

fig. 1 G. de Chirico, *Ritratto di Albert C. Barnes*, 1926, The Barnes Foundation, Philadelphia

GIORGIO DE CHIRICO AND AMERICA: THE ARTIST'S FIRST SOLO SHOW AT THE VALENTINE GALLERY IN NEW YORK

Giorgia Chierici

“Dear Paul: Dudensing and Matisse told me that the Chirico [*sic*] exhibition was a big and unusual success. They said that they had sold all of pictures except a few and that the public had been enthusiastic about the show. I saw many people at their gallery [...]”.¹ These words belong to Albert C. Barnes (Philadelphia 1872-1951 [fig. 1]), one of the first American collectors of de Chirico’s works, whom the Maestro mentions in his *Barnes collezionista mistico* written upon returning from his stay in the United States in 1938:

“[...] A mysterious American man, whose face only few can boast of having seen. Rumor has that as a young man he was studying chemistry in Heidelberg, Germany. Later, he concocted a product, an ointment of some sort, an unguent, sold in tin tubes: when applied on the eyes of newborn babies it immunizes them from any danger of eye diseases for the rest of their lives. This invention earned Dr. Barnes an enormous sum of money, which grants an annuity that amounts to much more than one million dollar. Dr. Barnes is a mystic of painting in general and of modern painting in particular: he is an uncompromising and obstinate collector who for more than thirty years has enriched his museum with new works”. Then de Chirico adds: “The fame of Dr. Barnes is enormous in America and in Europe. Collectors and art history scholars often travel across the ocean to visit the Barnes Museum”.²

The letter cited at the beginning of this essay was addressed to Paul Guillaume (Paris 1881-1934), (fig. 2), de Chirico’s Parisian merchant, now intent on describing the first solo exhibition that the Maestro held in America at the Valentine Gallery in New York.³ Dudensing’s enthusiastic words, however, contrasted with the “Italian and European” situation of the “Comœdia case”: we are just a few months away from the famous article that ostracized de Chirico and triggered a chain of reactions around him and his art; de Chirico did not participate in Venice Biennials, Quadrennials and

¹ BFA, copy letter of A. Barnes to P. Guillaume, 23 February 1928. In order to avoid excessive footnotes and to facilitate the reading of the text, the following abbreviations will be used: BFA: The Barnes Foundation Archives, Philadelphia; PMGA: Pierre Matisse Gallery Archive, Department of Literary and Historical Manuscripts, The Morgan Library & Museum. The abbreviation “ill.” indicates that images of the works discussed are reproduced as illustration in the source mentioned. In cases of spelling and typographical mistakes in the original text, we prefer to produce a faithful transcription of each document. The majority of letters and documents are transcribed only in part, and their holdings information is noted. Unless noted otherwise, all translations are by Francesco Caruso.

² G. de Chirico, *Barnes collezionista mistico*, in «L’Ambrosiano», Milan 16 February 1938, now in Id., *Scritti/1 1911-1945. Romanzi e scritti critici e teorici*, edited by A. Cortellesa, edition directed by A. Bonito Oliva, Bompiani, Milan 2008, pp. 850-852.

³ The exhibition, entitled *Paintings by Giorgio de Chirico*, was held from 23 January to 11 February 1928.

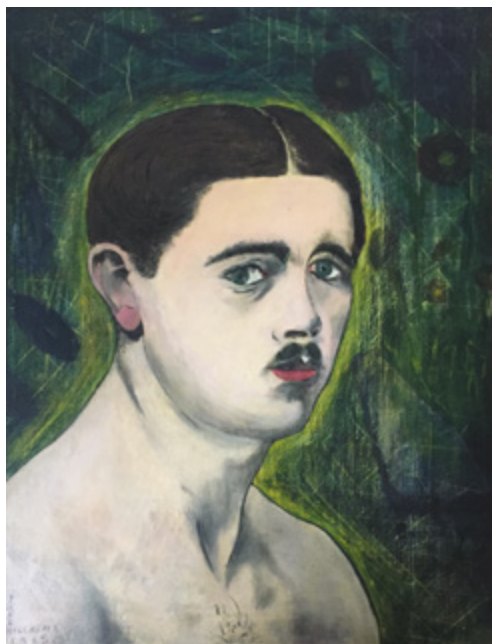


fig. 2 G. de Chirico, *Ritratto di Paul Guillaume*, 1915
Musée d'art Moderne de La Ville de Paris, Paris

some exhibitions organized by the “Italiens de Paris”.⁴ On the other side of the pond, instead, we could hear people speak about a “stimulating exhibition”, or of the “privilege to have Chirico works here [in America]”, to use Francis Dudensing’s words.⁵

Francis Valentine Dudensing (New York 1892-1967) is the head of the Valentine Gallery, that F. Valentine Dudensing Gallery he opened in February 1926,⁶ after working in his father’s gallery, Richard Dudensing & Son in New York, where he had met Pierre Matisse⁷ (figs. 3, 4).

In 1927, Dudensing changed the name of his gallery to Valentine Gallery in order to distinguish it from that of his father⁸ and to continue its own exhibition project focused mainly on “modernist artists”. Thanks to the help of Pierre Matisse, Dudensing held a retrospective of Henri Matisse in 1927, a solo exhibition of Giorgio de Chirico in 1928 and that

of Joan Mirò immediately thereafter.⁹ So we have here introduced all the protagonists of this story: Valentine Dudensing, Pierre Matisse, Paul Guillaume, and Léonce Rosenberg¹⁰ (fig. 5).

Dudensing’s letters to Matisse in October and November 1927 testify that the works on display come from Paul Guillaume’s stock,¹¹ and inform us that Dudensing requested 25 works for the

⁴ Cf. L. Giudici, *Le interviste di de Chirico e Savinio su “Comœdia” 1927*, in «Metafisica» n. 14/16 (2017), pp. 331-341. Per le Biennali, v. G. Chierici, *Giorgio de Chirico e Venezia: 1924-1936*, in «Metafisica», n. 17/18 (2018), pp. 255-349. As for the Quadriennali, Giorgio de Chirico participated only in II Quadriennale in 1935.

⁵ Letter by Dudensing, Valentine Gallery, to Albert Barnes, 30 January 1928, on letterhead “Valentine Gallery F. Valentine Dudensing 43 East 57th New York – 36 rue de l’Arcade, Paris”: “The exhibition I have here is very stimulating. I consider it a great privilege to have Chirico works here” (BFA).

⁶ See the review *F. Val Dudensing to Open Own Gallery*, [1926]: “[F. Valentine Dudensing] for many years associated with Richard Dudensing and Sons, will open new gallery at 43 East 57th Street. Mr. F. Valentine Dudensing, in a letter to «The Art News», announces, that he has severed his connections with the firm of Richard Dudensing and Sons, of 45 West 44th Street, and is preparing to start in business under his own name. ‘I shall open the new gallery, 43 East 57th Street’, writes Mr. Dudensing ‘on February 8th with Foujita, his first American showing”.

⁷ Pierre Matisse (Paris1900-1989), was the son of Henri, the artist.

⁸ “Dear Pierre, Notice I have changed name of Gallery. Had to do it as other Dudensing Galleries are now located at 5 East 57th so everything was getting confused [...]”, V. Dudensing, letter to P. Matisse, 2 December 1927, on letterhead “F. Valentine Dudensing Modern Art 43 East 57th St, New York 36. rue de l’Arcade, Paris VIII” (PMGA, MA 5020: Box 89, folder 27).

⁹ For additional information, see *Giorgio de Chirico and America*, catalogue of the exhibition, edited by E. Braun (The Bertha and Karl Leubsdorf Art Gallery at Hunter College, New York 10 September-26 October 1996), Allemandi, Turin 1996.

¹⁰ Léonce Rosenberg (Paris 1879-Neuilly-sur-Seine 1947), Giorgio de Chirico’s dealer in Paris, played a Paramount role especially for the second solo exhibition at the Valentine Gallery.

¹¹ Further evidence can be found in a copy of the list of purchases made by P. Matisse on behalf of the Valentine Gallery in 1928, which inform

exhibition. There is mention of a first date, in March, for the opening of the exhibition, which was actually inaugurated two months earlier: "Be sure to arrange with Guillaume for Chirico exhibition 25 pictures for March",¹² he wrote on 21 October and again on 10 November: "Be sure to arrange *Chirico* show with Guillaume. Also get few [works] of *Miro*. If possible of course, if you could arrange with Chirico client[s], without interfering with *lui* and *lui* [*sic*] arrangement with Guillaume all right [*sic*"]".¹³

These are the only extant documents from which one can infer Guillaume's presence in the organization of the American exhibition. Of particular interest is Dudensing's note to Matisse: "without interfering with him [the artist] and in agreement with Guillaume". Unfortunately, even in the archives of the Collection Jean Walter et Paul Guillaume at the Musée de l'Orangerie in Paris, there are no other documents concerning the exhibition.¹⁴

When the show was over, it was Guillaume himself who informed Barnes of its success in two letters, dated respectively 1 March and 11 March, reported here:

Dr. Albert C. BARNES
THE BARNES FOUNDATION
24 North. 40th. Street
PHILADELPHIA. Pa
U.S.A.

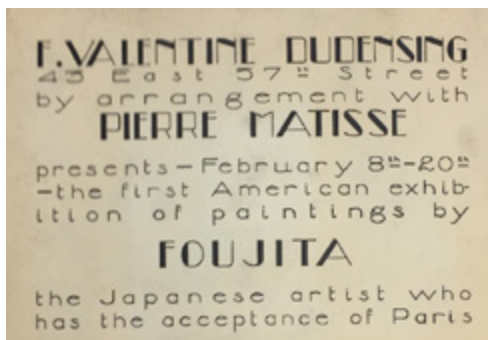


fig. 3 Valentine Gallery's advertisement of the first exhibition, attesting for Pierre Matisse's presence

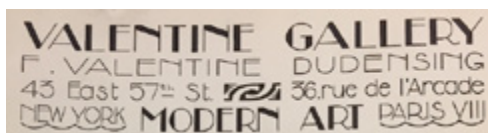


fig. 4 Valentine Gallery, with the New York and Paris addresses



fig. 5 Léonce Rosenberg, with a work by Giorgio de Chirico on his right

us that the Galerie Paul Guillaume bought the paintings for 253,000 French francs. In the list follow: Galerie Marseille with FRF 62,000, Galerie Léonce Rosenberg with FRF 170,000; Galerie Percier with FRF 50,000; Galerie Van Leer with FRF 68,234 and Galerie Gold, Berlin (PMGA MA 5020: Box 89, folder 22).

