

Part II
Essays signed "Isabella Far" (1941-1945)

INTRODUCTION²⁰

Isabella Far has been writing for a number of years now. Her first article, *Considerations on Modern Painting* appeared in "Stile" in 1942. The article caused much uproar and discussion. For personal reasons, we had decided to publish the article under my name. Upon signing this article, I was afraid that readers would become aware that I had not written it, as my style and the mechanism of my thought, in a word, my writing "technique" are well enough known, having written for over thirty years now. Isabella Far reassured me that she did not share my worries. She is firmly convinced that people today are not aware of anything and that our contemporaries have given sufficient proof of this, to an extent that a piece of writing can contain ideas, be constructed in a certain way and style, and especially use a system of logic that is completely the opposite to that of the person who put their signature to it. Nobody notices or doubts for an instant that the person who signed it is not the actual writer. In fact, following the publication of the essay, *Considerations on Modern Painting*, I received a number of letters of protest and insults, but also of admiration. Many of these "responses" appeared in newspapers and periodicals, in short, I was able to ascertain that the essay had caused deep upset and agitation among Italian intellectuals. Never before had an article on art produced a similar effect and this is due to the great force of its spirit and talent that constitute its true value. Letters of insult and admiration continued to arrive with regard to other essays by Isabella Far that were later published under my signature. However, the author had guessed correctly, as of all the people who wrote letters of insult or praise, not one reproached me for having signed these articles without having written them (this indeed, was the only thing they could have reproached me for).

The outsmart was a success and Isabella Far continued to write numerous essays and articles that I continued to translate from French and sign until the day I decided that the personal motives I mentioned previously had no more reason to be and that these writings should be released under the author's name.

Today, it is with great joy that I present an authoress of such great talent to the world.

GIORGIO DE CHIRICO
May 1945, Rome

²⁰ G. de Chirico, *Presentazione*, in *Commedia...*, cit., pp. 131-132.