

FAKE DE CHIRICOS<sup>1</sup>

The opening of the flood gates and the invasion of fake de Chiricos occurred after the end of the last war.

An exercise of psychological preparation preceded this shady offensive. This psychological preparation dates back many years, all the way to the period following the other world war when in Paris, the Surrealists, who had bought paintings of my metaphysical manner at extremely low prices, tried a coup similar to what merchants and collectors did with the painting's of Henry Rousseau, known as "the customs officer". In fact, when the Surrealists in Paris started their campaign to boost (the price, naturally) of works of mine in their possession, I was still in Italy where I stayed until 1925. The Surrealists thought that I would never have returned to Paris, in which case they would have been able to create the "de Chirico legend" which, with exquisite naturalness they called "the Chirico case" and by dropping the pronominal particle "de", they pronounced "She-ricò". This Mr. She-ricò, who had been duly inflated in the interest of the Breton gang was, according to the affirmations of this gang, supposed to have a sort of hallucinated mind, be a visionary, in a certain sense also an idiot, who during the few years he spent in Paris between 1911 and 1915 painted a series of "illuminations" of which they, the Surrealists, held the exclusive rights and monopoly.

It is probable that in creating this not very noble scaffolding built with the intention of lucre and inflated with false idealisms and an array of modernistic phraseology, the Surrealists gleaned on the horizon the arrival of the great snob.

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<sup>1</sup> Manuscript (incomplete), The Giorgio and Isa de Chirico Foundation Archives.