¹² V. Dudensing, letter to P. Matisse, 21 October, [n.d., but 1927], on letterhead "F. Valentine Dudensing Modern Art, 43 East 57th St. New York: 36 rue de l'Arcade, Paris VIII" (PMGA, MA 5020: Box 89, folder 27).

¹³ V. Dudensing letter to P. Matisse, 10 November 1927, on letterhead "F. Valentine Dudensing Modern Art, 43 East 57th St. New York: 36 rue de l'Arcade, Paris VIII" (*ibidem*).

¹⁴ I would like thank Mme Christine Borel, Secrétaire de Documentation, Établissement public du musée d'Orsay et du musée de l'Orangerie, who gave me permission to access the archives.

Cher Monsieur Barnes,

Je pense que cela vous intéressera de savoir que l'exposition CHIRICO à New-York a été un succès. La moitié des tableaux furent vendus presque immédiatement et l'on est en pourparles pour plusieurs autres. C'est appréciable et je suis très content.

Bien amicalement à vos.

Paul Guillaume¹⁵

Cher Monsieur BARNES,

Merci pour les agréables détails concernant l'exposition CHIRICO à New York. Entre-temps on m'avait donné des nouvelles enthousiastes. En effet, presque tout a été vendu. Je considère que c'est un grand succès [...].¹⁶

Here follows a list of the works exhibited: (fig. 6)

1. COPIE D'APRES RAPHAEL
2. LES JEUX TERRIBLES, 1926
3. LA PUNITION DE L'OMINISCIENT, 1926
4. L'ATTENTE JOYEUSE DU SAGE, 1925
5. LES CHAGRINS DU SAGE, 1926
6. LA CONQUETE DU PHILOSOPHE, 1913
7. LE DESTIN DU BLASPHEMATEUR, 1914
8. LE TROUBLE DU THAUMATURGE, 1926
9. LE VOYAGE SANS FIN, 1914
10. LES PLAISIRS DU POETE, 1913
11. LA SERENITE DU SAVANT, 1914
12. LA JOIE SOUDAINE, 1926
13. LA PUNITION DE L'ALCHIMISTE, 1926
14. LE DE LASSEMENT PHILOSOPHIQUE, 1927
15. L'ASYMPTOTE, 1927
16. LA DOUCE MORT, 1927
17. L'INUTILE VICTOIRE, 1927
18. LES CARESSES MYSTIQUES, 1927
19. LE PRINTEMPS DU DESTIN, 1926
20. LES REPROCHES TARDIFS, 1927
21. LA SAINTE FAMILLE, 1926
22. L'ANNONCIATION, 1926

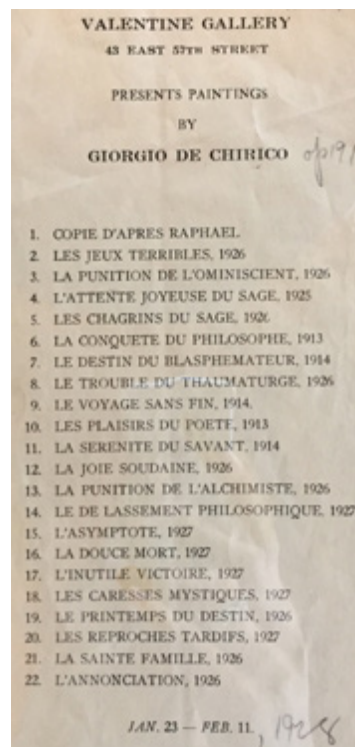


fig. 6 Catalogue of the de Chirico solo show at the Valentine Gallery, New York 1928

¹⁵ P. Guillaume, letter to A. Barnes, Paris, 1 March 1928, on letterhead "Paul Guillaume, Foreign secretary, 59, rue La Boetie, Paris" (BFA).

¹⁶ P. Guillaume, letter to A. Barnes, Paris, 11 March 1928, on letterhead "Paul Guillaume, Galerie: 59, rue de la Boetie Tel. Élysée 46-24. Domicile: 20, Avenue de Messine, Tel. Laborde 09-02. Paris Télégr. Guitabugug - Paris" (BFA).

These works all come from Guillaume's stock, and some of them had been already exhibited in his gallery. Six of them, *Le destin du blasphémateur* (1914); *Le voyage sans fin* (1914); *Les plaisirs du poète* (1913); *La sérénité du savant* (1914); *La sainte famille* (1926) and *L'annonciation* (1926), had already been on exhibit at the Jeanne Bucher gallery in Paris in 1927.¹⁷ Unfortunately, this gallery was not able to provide any document useful to establish if the owner of those six works was Guillaume, and therefore the paintings exhibited were just on loan, or the gallery itself.¹⁸

Let us now have a closer look at the works on exhibit:

1. *Copie d'après Raphael*, 1920, tempera on canvas, 65x47 cm, on the lower right: "Rafael G. de Chirico 1920".(fig. 7)

Formerly Guillaume Gallery, exhibited in 1922 together with other 55 artworks in the solo exhibition *Exposition Giorgio de Chirico*, 21 March-1 April. Private collection.

2. *Les jeux terribles*, 1925, oil on canvas, 81x65 cm, on the lower left: "G. de Chirico 1925"(fig. 8).

In a letter to Claudio Bruni, dated 28 November 1973 and kept in the archives of the Fondazione Giorgio and Isa de Chirico, the collector states: "The Philosopher or Forbidden Games (American title) 1925, provenance Paul Guillaume". Later we could find it in the Chester H. Johnson Galleries in Chicago. I believe it was purchased directly from Guillaume's stock, as proven by the liquidation auction of the Chester Collection on 14 November 1934 (lot no. 52).¹⁹ Private collection.



fig. 7 G. de Chirico, *Copia da "La Muta" di Raffaello*, 1920



fig. 8 G. de Chirico, *Manichino con giocattoli*, 1925

¹⁷ *Exposition Giorgio de Chirico*, Galerie Jeanne Bucher, Paris, 16 May-4 June 1927.

¹⁸ I would like to thank M. Emmanuel Jaeger, Director of the Galerie Jeanne Bucher Jaeger in Paris.

¹⁹ "Paintings • Drawings and Watercolors Modigliani - Segonzac • Matisse Braque - Redon - Picasso • Rouault Gauguin - Seurat • Leger • Derain Chirico - Surville • Laurencin. Together with a marble bust by Gauguin of his son, a group of British XVIII century portraits and a fine early Madonna and Child by Gerini. Collection of The Chester H. Johnson Galleries Chicago, Illinois. Liquidation sale of the Chester H. Johnson Galleries of Chicago, Ill., sold by order of the Probate Court of Cook County, Illinois. Public sale November 14, at 8:15 p. m. American Art Association Anderson Galleries - inc 1934. Sale number 4132. Lotto 52. *Les jeux terribles*, seated female figure holding mass of architectural toys; before building: looking out to a blue sea. Signed at lower left, G. de Chirico, and date 1925. Height, 32 inches; width, 24" inclu. Painted in 1925 From Paul Guillaume, Paris".



fig. 9 G. de Chirico, *La conquista del filosofo*, 1914
The Art Institute of Chicago, Chicago



fig. 10 G. de Chirico, *Le trouble du thaumaturge*, 1926

6. *La Conquête du philosophe*, 1913-1914, oil on canvas, 125x99 cm, on the lower right: "G. de Chirico".

Formerly Guillaume Gallery, exhibited in the solo show of 1926 (no. 1) with the same title. On display at the Valentine Gallery, according to the MoMA sales records, the painting was not sold. Acquired by Pierre Matisse, as of his "agenda"²⁰ of 13 October 1935 (no. 528), with an autograph annotation by the owner: "Guillaume". On 2 December of that same year, Matisse sold it to Peter Watson for \$389. It then passed to Joseph Winterbotham, who gifted it to the Art Institute of Chicago in 1939, where it is still today²¹ (fig. 9).

8. *Le trouble du thaumaturge*, oil on canvas, measurements unknown, on the lower left: "G. de Chirico". Published on «Documents» n. 6 (1930)²² and indicated as owned by "Paul Guillaume" (fig. 10). Location unknown.

²⁰ In fact, a ledger book.

²¹ I would like to thank Mary Coyne and Jennifer Cohen, Research Associates at the Department of Modern and Contemporary Art of the Art Institute of Chicago.

²² Reproduced in G. Ribemont-Dessaignes, *Giorgio de Chirico* in «Documents», n. 6 (1930) with the title *Le trouble du thaumaturge*, 1926 (A. M. Paul Guillaume).

9. *Le voyage sans fin*, 1914, oil on canvas, 88,7x38,3 cm, on the lower right: "G. de Chirico 1914" (fig. 11).

Exhibited in the 1927 solo show at the Jeanne Bucher Gallery and at the Valentine Gallery, according to the MoMA sales records, the painting was not sold. Formerly Arthur B. Davies collection, as of sale auction (lot no. 93).²³ Sold in 1931 for \$675 to the Pierre Matisse Gallery in New York, as shown by Pierre Matisse's "agenda" and his inventories. Exhibited at Paul Matisse's gallery in the 1935 and 1940²⁴ solo exhibitions, and sold only in March 1941 to Mr. Lee Ault. Now at the Wadsworth Atheneum, Hartford, in the Philip L. Goodwin Collection, a gift from James L. Goodwin, Henry Sage Goodwin and Richmond L. Brown.



fig. 11 G. de Chirico, *Il viaggio senza fine*, 1914
Wadsworth Atheneum, Hartford

²³ ⁴⁰The Arthur B. Davies Art Collection modern drawings prints / paintings and sculptures ancient bronzes pottery & fabrics French furniture and tapestries American Art Association. Inc 30 East 57th Street New York City, 1929, April 16 and 17 at 8:15 p.m., April 17 at 2:15 p.m. De Chirico 93: *Le voyage sans fin* [From the Valentine Gallery, Paris].

