!!

Lots of love,
Yours Isa

Written at the bottom of the letter:

I will add (just) a few words to say that everything that Isa has written about is very important. Therefore, I beg you to reply soon with regard to it.

Yours Giorgio

14) POSTCARD FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, WRITTEN IN LONDON,
27th APRIL 1948

Written upside down along the top of the postcard:

Our address 6, Belgrave Place London W1 with Mr. Lewis Aronson

London, 27th April 1948

Dear friends,

We are here in London and we remember it with great fondness.

We will return to Rome towards the 10th of next month. We hope to see you soon. Many best wishes to you and the family from myself and Isa.

Yours g. de Chirico

15) POSTCARD FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 4th JUNE 1948

Piazza di Spagna 31

Rome, 4th June 1948

Dear Gigi,

We have returned after a long trip to London and Paris via Switzerland.

The result is that we have understood that the country where one is best off is still Italy. However, in London we saw great beautiful painting, antique, one understands. You had written to me that Peppino had to go back at the end of last April and that he would have settled those issues. If he has not returned, kindly see along with Peppino to tie up those issues. In Venice, they wanted to play a dirty trick on me with the usual

Metaphysical train, but I am now suing the Biennial (exhibition). Read the next edition of Fiera Letteraria; it will come out on Sunday. In it, I make use of them well and will reveal (their) guilty secrets. Best wishes as well as from Isa. Write to us.

Yours g. de Chirico

16) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 18th JULY 1948

Rome, 18th July 48

Dear Gigi,

How are you and what are you doing? Why do you not show your face regarding that business which I wrote to you about many times?

We thank you for the kindness which you showed for our friend Vera Taylor.....

17) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 12th OCTOBER 1948

Missing part of the letter on the central left-hand side

Rome, Monday

Dear Gigi,

I received your letter.

You can come and visit us when you want to. For now, we will not move from Rome and the guest room is perfectly equipped.

.....received just one money order,....Until now, the other one (can) not.....here we will speak.....an article and the drawing that you want.

See you soon then.

Best wishes from myself and Isa.

Yours g. de Chirico

18) LETTER FROM ISA DE CHIRICO TO NINI BELLINI, c. 1948 (original in French)

Dear Niny

How are you, and when do you think you might make it to Rome? We are well, Georges is working a lot and is making some very beautiful

things. I have also been busy writing a number of articles, and I've just finished a play. My articles have been translated into English and will be published in England. I have other news, which will have to wait until I see you. I think that the proposition I made to Gigi could be interesting. It would be better not to nod off on this, life races by and I believe there is no time to waste. Besides, it's nice to keep busy. Could you please do me a favour and pay Gusi 3500 lire for the blouse she sent to me? The blouse was too big for me, so I sold it and now Gusi must be paid. Please tell her to make the same blouse in my size. I wrote to her about it and sent a letter with the blouse that she had made for me, which fits me perfectly. I want the exact same model, the same size in white and pink. Tell her to be quick about making the blouse and to mend the old one and send the lot to me. I have gone to the opera often, this year there are beautiful shows on. I still have the same elderly housekeeper and the same apartment, I have no plans to change anything at present. Life is rather incommode, prices are going down slightly but there is no security. We heat the house, luckily it is not too cold at home. It would be nice to be able to live normally again, but who knows when we will be able to. Have you any news from Pepino? I think he's returned from America! How is Rossi and her ongoing drama? Let's hope things are going better! Write me a brief note and do try to come to Rome, it would be good for you. I kiss you and hope to see you soon,

Your Isa

19) LIST OF WORKS SENT TO MR JACK RAU, DATED 11TH AUGUST 1949 (original in English)

Below is a list of works addressed to Mr Jack Rau (44 North Drive, Beverly Hills, California) and dated 11th August 1949, Florence. It lists thirteen paintings and one sculpture. Mr. Jack Rau was a Canadian lawyer employed by the French Company, 210 East 57th Street, New York. This was the company through which Bellini took care of business relating to American sales.

Horse and man with red hat	\$ 275
The painter's wife (1932)	\$ 650
Sunset at the Medici villa (1935)	\$ 450
The white horse in the sunset	\$ 380
Stunned horse (1930)	\$ 440
Still Life with apples (1920)	\$ 1400

Tranquillity	\$ 550
Beak [sic] horse	\$ 140
The tired steed	\$ 170
The battle (1930)	\$ 550
The oriental footman (1930)	\$ 850
The Epherion horse (1929)	\$ 900
Still Life (published in "Arte Moderna", \$ 2250 from the Bellini Collection, 1929)	
A sculpture by de Chirico	\$ 200

20) POSTCARD FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, WRITTEN IN MILAN,
1ST JULY 1951

Written in top left-hand corner:

The exhibition room in Venice is very well-received

Actual text:

Milan, 1st July

Dear Bellini,

Thank you for the cordial hospitality which we hope to return during your next visit to Milan. Write to us every so often. If you are too busy ask Nini to do it. We will go to Forte dei Marmi around the 11th of this month.

