

*Monsieur Dusdron* is the title of a newly published manuscript discovered by Paolo Picozza among de Chirico's papers: specifically, in *Primi appunti e poesie francesi* written in Paris and on the Côte d'Azur between 1924 and 1929.

The manuscript consists of the first draft of his novel *Il Signor Dusdron* (1938-1998), first published in its entirety in 1998 by the Giorgio and Isa de Chirico Foundation on the twentieth anniversary of Giorgio de Chirico's death. (ed. Le Lettere, Florence).

The manuscript *Monsieur Dusdron* was written in pencil, in French, on twenty-four sheets of paper of a notebook for a total of 48 pages.

The manuscripts of *Primi appunti e poesie francesi* and *Monsieur Dusdron* reveal similarities. Dating of the manuscripts is almost certain in a few cases: the first manuscript, *Sur le silence*, a copy of which belonged to Paul Eluard, as well as being in the Musée Picasso in Paris, dates to 1924. The poetry *Forêt sombre de ma vie* was published in Paris in January of 1927 in "La ligne du coeur". The fact that there is a description of the painting *Cavalli in riva al mare* puts the date of *Monsieur Dusdron* near the end of 1929.

The same goes for the draft of *Hebdòmeros. Le peinture et son génie chez l'écrivain* (Editions du Carrefour, Pierre Levy, Paris, 1929). *Dusdron* and *Hebdòmeros* share a common connection between sleep and waking, between memory and sleep, that is to say, the leitmotifs are similar.

The newly discovered *Monsieur Dusdron* contains the complete traces of that which would become *Il Signor Dusdron*. De Chirico left a clue that goes towards solving the enigma of the title: a cutting from a newspaper of a translation in Italian of the poem *Nord und Sud* from the collection *Anrufung der Grossen Bären* (1961) by Ingeborg Bachmann. *Monsieur Dusdron* is *Monsieur Sud-Nord* ["south-north"]. He would become *Monsieur Du Nord*, in reference to the polar directions, which would be the ethical index of operative activity and perfection as pronounced "ex opus" in a passage from *Hebdòmeros*. (p. 74-75, Ed. SE, Milan, 1988)