²⁴ *Giorgio de Chirico 1908-1918*, Pierre Matisse Gallery, New York, 19 November-21 December 1935 no. 9 [*Le voyage sans fin*]; *Exhibition of Early Paintings: Giorgio de Chirico*, Pierre Matisse Gallery, New York, 22 October-23 November 1940, n. 7 [*The Journey Without End*].



fig. 12 G. de Chirico, *I piaceri del poeta*, 1912



fig. 13 G. de Chirico, *La serenità del saggio*, 1914
The Museum of Modern Art, New York

10. *Les plaisirs du poète*, 1912, oil on canvas, 69,5x86,3 cm, on the lower right: “Giorgio de Chirico” (fig. 12). Exhibited at Guillaume’s and Bucher’s. In a letter by the then-director Alfred Barr to Goodyear, now in the MoMA archives, one can read: “Mr. Bliss²⁵ put on sale the painting at the Valentine in the mid-1930s”.²⁶ The painting then passed to the Valentine,²⁷ and in 1941 Lillie P. Bliss left it by bequest to the MoMA, which sold it in 1970. Private collection, Switzerland.

11. *La sérénité du savant*, 1914, oil on canvas, 130,1x72,4 cm, on the lower right: “G. de Chirico 1914” (fig. 13). Exhibited at Guillaume’s, Bucher’s and at the Valentine²⁸. According to the MoMA sales records, it was never sold: in fact, it is still at the MoMA as gift of Sylvia Slifka in honor of Joseph Slifka.

²⁵ Cornelius N. Bliss had been the owner of the painting since 1934, as one can read in *Modern Works of Art: Fifth Anniversary Exhibition*, catalogue of the exhibition (MoMA, New York, 20 November 1934-20 January 1935) at no. 56: “*Delights of the Poet* (c.1913) [...] Collection Cornelius N. Bliss”.

²⁶ I would like to thank Lynn Rother, Senior Provenance Specialist, MoMA, New York, for this information.

²⁷ In a photograph in the MoMA archives the Valentine Gallery label is still visible, but as of today, after the lining of the painting, it disappeared.

²⁸ Unfortunately, the work was lined, therefore, as of today, it does not bear any label of the Valentine Gallery or of any other kind. I would like to thank Lilian Tone, Assistant Curator at MoMA Department of Painting and Sculpture.

12. *La joie soudaine*, 1926, oil on canvas, 81x100 cm, on the lower right: "G. de Chirico 1926" (fig. 14). Exhibited in Hamburg and Zurich in 1927,²⁹ and then reappeared at de Chirico first solo exhibition at the Valentine, as of the review in «The Outlook» in February 1928.³⁰ Private collection.

15. *L'asymptote*, 1927, oil on canvas, 46x55 cm, on the upper right: "G. de Chirico" (fig. 15). The Valentine Gallery label is still visible on the back of the painting. A review on the «New York Sun», announced the purchase of two of de Chirico's works by the Living Art Gallery, including *L'asymptote*.³¹ Private collection.

16. *La douce mort*, 1927, oil on canvas, 46,3x38 cm, on the upper right: "G. de Chirico" (fig. 16). It could be identified with the work in the Ezra & David Nahmad Collection, Principality of Monaco. Unfortunately, neither the label nor the inventory number of the Valentine Gallery are present on the painting, but its provenance could be inferred by the title written on the back, presumably by Paul Guillaume, "La douce mort". At the top of the frame there was another title, which has been erased but is still visible: "Gladiateurs et fauves". Later, the painting entered the McKean Collection in Boston, where there were already other works by de Chirico also purchased from the Valentine Gallery. In 1971, it was still property of the McKean, as shown in the inventory at no. 81, with the title *Gladiators with a lion*. In 1987, it was auctioned at Sotheby's New York.



fig. 14 G. de Chirico, *La joie soudaine*, 1926



fig. 15 G. de Chirico, *L'asymptote*, 1927



fig. 16 G. de Chirico, *La douce mort*, 1927

²⁹ *Europäische Kunst Der Gegenwart*, Zentener-Ausstellung des Kunstvereins Hamburg, 1927, ill. no. 260 [*La joie soudaine*]; *Italienische Maler*, Kunsthaus Zürich, 18 March-1 May 1927, ill. no. 48 [*Pferde am Strand I*].

³⁰ In «The Outlook», 148, n. 9, New York 29 February, 1928, illustration: *La joie soudaine* by Giorgio de Chirico, Courtesy of the Valentine Gallery.

³¹ «New York Sun», 11 February 1928: "Announcement is made by the Gallery of Living Art of New York University that it has purchased two paintings by Giorgio de Chirico. These pictures, which were placed on exhibition on February 7, are entitled *Le Printemps du Destin* (1926) and *L'asymptote* (1927). The Gallery of Living Art, which is on the ground floor of the main building of the university, 100 Washington Square East, was opened to the public in December. The exhibits have been placed on permanent loan by A. E. Gallatin, who with Henry McBride form the committee in charge of the gallery". I would like to thank Alexander Kauffman, Philadelphia Museum of Art, for this information.



fig. 17 G. de Chirico, *L'inutile victoire*, 1927

17. *L'inutile victoire*, 1927, oil on canvas, 38x46 cm, on the lower left: "G. de Chirico" (fig. 17).

It could be identified with the work in the Ezra & David Nahmad Collection, Principality of Monaco. Unfortunately, neither the label nor the inventory number of the Valentine Gallery are present on the painting, but its provenance could be inferred by the title written on the back, presumably by Paul Guillaume, "*L'inutile victoire*". At the top of the frame there was another title, which has been erased but is still visible: "*Gladiateurs*", along with a writing that reads "Paul Guillaume". Subsequently, the painting entered the Siegfried Ullmann collection, New York, as shown by the label on the verso. It then passed to the Tel Aviv Museum, as a bequest from Ullmann and was auctioned at London Sotheby's in 1993.



fig. 18 G. de Chirico, *Les caresses mystiques*, 1927

18. *Les caresses mystiques*, 1927, oil on canvas, 48x37 cm, on the lower left: "G. de Chirico" (fig. 18).

When it was auctioned in 1946, it was part of the Saklatwalla Collection, which had purchased it from the Valentine Gallery on 8 January 1928 for \$300 (source: MoMA sales records).³² Later in private collection, New York. Auctioned in March 1949 (lot no. 155: *Chevaux*), it eventually reappeared on the antique market in New York in November 1988 (lot no. 316: *Two Horses*). Subsequently, in a private Swiss collection. Private collection.

³² The MoMA keeps four sales records of the Valentine Gallery, covering years 1926-1944.

19. *Le printemps du destin*, 1926, oil on canvas, 81x60 cm, on the lower right: "G. de Chirico" (fig. 19).

This work could be identified with that in the Ezra & David Nahmad Collection, Principality of Monaco. Unfortunately, the work was lined and does not bear the label or the inventory number of the Valentine Gallery, but its provenance could be inferred by the title written on the back presumably by Paul Guillaume, "*Le printemps du destin*". In a letter dated 5 December 1927 to Guillaume, de Chirico had protested against the change of the title, which originally was *Paysage dans un Chambre*.³³ The work was then purchased by the Gallery of Living Art in New York, together with *L'Asymptote*, as said above (no. 15). In April 1937, it was auctioned in New York at the Rains Galleries, at the Madame V. Zborowski Collection auction (no. 105).



fig. 19 G. de Chirico, *Le printemps du destin*, 1926

20. *Les reproches tardifs*, 1927, oil on canvas, 80x100 cm, on the center-left: "G. de Chirico 1927" (fig. 20). In 1929, it appeared in the magazine «Der Cicerone»,³⁴ with the indication "Coll. Paul Guillaume". A caption to an illustration in a review of the *Greco-Roman Life Show in Revival* informs us that this painting was later exhibited at the Valentine. Unfortunately, the work has been relined and does not bear the label of the Valentine. It also appeared in a photograph of the exhibition design of *Painting in Paris, from American Collections*³⁵ (MoMA records), and in a review in «Parnassus» as belonging to the "Miss Mary Hoyt Wiborg Collection, New York". Private collection.



fig. 20 G. de Chirico, *Les reproches tardifs*, 1927

³³ See *Giorgio de Chirico. Parigi 1924-1929: Dalla nascita del Surrealismo al crollo di Wall Street*, edited by M. Fagiolo dell'Arco and P. Baldacci, with an essay by N. Frank, Mondadori, Milan 1982, Appendix B9, p. 576.

³⁴ F. Neugass, *Giorgio de Chirico*, in «Der Cicerone», n. 21 (1929); the illustration on p. 646 bears the title *Spielende Pferde*.

³⁵ The Museum of Modern Art, New York, 10 January- 6 February 1930. Giorgio de Chirico's on display are: *Delights of the poet* (ca. 1913), private collection, New York (no. 15); *Horses* (1927), Miss Mary Hoyt Wiborg Collection, New York (no. 16); reproduced in the catalogue is *Lion and Gladiators* (1927), Detroit Institute of Arts collections (no. 17); *Gladiators* (ca. 1928), Maurice Speiser Collection, Philadelphia.

fig. 21 G. de Chirico, *La sainte famille*, 1926fig. 22 G. de Chirico, *L'annunciation*, 1926

fig. 23 The Valentine Gallery label, often present some of de Chirico's works

21. *La sainte famille*, 1926, oil on canvas, 91,4x72 cm, on the lower right: “G. de Chirico 1926” (fig. 21).

Formerly in Paul Guillaume’s stock, also exhibited at Bucher’s. It was on display at de Chirico first solo show. According to the MoMA sales records, it was not sold on that occasion. In the 1950s, we could find it in the Erick Estorick Collection, London, on show several times.³⁶ Auctioned at Asta Finarte, Milan, in 1961, it then passed to Galleria Galatea, Turin, as we can infer from the label and the stamp on the verso of the painting (no. “0572”), and eventually in the Collezione Turati, Turin.³⁷ Private collection.

22. *L’annunciation*, 1926, oil on canvas, 116x89 cm, on the upper left: “G. de Chirico 1926” (fig. 22).

On display at de Chirico first solo show and at the 1932 collective *Exhibition of Selected Paintings*, organized by the Valentine Gallery.³⁸ From the catalogue of an auction held in May 1933 (lot no. 135),³⁹ we are informed that when displayed in the 1932 exhibition at the Valentine it was part of the Miss Lizzie Bliss Collection, New York, and was then labeled as “Property of Valentine Gallery”. In 1934, we could find it in San Francisco,⁴⁰ on loan from the Valentine, as we are informed by the label on the verso of the painting (fig. 23). In 1936, it reappeared in the Valentine Gallery’s sales records now held at the MoMA. On 7 January 1936, it was bought by Walter P. Chrysler for \$550. As part of the Walter P. Chrysler Jr. Collection,⁴¹ *L’annunciation* was on show several times, in Detroit, Virginia and Philadelphia. Private collection, Turin.⁴²

³⁶ *Modern Italian Art from the Estorick Collection*, no. 47 [*Metaphysical Family*], The Tate Gallery, London, 21 November-19 December 1956, then traveling to: City Museum and Art Gallery, Plymouth, 26 January-16 February 1957; City Museum and Art Gallery, Birmingham, 23 February-16 March 1957.