We will write to you from there.

Best regards, as well as from Isa.

Yours g. de Chirico

21) POSTCARD FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 5TH AUGUST 1951

Rome, Saturday

Dear Gigi,

Thank you for the telegram. It is, moreover, the only one that I received on this occasion, that is, the proof that you are the only true friends that we have. We take this into account and will take it into account in the future. I do not believe that we will be able to go to Greece this year; one would like to go to Venice between 5th-15th September. Perhaps (we will go) to Montecatini for a while between 20th-30th April. Write to us. Lots of love.

Giorgio de Chirico

22) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, c. 1951-52 (FLORENCE?)

Sunday

Dear Gigi,

I beg you to excuse us for this departure of ours, the very day of our arrival. But it is essential that we find ourselves in Rome tomorrow during the day, on account of the payment for a plot of land purchased by Isa.

At the town hall we are slightly worried about it. Not with Votta and the expert Frazzi, who, together with the expert Tieri, have been very kind, but with Pasolini whom they have appointed director and who, with his odd production, has ruined my scenery sets and with Caliterna who was made to execute the scenery sets in a way that is more than rough and who is not at all busy with the performance.

Furthermore, both Pasolini and Caliterna have conducted themselves in light of our interests in a way (that is) not only rude but downright vulgar. Instead, the performance in Milano of "Mefistofele" has been a true masterpiece and has filled the public with enthusiasm.

We hope to see you soon, or in Rome or Florence.

Myself and Isa send you lots of love. The boarding house Marignolle has worked very well, as always.

Yours

g. de Chirico

23) LETTER FROM GIORGIO DE CHIRICO TO LUIGI BELLINI, ROME, 9th JULY 1952

Written diagonally in the top left-hand corner:

I heard that the treatment has done you well. Isa has had another little crisis again.

Actual text:

Dear Gigi,

Do forgive me for the delay in thanking you for having put up Isa and also asking you for news of Mario. When I phoned Florence, Nini told me that Mario had immediately undergone a minor operation, but I then learned from Isa that it was something rather serious. I hope that he has now completely recovered.

We are here, and shall stay until the end of the month. We shall then go to Venice now - on 1st August I will open an exhibition like the one I did

in 1950 and was defined the “anti-Biennial”. However, this time I will exhibit alone: the other time, there was a lot of trouble for having invited Gazzera (to partake).

I am working, despite the exceptional heat. I am fairly well, but the death of my brother has left a void in me, something I find difficult to define. Apart from the moral grief, it is like a strengthening - indeed the absolute conviction - of a sort of Leitmotif that I have always felt during my life: that everything in this life is futile.

I do not know what we shall be doing after 1st August. Isa would like to go to England, but it is so far away.... Today, the two dandies, Lewis and Arthur, will arrive at our house. Many best wishes as well as from Isa to you and Nini. With love.

Yours, G. de Chirico

24) AUTOBIOGRAPHY BY GORGIO DE CHIRICO

De Chirico was born in Greece to Italian parents in 1888 and his power of imagination was undoubtedly influenced by his classical education, as well as by the place where he spent his early childhood and youth.

He studied at the Academy of Fine Arts in Bavaria and these years are considered decisive because of the significant influence exerted upon him by Böcklin and Klinger. The dream-like effect of his painting traces back to Böcklin whilst Klinger is responsible for its prevalent symbolism. Even the German way of thinking played its part in his artistic formation, such as with Nietzsche and Schopenhauer's thoughts on the dream-source of artistic inspiration, Weininger's idea of universal symbolism determining metaphysics, and Einstein with his concepts of space, time, the simultaneity of events etc.*

**These motifs which permeate his first two periods: 1910-1918; 1918-1923 were respectively labelled Surrealism and Metaphysical art. He later repeated his Metaphysical and Surrealist periods at different stages until 1933. (Hand-written in the left-hand margin of the first type-written page)*

In 1908, he returns to Italy, and in 1910, he demonstrates his full independence for the first time with *Enigma di Autunno* (The Enigma of Autumn), with the disappearance of previous German suggestions in favour of a clear, classical composition. In 1911, he produces *Nostalgia dell'infinito* (The Nostalgia of the Infinite), one of his most poetically realised spatial constructions.

The years 1911-1915 play host to the splendid period of the *Piazze*

d'Italia (The Italian Squares) with *Melanconia e mistero di una strada* (Melancholy and Mystery of a Street) (1914) ranking amongst his greatest poetical achievements. Expressions of pessimistic sadness, places of moral isolation, rarefied empty spaces of air, a refuge from one's own inner ghost. These find a different solution in *Meditazione Mattinale* (Morning Meditation) and *La Torre Rosa* (The Pink Tower), where one rediscovers the abstract serene beauty of perfect metric measurement which recalls (Soby) the rigid architectonics of Masaccio and late Botticelli. *Enigma dell'oracolo* (Enigma of the Oracle) is also one of his most typical expressions of lyrical power, with its mysterious contrast of perfect, timeless architecture and the imminent torment of a human figure. De Chirico's adoration of these lyrical relationships between architecture and human passion were adopted in the truest Italian tradition.