³⁷ As can be inferred from a letter by Galleria Galatea, Turin, dated 20 November 1965.

³⁸ The catalogue reads: “Georgio Di Chirico 4. Annunciation-1926”.

³⁹ *Oil Paintings mainly of the XVIII-XIX Centuries. British, French and American Examples...*, May 10 & 11, 1933. Sale No. 4043, Anderson Galleries American Art Association, p. 45. In the same auction there were other two lots with de Chirico’s works: no. 130 (*Plaster Bust*) and no. 133 (*Horses by the Sea*), both property of the Valentine Gallery, see pp. 44-45.

⁴⁰ *Exhibition of French Paintings from the Fifteenth Century to the Present Day*, The California Palace of the Legion of Honor, San Francisco, no. 168 [*The Annunciation*].

⁴¹ *Selected Exhibition of the Walter P. Chrysler Jr. Collection*, The Detroit Institute of Arts of the city of Detroit, Detroit 1937, no. 28 [*L’annunciation*]. The collection then traveled to The Virginia Museum of Fine Arts, Richmond, 16 January-4 March 1941, and to the Philadelphia Museum of Art, Philadelphia, 29 March-11 May 1941, Collection of Walter P. Chrysler Jr, no. 39 [*L’annunciation*].

⁴² I would like to thank the owners of the collection for the help I received and for providing me with an image of the painting.

From 31 December 1928 to 26 January 1929, de Chirico second solo show was held at the Valentine Gallery in New York,⁴³ with Léonce Rosenberg and Pierre Matisse serving as a bridge between Paris and New York. Rosenberg had a direct relationship with the Maestro to the extent that the Valentine Gallery could sell on the market the artworks on display, as shown by the records kept in the Morgan Archives and at the MoMA in New York.

What we publish here is an undated document, perhaps to be dated 16 May 1928,⁴⁴ which lists the 12 works by de Chirico sold by Rosenberg to Dudensing:

“Reçu de Monsieur LÉONCE ROSENBERG, 19 Rue de la Baume, Paris, 8°, les tableaux ci-après désignés, inscrits à son livre d’exportation N° 219, pour être expédiés à:

Mr. F. VALENTINE DUDENSING
VALENTINE GALLERY
43 East 57th. street
NEW-YORK

N°8776	“La famille du peintre” par GIORGIO de CHIRICO. Peinture Fait en 1926.	Frs : 30.000.-
N°8840	“La conversation” par GIORGIO de CHIRICO. Peinture Fait en 1927	“ 20.000.-
N°8839	“Le buste en plâtre” par GIORGIO de CHIRICO. Peinture Fait en 1927.	“ 22.000.-
N°8937	“Chevaux percés de flèches” par GIORGIO de CHIRICO. Peinture. Fait en 1927.	“ 20.000.-
N°8589	“Au bord de la mer” par GIORGIO de CHIRICO. Peinture. Fait en 1925.	“ 10.000.-

⁴³ We can reconstruct the title of the exhibition from its many reviews: *New Paintings by Giorgio de Chirico*, Valentine Gallery, New York, 31 December 1928-26 January 1929.

⁴⁴ The date can be inferred from a copy letter of L. Rosenberg to V. Dudensing of 19 May 1928: “Dear Mr. Dudensing, I should feel greatly obliged if you would send, as soon as possible, the provisory receipt of exportation for the twelve paintings by Giorgio de Chirico I had great pleasure to sell you in May 16th. Please excuse my remembering you this paper but as gallery-proprietor you know, of course, the important of such a paper. Wish best thanks and kind regards to you and to Monsieur Matisse. Yours very sincerely” (PGMA MA 5020: Box 89, folder 47).

N°8928	“Gladiateurs à l’école” par GIORGIO de CHIRICO. Peinture Fait en 1927.	“	1.000.-
N°8593	“Périclès” par GIORGIO de CHIRICO. Peinture. Fait en 1925.	“	10.000.-
N°8832	“Chevaux arrêtés au bord de la mer” par GIORGIO de CHIRICO. Peinture. Fait en 1927.	“	12.000.-
N°8808	“Nus antiques” par GIORGIO de CHIRICO. Peinture. Fait en 1927.		25.000.-
N°8891	“Gladiateurs luttant” par GIORGIO de CHIRICO. Peinture Fait en 1927.	“	1.000.-
N°8886	“Gladiateurs” par GIORGIO de CHIRICO. Peinture. Fait en 1927		1.000.-
N°8950	“La cohorte” par GIORGIO de CHIRICO. Peinture. Fait en 1928.		18.000.-
<hr/>			
Paris le		TOTAL :	Frs: 170.000.-” ⁴⁵

Let us now have a closer look at the 12 works listed:



fig. 24 G. de Chirico, *La famille du peintre*, 1926
Tate Modern, London

La famille du peintre, 1926, oil on canvas, 146.5x115 cm, on the upper right: “G. de Chirico 1926” (fig. 24).

Formerly Rosenberg⁴⁶ (archive no. 8776; photo no. 869), to whom de Chirico had sold it on 2 November 1926, it later passed to the Valentine Gallery, where we could find it in the stock of 1 June 1928 (inventory no.161) under the title *La famille du peintre* and priced \$1,200. It was also present in subsequent inventories, but not in the Valentine’s sales records now at the MoMA. In fact, it passed to the Pierre Matisse’s gallery as it appears in his journal (note of 30 April 1933: no. 6 “Chirico Artist’s Family”) and sold on 22 August 1936 to Arthur Jeffress for \$1,200. In 1951, Princess Callimachi sold it to the Tate Modern where it is still today, with the title *The Painter’s Family*.

⁴⁵ Undated document listing the 12 works by de Chirico sold by Rosenberg to Dudensing (PMGA, MA 5020: Box 89, folder 34).

⁴⁶ Also reproduced in «Bulletin de l’Effort Moderne», n. 31 (1927), ill. [*La famille du peintre*].

La conversation, 1927, oil on canvas, 130,5x97,2 cm, on the lower right: "G. de Chirico" (fig. 25).

Formerly Rosenberg (archive no. 884076; photo no. 928),⁴⁷ it is known as *Interiors dans une vallée* or *Conversation among the ruins* (as in the catalogue of the National Gallery of Art in Washington where it is today). In fact, its correct title is *La Conversation*, as the Maestro himself corrected in pen the title that Rosenberg had given to him (*Interiors dans une vallée*). For this painting de Chirico received FRF 2,000 on a total of 7,150 earned from the proceeds of the sale of three works.⁴⁸ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory (no. 160: "La conversation 800 dollars") and in the subsequent inventories. A review in the «New York Times» informs us that the painting was on exhibit in the second show at the Valentine Gallery.⁴⁹ Thanks to the MoMA sales records, we know that on 2 February 1929 the Valentine sold it to Cherster Dale for \$2,000. (The Valentine Gallery label, which was still present on the back, was reattached on the back of new canvas after the relining of the painting, commissioned by Dale himself in 1952, while the number in blue crayon has disappeared.) Dale died on 16 December 1962 and in May 1965 and an exhibition entitled *The Chester Dale Bequest* opened at the National Gallery of Art in Washington. For the first time, 88 works of Cherster's private collection at the Plaza Hotel in New York were shown to the public, including *La Conversation*,⁵⁰ now in the museum's holdings.⁵¹



fig. 25 G. de Chirico, *Conversation among the Ruins*, 1927
National Gallery of Art, Washington D.C.

⁴⁷ Also reproduced in «Bulletin de l'Effort Moderne», n. 35 (1927), ill. [*Intérieur dans une vallée*].

⁴⁸ "Reçu de Monsieur Léonce ROSENBERG, Paris, la somme de Frs.: 2,000 (deux mille francs) à valoir sur la somme de Frs.: 7,150. - représentant son achat de: toile de 60: Meubles dans une vallée; toile de 'Intérieur dans une vallée'; toile de 20 'Agamemnon' Paris le 21 Mai 1927; Giorgio de Chirico, 1^{re} Toile de 60: "Buste de plâtre". 'Meubles dans une vallée' [written in ballpoint pen by de Chirico]; 2^e Toile de 60: 'La conversation'. 'Intérieur dans une vallée' [in ballpoint pen by de Chirico] 3^e Toile de 15: 'Apparition'. 'Agamemnon' [in ballpoint pen by de Chirico]", Centre Pompidou-Mnam/CCI-Bibliothèque Kandinsky-Fonds Léonce Rosenberg-Dist. RMN-Grand Palais:

⁴⁹ [N.d.], ill. [*La conversation*, by Giorgio de Chirico on Exhibition at Valentine Galleries].

⁵⁰ *Conversation* had been already on exhibit from 7 May to 14 June 1931 at the Carnegie Institute at the show *A Group of Twentieth Century Paintings from the Chester Dale Collection*, p.8 no.9 [*The conversation*], in January 1943 at the Art Institute of Chicago, *Twentieth Century French Paintings from the Chester Dale Collection*, p. 16, and from 23 November 1952 at the National Gallery of Art in *Twentieth Century French Paintings from the Chester Dale Collection*, p. 17 ill. [*Conversation among the ruins*].

⁵¹ I would like to thank Emily Ann Francisco, Curatorial Assistant, Department of Modern Art, and Jennifer Henel, Curatorial Coordinator for Digital Content, per to grant me access to the painting, now in the National Gallery of Art's deposits, and to the museum's archives.



fig. 26 G. de Chirico, *Le buste en plâtre*, 1927

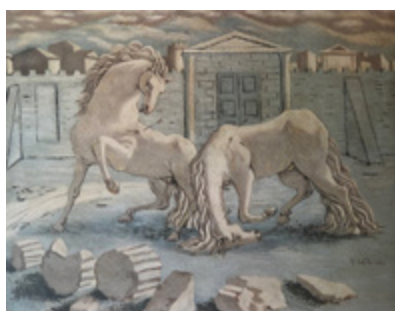


fig. 27 G. de Chirico, *Chevaux percés de flèches*, 1927

Le buste en plâtre, 1927, oil on canvas, 130x97 cm, on the center right: “G. de Chirico” (fig. 26).

Formerly Rosenberg (archive no. 8839; photo no. 927). It appeared in Rosenberg’s «Bulletin» of May 1927 with the title *Meubles dans une vallée*⁵² which de Chirico himself wrote after deleting the title *Buste en plâtre*.⁵³ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 159 (*Le buste en plâtre*), but is not present in the MoMA sales records. In May 1933, at the American Art Association auction at the Anderson Galleries, it is indicated as “property of the Valentine Gallery”.⁵⁴ In 1973, it was in the show *Surrealism* at Galleria Levi, Milan.⁵⁵ Private collection.

Chevaux percés de flèches, 1927, oil on canvas, on the lower right: “G. de Chirico” (fig. 27).

Formerly Rosenberg (archive no. 8937; photo no. 1008). It bears a torn label on the back. Published in the «Bulletin» of November 1927.⁵⁶ On 28 December 1927, de Chirico received from Rosenberg the sum of FRF 3,750 in his account at the Westminster Foreign Bank Ltd. in Paris.⁵⁷ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 161 as “chevaux percés...(800 dollars)” and in subsequent inventories.

From the MoMA sales records we are informed that on 24 October 1928 it was purchased by Shaw McKean for \$1,620. On show in the second exhibition at the Valentine Gallery (label on the verso). Private collection, Turin.⁵⁸

⁵² «Bulletin de l'Effort Moderne», n. 35, May 1927, ill. [*Meubles dans une vallée*].

⁵³ See fn. 48.

⁵⁴ See fn. 49.

⁵⁵ February-March 1974, no. 15: *Mobili nella valle*.

⁵⁶ «Bulletin de l'Effort Moderne», n. 39, November 1927, ill. [*Chevaux percés de flèches*].

⁵⁷ Centre Pompidou-Mnam/CCI- Bibliothèque Kandinsky-Fonds Léonce Rosenberg- Dist. RMN-Grand Palais: “Reçu de Monsieur Léonce Rosenberg, Paris, la somme de: Frs. 3,750.- (trois mille sept cent cinquante francs) en un chèque N°888482 sur la Westminster Foreign BK limited, Paris, pour mon tableau: ‘Chevaux percés de fleches’ Paris le 28.12.27 Giorgio de Chirico.”

⁵⁸ I would like to thank the owners of the collection for their help and for providing me with an image of the work.

Au bord de la mer, 1925, oil on canvas, 100x80 cm, on the lower right: "G. de Chirico 1925" (fig. 28).

Formerly belonged to Rosenberg (archive no. 8589; photo no. 766).⁵⁹ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 157 as "au bord de la mer, (400 dollars)" and in subsequent inventories: on the verso, written in blue crayon, the inventory number is still visible (fig. 29).⁶⁰ The work is not present in the MoMA sales record, but we could find it mentioned in 1931 in Pierre Matisse's "agenda" with the title "Sea side" priced \$400. Exhibited in 1947 at Acquavella Galleries in New York,⁶¹ it has been in the possession of the Museum moderner Kunst Stiftung Ludwig in Vienna since 1985.



fig. 28 G. de Chirico, *Au bord de la mer*, 1925
Museum moderner Kunst Stiftung Ludwig Wien



fig. 29 The Valentine Gallery inventory number in the
verso of *Au bord de la mer*

⁵⁹ Also reproduced in «Bulletin de L'Effort Moderne», n. 22, February 1926, [*Au bord de la mer*].

⁶⁰ I would like to thank Dr. Susanne Neuburger of the Sammlungsleitung Mumok Museum moderner Kunst Stiftung Ludwig in Vienna for providing me with documentation of the verso of the painting and with other useful information.

⁶¹ *De Chirico*, through March 1947, N.M. Acquavella Galleries, New York, ill. no. 3 [*Au bord de la mer*].



fig. 30 G. de Chirico, *Gladiateurs à l'école*, 1927

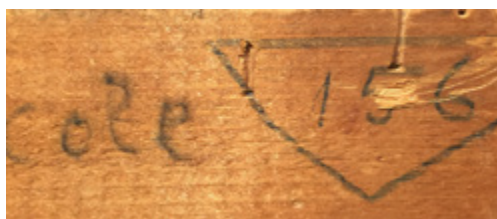


fig. 31 The Valentine Gallery inventory number in the verso of *Gladiateurs à l'école*

Gladiateurs à l'école, also known as *Gladiateurs au gymnase*, 1927, oil on canvas, 55x46 cm, on the lower left: "G. de Chirico" (fig. 30).

Formerly Rosenberg, it could be identified with the painting indicated with no. 8928 in the list of 12 works that Rosenberg sold to Dudensing on 16 May 1928 transcribed above. The verso of the painting bears a portion of the label, torn away by Rosenberg, where is still visible part of the inventory number: "89[?]". The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory, and on 4 January 1929 was sold to Shaw McKean for \$300. The Valentine label as well as the inventory number "156" is still visible on the back (fig. 31). The painting then passed to the Betty Parsons Gallery, New York (label on the verso). On 30 November 1976, while at Café Greco in Rome, de Chirico annotated the following words on a page of an auction catalogue with a reproduction of the work: "qu'il pende echevalu [sic] et la bouche violette, et que des chiens enragés en flairant sa charogne fuient épouvantés G. de Chirico Café Greco 30 Nov. 1976".⁶² Ezra & David Nahmad Collection, Principality of Monaco.

⁶² Note kept in the archives of the Fondazione Giorgio e Isa de Chirico.

Périclès, 1925, oil on canvas, 107x65 cm, on the lower right: "G. de Chirico 1925" (fig. 32). Formerly Rosenberg (archive no. 8593; photo no. 768). Formerly in the Zurich show, March-May 1927.⁶³ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 155 as "Periclé, (400 dollars)" and in subsequent inventories (on the verso, written in blue crayon, the inventory number is still visible: "155"). On exhibit at the second show at the Valentine Gallery (fig. 33). From the MoMA sales records we are informed that on 15 January 1929, a Mr. Shaw McKean from Boston bought it for \$1,050. In the 1970s, it was in the show *Surrealism* at Galleria Levi, Milan.⁶⁴ Auctioned on November 2018 at Il Ponte, Milan, it is now in private collection.



fig. 32 G. de Chirico, *Pericle*, 1925

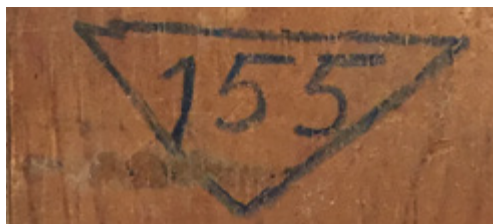


fig. 33 The Valentine Gallery inventory number in the verso of *Périclès*

⁶³ *Italianische Maler*, Kunsthaus, Zurich, 18 March-1 May 1927, ill. no. 41 [*Perikles*, 1925].

⁶⁴ *Surrealismo*, Levi Arte Moderna, Milan, February-March 1974, ill. no. 8 [*Pericle*].



fig. 34 G. de Chirico, *Nus antiques*, 1927, The Art Institute of Chicago, Chicago



fig. 35 The Valentine Gallery inventory number in the verso of *Nus antiques*, photo courtesy of the Art Institute of Chicago

Nus antiques, 1927, oil on canvas, 146x114,3 cm, on the lower right: “G. de Chirico 1927” (fig. 34).

Formerly Rosenberg (archive no. 8808; photo no. 902).⁶⁵ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 153 as “Nus antiques, (1000 dollars)” and in subsequent inventories (on the verso, written in blue crayon, the inventory number is still visible: “153”).⁶⁶ On exhibit at the second show at the Valentine Gallery (fig. 35). From the MoMA sales records we are informed that on 27 October 1928, it was purchased by Frederic C. Barlett from the Valentine for \$2,700 and eventually gifted to the Art Institute of Chicago in 1961 where it still is now with the title *The Eventuality of Destiny*.

⁶⁵ «Bulletin de L'Effort Moderne», n. 33, (1927), ill. [*Nus Antiques*].

⁶⁶ I would like to thank Mary Coyne and Jennifer Cohen, Research Associate, Department of Modern and Contemporary Art at The Art Institute of Chicago.

La cohorte, 1928, oil on canvas, 131x89 cm, on the upper right: "G. de Chirico 1928" (fig. 36). Formerly Rosenberg. The label is still present on the verso: "L'Effort Moderne / N° 8950 / Auteur: Giorgio de Chirico / Date: 1928 / Photo N°:1006". On 20 February 1928, Rosenberg purchased it for FRF 3,600.⁶⁷ The painting was in the stock of the Valentine Gallery as of 1 June 1928 inventory at no. 150 as "La Cohorte 720" (with the price indicated in pencil: "365 dollars"), and in subsequent inventories. On the verso, written in blue crayon, the inventory number "150" is still visible (fig. 37).⁶⁸ On exhibit at the second show at the Valentine Gallery, the work is also illustrated in a review in «Ancient Art News» according to which it was "included in the exhibition at the Valentine Gallery".⁶⁹ On 14 March 1929, the Valentine sold the painting to Earl Horter of Philadelphia for \$1,600. Two red and white labels are still present on the verso, with "Horter" scribbled on them. Presently in the holdings of the Museu Coleção Berardo in Lisbon.



fig. 36 G. de Chirico, *La cohorte*, 1928, Museu Coleção Berardo, Lisbon



fig. 37 The Valentine Gallery inventory number in the verso of *La cohorte*, photo by Rodrigo Bettencourt da Câmara, courtesy of Museu Coleção Berardo, Lisbon

⁶⁷ Centre Pompidou–Mnam/CCI- Bibliothèque Kandinsky-Fonds Léonce Rosenberg- Dist. RMN-Grand Palais. "Reçu de Monsieur Léonce Rosenberg la somme de: Frs: 3.600 (trois mille six cents) en règlement de une toile de les 'La cohorte' que ce lui [?] ce pour à ce prix. Paris le 20 février 1928 Giorgio de Chirico".

⁶⁸ I would like to thank Dr. Isabel Soares Alves, Coordenadora da Coleção, Museu Coleção Berardo Lisbona, for providing me with information on the verso of the painting.

⁶⁹ *De Chirico Valentine Galleries Until January 26th*, in «Ancient Art News», [n.d.] [1929], where the painting is titled *La Cohorte*.

In addition to the document analyzed so far, further information about other works by de Chirico owned by private collectors and art merchants can be gathered from three letters by Léonce Rosenberg to Pierre Matisse, dated 25 May, 2 and 20 June.