In 1911, he moved to Paris where he came under the influence of Apollinaire and Picasso (again), leaning towards more elaborate formal inventions of a decidedly surrealist nature, or rather "a resolution of two states of contradictory appearance which are Dream and Truth, in a kind of absolute reality, surreality" (Breton).

"But a surreality which reconciles the dream-world and reality requires a passionate link which, if lacking in intensity and mystical faith, often results in fake rhetoric. The art becomes impenetrable, since the metaphysical world of understanding spiritual life is beyond every aesthetic and moral preoccupation" (Breton).

The painting is viewed as an absolute coherence of pictorial values without passionate or human references. Much of this controversy is owed to Freudian theory. The Surrealist artists revived that which is the most original part of the human soul, giving plastic form to the nightmares of our unconscious.

But all of this does not suffice in explaining de Chirico's art since, even if one does credit him with founding the most characteristic Italian school of modern painting, Metaphysical painting, he always knew how to free himself from controversial intentions in order to express the most intimate workings of his imagination.

This helps explain the infinite spaces and piazza squares populated with logically unrelated objects, as if they were revealing indefinable ghosts of the unconscious. Amongst the metaphysical objects, even the human figure disguised as a mannequin creates a greater feeling of solitude within the piazzas which lack any human presence, and instead replacing it with "the human absence of man". The period in which the artist looked sympathetically at this movement was when metaphysical art reached its most

abstract point, with its most heavily-worked compositions. It is the desperate attempt to portray the most unreal visions generated from the free association of ideas, often resulting in a disconsolately melancholic effect. It is the unreal which takes form within these symbolic spaces and nightmarish perspectives; strange figures who are both real and fictitious at the same time, geometric suggestions which have a real sense of plasticity and volume. A contrast between eternal contemplation and a particular being's actual sorrow who desperately tries to understand, through his vision, the idea of this infinite. This is the moral and intellectual world in which de Chirico's complex compositions are set. But even in his most elaborate inventions, such as *Ritratto del poeta* (Portrait of the Poet) (1914) and *Il filosofo e il poeta* (The Philosopher and the Poet) (1914), one discovers wonderful examples of pure painting, concisely designed constructions which create spaces.

In 1915, he paints magnificent still-lives in which his realistically rendered objects are placed within unreal spaces, anticipating the trend towards Magical Realism which is taken up in European art around 1925. In 1915, he is assigned to Ferrara for military service. What had been poetic visions now have metaphysical principles methodically applied to them, even if the literary aspect was not fully explored at this point. Carrà, Morandi and De Pisis adopt this artistic taste. The (pictorial) language continues to find greater stylistic rigour, revealing its conceptual origin through which it accentuated the creative force of de Chirico.

But if one feels a sense of artificiality in certain works, one finds a surge of dechirichian imagination again in *Muse Inquietanti* (The Disquieting Muses), perhaps considered the masterpiece of this second period, followed by *Ettore e Andromaca* (Hector and Andromeda) and *I Maratoneti* (The Marathoners), which clearly demonstrates his desire to add a critical interpretation to this historical painting.

The artist's subsequent career continues in different directions, during which the visions of his early youth reappear again.

And landscape elements become an essential part of his composition in which creatures move around, animated by erotic and mythical feelings. It is for this reason that de Chirico places his most subtle and anguished modernity within a classical context, in order to find form (through a Renaissance interpretation) for his new expressive vision which relates back to eternal interests. And the *Adolescenti nobilissimi* (The very noble adolescents) and *Fantastici cavalli* (Imaginative horses) emerge, virgin images which mark the bounds of myth, like ever-present forces of nature.

He exerted a large influence within Europe and his work was both admired

and imitated, acting as an important instigator of artistic trend and taste. From Barnes to Cocteau, to Breton and Vitrac, all of them interpreted and praised him differently, up until Einstein who defined him as “the painter of a dream-like mathematics”.

And, even during his greatest experiences of stylistic freedom, he always recognised the necessity for restraint and order. Harboured to common sense, he tended to condense even the most fleeting part of the spectre, making it measurable and therefore the absences more phenomenal. He did this whilst always remaining faithful to the classical Italian tradition, which he managed to see clearly even in the disquieting dream world. Finally, it should be remembered that he also exerted an influence upon Italy's culture in general, since de Chirico's metaphysical work, which was popularised by «Valori Plastici» contributed to the huge renewal of Italian culture.

Translated by Victoria Noel-Johnson (with the exception of document 18 which was translated by Katherine Robinson)