*Letter from L. Rosenberg to P. Matisse (25 May 1928):*⁷⁰

[...] un de mes clients à me vendre une très belle nature-morte de Chirico qu'il possédait. Je serais très heureux de pouvoir vous la montrer, ainsi qu'à Mr. F. Valentine Dudensing, à partir de Mercredi après-midi.

Par la même occasion, je vous adresse copie de la lettre que j'ai envoyée le 19 Mai dernier à Mr. F. Valentine Dudensing, à vos bons soins et à laquelle je n'ai pas encore reçu de réponse. Je vous serais très obligé de vouloir bien faire le nécessaire pour me mettre en règle vis-à-vis de l'Administration.

*Letter from L. Rosenberg to P. Matisse (2 June 1928):*⁷¹

[...] P.S. puisque vous cherchez des Chiricos, je vous signale que mon ami Georges Bernheim en possède deux beaux dans sa collection particulière.

*Letter from L. Rosenberg to P. Matisse (30 June 1928):*⁷²

Juin 30 1928

Cher Monsieur,

D'ordre et pour compte de Mr. George Acheson de New-York, je vous fais part que je ferai porter chez vous, vendredi prochain, deux tableaux par Herbin et deux tableaux par Giorgio de Chirico que Mr. George Acheson a bien voulu acquérir ici et que, suivant la lettre que je viens de recevoir de lui, vous voudrez bien joindre à vos tableaux, pour leur expédition à New-York.

Je vous serai très obligé de ne pas manquer de m'envoyer pour les tableaux précités également, un reçu détaillé de l'expéditeur, afin de me permettre de justifier, à l'égard du Fisc, de [in pen] leur expédition. Dans l'attente du plaisir de vous revoir, je vous prie, cher Monsieur, de trouver ici, avec mes remerciements, l'expression de tous mes sentiments les meilleurs.

Léonce Rosenberg.

In Pierre Matisse's archives there are other papers (covering years 1928-1930) useful to reconstruct his business relationship with Valentine Dudensing. Those same documents reveal that money was sent over from New York to Paris,⁷³ but also contain directions on what to buy ("buy chirico horses"⁷⁴), as well as provide up to date information on sales and on the exhibition in general.

⁷⁰ On letterhead "Bulletin de 'L'Effort Moderne' Directeur: Léonce Rosenberg 19, Rue de la Baume - Paris (8^e). Registre du commerce: Seine n° 160330" (PMGA, MA 5020: Box 89, folder 47).

⁷¹ *Ibidem*.

⁷² *Ibidem*.

⁷³ As from a telegram message by Dudensing to Pierre Matisse in 1928: "Loan money national city Saturday stop have ten thousand additional and positive ten more middle January stop [...]" (PMGA, MA 5020: Box 89, folder 29).

⁷⁴ Telegram message, via Western Union from New York, PDY Circuit 1492 New York 52 from Valentine Dudensing to Pierre Matisse, WLT Piermat 41 Paris on 11 November 1929 (stamp: 11 11 29) (PMGA, MA 5020: Box 89, folder 31).

In what follows, we shall publish a portion of the correspondence between Dudensing and Matisse: *Letter from Valentine Dudensing to Pierre Matisse* (6 November 1928):⁷⁵

[...] You forgot when you made out your list of expenditures, to include payments you made for Chiricos + Matisse. However they are included as I remembered them.

Did I tell you I sold. Nus antiques, Chirico - \$2700 also Chevaux perchés – 1800- (less 10% for cash which is due in a few days – also Matisse still life germany \$ 6,800 –

Have a deal on with Phillips who hasant [sic] any money. He is turning in pictures to everyone.

Letter from Valentine Dudensing to Pierre Matisse (13 November 1928):⁷⁶

Dear Pierre, Just happened to think it would be a great idea to have Chirico titles for pictures we bought from Rosenberg. Named it be possible for Rosenberg to ask Chirico for lui titles for pictures. Try it anyway. and beside Rosenberg might have something new in 'horses' [...].

Letter from Valentine Dudensing to Pierre Matisse (5 December 1928):⁷⁷

[...] Don't forget Chirico titles and watch out for horses. The Chirico show untill [sic] in January.

Letter from Valentine Dudensing to Pierre Matisse (21 December 1928):⁷⁸

[...] Sorry you did not set Chirico titles as show opens Dec.31st and I'll have to use ones we have.

Copy of a telegram message from Pierre Matisse to Valentine Dudensing (13 November 1929):⁷⁹

"[...] BAUGHT [sic] DESIRABLE CHIRICO HORSES NUMBER THIRTY AT GBERNHEIM EIGHTHUNDRED EIGHTY PAYABLE WITH BALANCE SAILING THIRTEENTH".

Copy of a telegram message from P. Matisse to V. Dudensing (11 February 1930):⁸⁰

"[...] BAUGHT [sic] CHIRICO FOURTEEN HUNDRED"

Since March 1931, as evidenced by the important letter he sent to the collector Stephen C. Clark, Pierre is no longer connected to the Valentine Gallery. We do not know about the economic terms of their divorce, but it is certain that Matisse kept some works the Valentine's stock, since we find them in his possession well after March 1931⁸¹ (as in the case of de Chirico's *Le voyage sans fin*, which Matisse sent for exhibition in 1935 and 1941).⁸²

⁷⁵ On letterhead "F. Valentine Dudensing Modern Art 43 East 57th St., New York 36. rue de l'Arcade, Paris VIII" (PMGA, MA 5020: Box 89, folder 29).

⁷⁶ *Ibidem*.

⁷⁷ On letterhead "F. Valentine Dudensing Modern Art 43 East 57th St., New York 36. rue de l'Arcade, Paris VIII" (PMGA, MA 5020: Box 89, folder 31).

⁷⁸ On letterhead "F. Valentine Dudensing Modern Art 43 East 57th St., New York 36. rue de l'Arcade, Paris VIII" (PMGA, MA 5020: Box 89, folder 29). The year 1928 is not on the letter but can be inferred unquestionably.

⁷⁹ Telegram message via Western Union N. L. T. (11-13-29) (PMGA, MA 5020: Box 89, folder 29).

⁸⁰ *Ibidem*, Telegram message via Western Union L. C. D. (11-2-30).

⁸¹ As it will result from a study of Pierre Matisse's journal, on which I am currently working.

⁸² See p. 119 no. 9.

*Copy letter of P. Matisse to S. C. Clark (18 March 1931):*⁸³

“Dear Mr. Clark,

This is to inform you that I am no longer connected with the Valentine Gallery of New York.

Mr. Dudensing and I have separated right after my arrival in New York.

Besides the pictures that you have seen in the Valentine Gallery and of which I own presently half, I have brought over from Europe a small group of pictures [...]”

As we said above, the New York Valentine Gallery’s four-volume Ledger Books covering years 1926-1944 are kept in the MoMA archives. By comparing and integrating information from the Pierre Matisse Gallery’s archival material at the Morgan Library in New York, we were able to identify some of the de Chirico’s works that had been temporarily in the possession of the Valentine.

The Museum of Modern Art Archives: The Valentine Gallery Ledger Books

The Valentine Gallery Ledger Books Vol 1: Jan. 1926-Dec. 1928

Jan 8⁸⁴ Chirico 300,00⁸⁵ B.D. Saklatwalla

The Valentine Gallery Ledger Books Vol 2: Jan. 1926-Feb. 1931

October 1928

24. Mrs. Shaw McKean, Chirico #158, 1.620,00

Oct. 27, Frederick C. Barlett, Chirico #153, 2.700,00

Nov. [1928]

15. Kelekian, Chirico #154, 1.000,00

19. Arthur Tooth London, Chirico #149, 700,00

Jan. 1929

1. Miss Sears, Chirico #151, 250

4. Theodore Schulze, Chirico #152, 250

4. Mrs. Shaw McKean, Chirico #156, 300

15. Mrs. Shaw McKean, Chirico #155, 1.050

19. Mrs. H.L.May, Chirico #148, 300

February 1929

2. Chester Dale, Chirico #160, 2000,00

⁸³ Copy letter of P. Matisse to S. C. Clark, New York City (PMGA, MA 5020: Box 113, folder 20).

⁸⁴ The date must be referred to 1928.

⁸⁵ All figures are in American dollars.

March 1929

- 12. Mrs. Shaw McKean, Chirico #229, 675,00
- 14. Earl Horter, Chirico #150, 1.600,00
- 26. J. Winterbotham, Chirico #258, 800,00

April 1929

- 27. Mrs. Bernard Pollak, Chirico #259, 800,00

May June July 1929

- June 1. Duncan Phillips, Chirico #230, 850,00

October 1929

- Oct 16. Reinhardt Gall., Chirico #283, 2.000,00

February 1930

- 1. W.A. Harrivan, Chirico #318, 1.500
- 1. Q.A. Shaw McKean, Chirico #284, 1.850
- 6. Mr. James B. Murphy, Chirico #276, 675

March 1930

- 24. Mr. James B. Murphy, Chirico #301, 1.600

December 1930

- 22. Jean Sears, Chirico #357, 350

January 1931

- Jan 26. W. Ludington, Chirico #322, 2.500

The Valentine Gallery Ledger Books Vol 3: Dec. 1930-Dec. 1939

April 1931

- Mrs M.L Schwartz, Chirico Horses, 1.750

1935 January 1935

- 17, Walter Chrysler P., Chirico "Annunciation", 550

1936 January 1936

- 14, Maurice Wertheim, Chirico 318, 1600,00

May 1937

Purchase

- Colle, Chirico 1513, 300-

December 1938
Purchase
Chirico 1797, 500

The Valentine Gallery Ledger Books Vol 4: Jan. 1940-Dec. 1944

November 1943
Purchase
M.B [sic], Chirico, 600

Jan. 1944
2, Theo Schempp [sic], Chirico #2542, 1.250 for resale

Pierre Matisse Gallery Archives, The Morgan Library & Museum, New York

F.V. DUDENSING

SCHEDULE OF JOINT SALES

From Feb. 23, 1928, to Sept. 30th, 1928.⁸⁶

1928		
Feb. 23 Rd	– Chirico	\$ 300.00
Mar. 2 nd	– Chirico - Sales Price \$ 900.	400.00
	Cherico [sic]	350.00
	Cherico [sic]	495.00
	Chirico	3,200.00
Apr. 2 nd	Cherico [sic]	850.00

STOCK OF JUNE 1 ST. 1928⁸⁷

148	Chirico	Gladiateurs (Van Leer)	120 -
149	“	Group (#40 “)	400 -
150	“	La Cohorte	720 – 365 [in pencil]
151	“	Gladiateurs	40 -
152	“	Gladiateurs luttant	40 -

⁸⁶ PMGA, MA 5020: Box 89, folder 15.

⁸⁷ *Ibidem*. The list includes works by various artists, but our mention will be limited only to the works of Giorgio de Chirico. Also, at the bottom of the list, the ownership structure of the Valentine Gallery is clearly visible.

153	“	Nus antiques	1000-
154	“	Chevaux	480-
155	“	Periclé	400-
156	“	Gladiators à l'école	40-
157	“	au bord de la mer	400-
158	“	chevaux percés de flèches	800-
159	“	le buste en plâtre	880-
160	“	la conversation	800-
161	“	La famille du peintre	1200-

½ propriety of Pierre Matisse

½ “ “ F. Valentine Dudensing

F.V. DUDENSING

SCHEDULE OF JOINT SALES

October 31st, 1928.⁸⁸

Chirico #158 \$ 1,620.00

Chirico #153 2,700.00

*Copy letter concerning the sale of a work by Giorgio de Chirico from the Van Leer Gallery in Paris a M. Dudensing [1928]:*⁸⁹

DUPLICATA.

Relevé des ventes faites à M. DUDENSING, pendant l'année 1928:

Mai: Vente d'un tableau de Déraïn (D.2.500) Frs. 63.234 -

Décember: un tableau de G. de Chirico Frs. 5.000 -.

F.V. DUDENSING

SCHEDULE OF JOINT SALES

January 31, 1929⁹⁰

Chirico	#151	\$ 250.00
“	#152	250.00
“	#156	300.00
“	#155	1,050.00
“	#148	300.00

⁸⁸ *Ibidem*.

⁸⁹ On letterhead “Galerie Van Leer 41 Rue de Seine, Paris” (PMGA, MA 5020: Box 89, folder 22).

⁹⁰ *Ibidem*.

F.V. DUDENSING
SCHEDULE OF JOINT SALES
February 28, 1929⁹¹

Chirico	\$ 2000.00
---------	------------

F.V. DUDENSING
JOINT PURCHASE
February 1929⁹²

Chirico	#229	294.75
"	#230	298.68

F.V. DUDENSING
JOINT PURCHASE
April, 1929⁹³

Chirico #276	310.00
--------------	--------

F.V. DUDENSING
SCHEDULE OF JOINT SALES
APRIL 25th - OCTOBER 31st, 1929⁹⁴

Chirico	#259	800.00
Chirico	230	850.00
Chirico	283	2,000.00

Invoice for the sale of a work by di Giorgio de Chirico from the Bernheim-Jeune Gallery in Paris to Dudensing, New York (4 June 1929)⁹⁵

Numéros	Artistes	Sujets	Francs
25965	De Chirico	chaval et zébre	18.000

⁹¹ *Ibidem.*

⁹² *Ibidem.*

⁹³ PMGA, MA 5020: Box 89, folder 16.

⁹⁴ *Ibidem.*

⁹⁵ On letterhead "Bernheim Jeune & C. Expert près de la court d'appel Editeurs Société à responsabilité limitée au capital de 2.500.000, 83, Faubourg Saint-Honore, Paris" (PMGA, MA 5020: Box 89, folder 23).

Invoice for the sale of a work by di Giorgio de Chirico from the Bernheim-Jeune Gallery in Paris to Dudensing, New York (8 July 1929)⁹⁶

304	Tableau par Chirico	10.000
305	“ “ Chirico	10.000

Achats Note 1929⁹⁷

Achats 1929

Chevaux (in ballpoint pen)	Chirico. No. 283	1.000
“	“ 284	1.000

Undated notes⁹⁸

G. Bernheim

chirico = chevaux	
chevaux	50.000.

Bernheim Jeunes

chirico =chevaux =	18.000
--------------------	--------

G.B

Chirico	horses black	
“	blue	50.000

F.V. DUDENSING

SCHEDULE OF INVENTORY

October 8, 1929⁹⁹

Cherico	[sic] #157	400.00
	#159	880.00
	#161	1.200.00
	#276	310.00
	#283	1.000.00
	#284	1.000.00
	#301	770.00 ? 720 [in pencil]

⁹⁶ On letterhead “Georges Bernheim & C. Société a responsabilité limitée au capital de 800.000 Frs. Expert près de la court d’appel, Tables Modernes, 109, Faubourg Saint-Honore, Paris” (*ibidem*).

⁹⁷ *Ibidem*.

⁹⁸ *Ibidem*.

⁹⁹ PMGA, MA 5020: Box 89, folder 16.

Undated document listing Giorgio de Chirico's works¹⁰⁰

283 -3	Chirico	- Horses + paulain	1.000
284 -4	"	- Blue + Pink Horses	1.000
301-12	Chirico	- Horse + Zebra	720

F.V. DUDENSINGJOINT SALESFEBRUARY, 1930¹⁰¹

Chirico	#276	\$ 675.00
Chirico	#284	1,850.00
Chirico	#318	1,500.00

F.V. DUDENSINGJOINT PURCHASESFEBRUARY, 1930¹⁰²

Chirico #322 \$ 1,400.00

F.V. DUDENSINGJOINT PURCHASESMARCH, 1930¹⁰³

Cherico [sic] #276 \$ 675.00

F.V. DUDENSINGJOINT SALESMARCH, 1930¹⁰⁴

Chirico #301 \$ 1,600.00

¹⁰⁰ *Ibidem*. This is a partial transcription, limited to de Chirico's works, of an undated document listing works from different artists, along with their title and sale price, written on letterhead paper from F. Valentine Dudensing.

¹⁰¹ PMGA, MA 5020: Box 89, folders 19-20.

¹⁰² *Ibidem*.

¹⁰³ *Ibidem*.

¹⁰⁴ *Ibidem*.

F.V. DUDENSING
JOINT INVENTORY
OCTOBER 31, 1930¹⁰⁵

157 Chirico	\$ 440.00
159 Chirico	880.00
161 Chirico	1,200.00
276 Chirico	310.00
322 Chirico	1,400.00
336 Chirico (160) Conversation? Famille du peintre (161) [in pencil]	1,200.00
357 Chirico	157.20

F.V. DUDENSING
SCHEDULE JOINT SALES
DECEMBER, 1930¹⁰⁶

Chirico #357 \$ 350.00

F.V. DUDENSING – JOIN ACCOUNT
SCHEDULE OF ACCRUED EXPENSIVE
FEBRUARY 28, 1931¹⁰⁷

Chirico \$ 850.00

F.V. DUDENSING
JOIN ACCOUNT
SALES
JANUARY 1-31, 1931¹⁰⁸

Chirico 324 322? [in pencil] \$ 2,500.00

¹⁰⁵ *Ibidem.*

¹⁰⁶ *Ibidem.*

¹⁰⁷ PMGA, MA 5020: Box 89, folder 21.

¹⁰⁸ *Ibidem.*

Document kept in the Pierre Matisse Gallery Archives and recording titles of works by Giorgio de Chirico, written on small cardboard cards and listed under the letter C:¹⁰⁹

-148-
CHIRICO. 120.
"Gladiateurs"
#8
[in pencil] sold January 1929. 300.

[in ballpoint pen]
149-
CHIRICO. 400.
Upright group gladiators
Van Leer #40.
[in pencil] sold Nov. 1928 700-

-150-
Chirico. 720
5/28 "La cohorte" 1928
52 X 36

-151-
CHIRICO. 40.
"Gladiateurs"
14 X 18 in.
[in pencil] sold January 1929. 250.

-152-
CHIRICO. 40.
"Gladiateurs luttant "
13 X 18
[in pencil] sold January 1929. 250.

¹⁰⁹ PMGA, MA 5020: Box 183.1.

-153-
CHIRICO. 1.000

"Nus antiques "
48 X 75 inc.
[in pencil] sold oct. 1928. 2,700

-154-
CHIRICO. 480.

"Chevaux "
32 X 39
[in pencil] sold Nov. 1928. 1,000.

-155-
CHIRICO. 400.

"Pericles"
41 X 26
[in pencil] sold January 1929. 1,050.

-156-
CHIRICO. 40.

"Gladiateurs au gymnase"
22 X 18
[in pencil] sold January 1929. 300.

-229-
CHIRICO. 298 68 [in pencil]

I4/2/29 "White horses"
G.B.

Chirico- #229- 298
2/14/29 white horses-
#229 – G. Bernheim

-230-

Chirico. 196

V. Leer “White & brown horses”
 14/2/29 [in pencil]
 [in pencil] sold period April to October 1929 850.

Chirico #230 196
 Brown x white horses
 #230 V. Leer

-258-

Chirico. 400.

14/3/29 “Gladiateurs”
 Acheson
 [in pencil] Acheson

Chirico #258. 400-
 [in ballpoint pen] 14/3/29 Gladiateurs (Acheson)

-259-

Chirico. 400.

[in pencil] “horses”
 [in pencil] sold period April 25 October 1929. 800.

Chirico #259 400-
 [in ballpoint pen] 14/3/29 Horses /Acheson
 800

-276-

Chirico. 310.

[in pencil] taken back in part payment 675-
 of new sale.

-283-
Chirico. I,000

May 29. "Chevaux roe et noir"
G.B.

[in pencil] sold October 1929- 2000-

Chirico #283 1.000
Maj 8 /1929 Chevaux rose
(G.B.)

-284-
Chirico. I,000

May 29. "Chevaux ciel blue"
G.B.

[in pencil] sold February 1930- 1,850.

Chirico #284 1.000
maj 8 /1929 Chevaux ciel blue
(G.B.)

-301-
Chirico. 720.

"Horse and Zebra" 1,600 [in pencil]
Sold March 1930. I,600-

-318-
Chirico. 880.

"Red & Black Horses"
#30
[in pencil] Sold February 1930- I.500

-322-

G. de [in pencil] Chirico. I.400

[in pencil] bought Feb. 1930

P.G.

“Chevaux au bord de la mer”

[in pencil] Sold January 31

-357- [in pencil]

Chirico. 157.20 [in pencil]

Mai. 30

55/45 [in pencil] “Chevaux blancs et noirs”
gouache.

[in pencil] Sold December 1931. 350.

Works identified or not yet definitely identified:

[no inventory number] *Les caresses mystiques*, from the MoMA's earliest sales records (work analyzed above, see p. 122 no. 18)

#148. *Gladiateurs* also known as *Gladiateurs et arbitre*, (1927), oil on canvas, 46x55 cm, on the upper right: "G. de Chirico" (fig.38). Now in the Ezra & David Nahmad Collection, Principality of Monaco. The Valentine Gallery label and the inventory number ("148") (fig.39) are still visible on the back of the painting. From the stock inventory of June 1928, we can infer that it could have been purchased by the Van Leer Gallery in Paris for \$120. From the MoMA sales records we are informed that on 19 January 1929 the Valentine sold the work to Mrs. H. L. May for \$300: "Mrs. H. L. May 111 E 56 St" can be still read written in crayon on the painting frame. A Miss Saide A. May from Baltimore later gifted the painting to the Baltimore Museum of Art. The *Gladiateurs* eventually came in the possession of the West Coast Museum to then reappear on the antique market, where it was purchased by its current owner.¹¹⁰



fig. 38 G. de Chirico, *Gladiateurs*, circa 1927

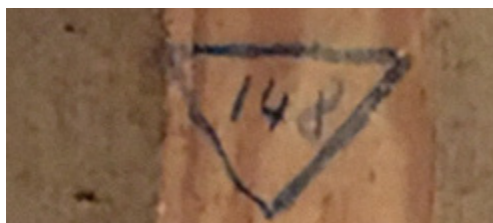


fig. 39 The Valentine Gallery inventory number in the verso of *Gladiateurs*

#149. *Group of gladiateurs*, [w. i.]

From the stock inventory of June 1928, we can infer that it could have been purchased by the Van Leer Gallery in Paris. On 19 January 1929, the Valentine sold the work to Arthur Tooth, London. Identification not certain.

#150. *La Cohorte* (work analyzed above, see p.133)

¹¹⁰ I would like to thank the Nahmad Gallery for the information provided.



fig. 40 G. de Chirico, *Gladiateurs*, 1928



fig. 41 The Valentine Gallery inventory number in the verso of *Gladiateurs*



fig. 42 G. de Chirico, *Chevaux arrêtés devant la mer*, 1927

#151. *Gladiateurs*, (1928) oil on canvas, 33x46 cm, on the lower left: “G. de Chirico” (fig. 40).

The Valentine Gallery inventory number written in crayon (“151”) (fig. 41) and part of the label are still visible on the back of the painting, which was listed in the stock inventory of 1928. On 1 January 1929, the Valentine sold it to Miss Sears for \$250. It later came in the possession of the gallery of Pierre Matisse (two labels on the verso), who in March 1982¹¹¹ claimed its provenance from the Valentine. Now in the Ezra & David Nahmad Collection, Principality of Monaco.

#152. *Gladiateurs luttant*, oil on canvas, 33x45 cm [w.i.].

Listed in the stock inventory of June 1928, on 4 January 1929 the work was sold by the Valentine to Theodore Schulze for \$250. The painting has not yet been definitely identified.

#153. *Nus antiques* (work analyzed above, see p. 132

#154. *Chevaux*, also known as *Chevaux arrêtés devant la mer*, 1927, oil on canvas, 83x102 cm, on the upper right: “G. de Chirico” (fig. 42). Formerly Rosenberg¹¹² (photo no. 914). It could be identified with no. 8832 in the list of 12 works that Rosenberg sold to Dudensing on 16 May 1928 (see above). Listed in the stock

inventory of June 1928, on 15 November of that same year, it was sold to Kalekian for \$1,000. In the back of the painting, a torn but partially readable label reading “palace de legion honor by Dikran Kelekian” and the no. “154”¹¹³ are still visible. Private collection.

¹¹¹ On the back of a black and white photograph kept in the archives of the Fondazione Giorgio and Isa de Chirico there is an autograph note by Pierre Matisse, dated “New York 12 March 1982”, that reads: To the best of my knowledge, I certify that the painting reproduced on this photograph, entitled ‘Gladiateurs’, ca. 1928 oil on canvas, 13x18 ins., is an original work by Giorgio de Chirico. This painting was previously in the hands of the Valentine Gallery, New York, March 12th 1982, Pierre Matisse, President, Pierre Matisse Gallery, 41 East 57th Street, New York, N.Y. 1022”.

¹¹² Also reproduced in «Bulletin de l’Effort Moderne», n. 34, April 1927, ill. [*Chevaux arrêtés devant la mer*].

¹¹³ Most likely, the painting had this number when exhibited at the California Palace of the Legion of Honor in San Francisco, where in 1947 Kelekian had put some of the works of his gallery on show.

- #155. *Périclès* (work analyzed above, see p. 131)
- #156. *Gladiateurs à l'école* (work analyzed above, see p. 130)
- #157. *Au bord de la mer* (work analyzed above, see p. 129)
- #158. *Chevaux perçés de flèches* (work analyzed above, see p. 128)
- #159. *Le buste en plâtre* (work analyzed above, see p. 128)
- #160. *La conversation* (work analyzed above, see p. 127)
- #161. *La famille du peintre* (work analyzed above, see p. 126)

#229. *White horses*, also known as *Cavalli bianchi*, 1927, oil on canvas, 55x46 cm, on the upper right: "G. de Chirico" (fig. 43).

Purchased on 14 February 1929 by the Valentine Gallery, which sold it to the Bernheim-Jeune Gallery in Paris for \$675. It could be identified with the work in the Collezione Francesco Federico Cerruti per l'Arte on a long-term loan at Castello di Rivoli Museo d'Arte Contemporanea, Rivoli-Turin. The verso of the work does not display the number "229" nor the Valentine label, but the Shaw McKean Collection inventory, dated 6 July 1971, comprises seven works by de Chirico and lists *Fighting horses*, that is our *Cavalli bianchi*, at no. 75.



fig. 43 G. de Chirico, *Cavalli bianchi*, 1927
Collezione Fondazione Francesco Federico Cerruti per l'Arte on a
long-term loan at Castello di Rivoli Museo d'Arte Contemporanea,
Rivoli-Turin



fig. 44 G. de Chirico, *Chevaux sur une plage*, 1927-1928
Phillips Collection, Washington D.C.



fig. 45 The Valentine Gallery inventory number in the
verso of *Chevaux sur une plage*



fig. 46 G. de Chirico, *Guerrieri e filosofi*, 1928



fig. 47 The Valentine Gallery inventory number in the
verso of *Guerrieri e filosofi*

#230. *Brown and white horses*, also known as *Chevaux sur une plage*, 1928, oil on canvas, 50x65 cm, on the upper right: “G. de Chirico” (fig. 44).

Purchased in 1929 from V. Leer by the Valentine (the inventory number “230” is still present in the verso of the work, while the label has been torn away¹¹⁴ [fig. 45]), which on 1 June 1929 sold it to Duncan Phillips for \$850. The painting, and its price, was the subject of a letter exchange between Valentine and Phillips, where a letter dated 6 November 1929 of Dudensing to Phillips describes it as “a wonderful thing” de Chirico’s successful contribution to a show of the Ballets Russes, for which the painter had been praised by many international moguls.¹¹⁵ Today the work is still in the Phillips Collection, Washington D. C.

#258. *Gladiateurs*, also known as *Guerrieri e filosofi*, 1928, oil on canvas, 70,3x58,9 cm, on the upper left: “G. de Chirico” (fig. 46).

The Valentine Gallery label and inventory number (“258”) (fig. 47) are still visible on the back of the painting frame. Formerly Rosenberg (photo no. 1073), it must have been purchased by Dudensing from Acheson on 14 March 1929. On 26 March, Dudensing sold it to Joseph Winterbotham for \$800, who then gifted it to the Art Institute of Chicago which sent it to auction at Christie’s New York in February 2017. Now in the Ezra & David Nahmad, Collection, Principality of Monaco.

¹¹⁴ I would like to thank Michele De Shazo, Associate Registrar for Collection, for giving me permission to look at the work and granting me access to the collection archives.

¹¹⁵ Here reference is made to the work entitled *Le Bal*.

#259. *Horses*, also known as *Cavalli* [w.i.].

It is likely that Dudensing purchased it from Acheson on 14 March 1929, and then sold it on 27 April of that same year to Mr. Bernard Pollak for \$800. The painting has yet to be definitely identified.

#276. [No title] [w.i.]

Purchased by the Valentine in April 1929 (but the title and the date are unknown), on 6 February 1930 was sold to James B. Murphy for \$675. The painting still has yet to be definitely identified.

#283. *Horses / Chevaux / Chevaux rose et noir / Horses + paulain*, also known as *Cavalli* [w.i.].

As we can infer from the initials "G.B", the Valentine most likely purchased it on 8 May 1929 from the Bernheim-Jeune Gallery. On 16 October of that same year, the painting was sold to the Reinhardt Galleries for \$2,000. The painting has yet to be definitely identified.

#284. *Chevaux ciel blue / Blue + Pink Horses*,

better known as *Cavalli sulla spiaggia* (*Deux chevaux devant la mer*), 1926, oil on canvas, 92x73 cm, on the upper left: "G. de Chirico 1926" (fig. 48). Formerly Rosenberg, Paris (in the verso the archive number "8802" and the photo number "894" are still visible). In 1929, Valentine purchased the work from "G.B.", that is, from Georges Bernheim, Paris, and sold it again on 1 February of the following year to Q.A. Shaw McKean for \$1,850. In the verso the inventory number "284" and the label of the Valentine Gallery are still visible. The work reappeared in the 1970s at Galleria La Bussola in Turin (label still partially visible in the verso) and eventually acquired by a private collection, Turin. It then passed to Galleria Medea, Milan. Now in private collection.



fig. 48 G. de Chirico, *Cavalli sulla spiaggia* (*Deux chevaux devant la mer*), 1926
Foto Courtesy Imago Art Gallery



fig. 49 G. de Chirico, *Cavallo e zebra in riva al mare*, circa 1928
Newark Museum, Newark, New Jersey

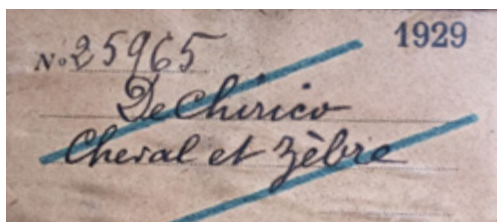


fig. 50 Label in the verso of *Cavalli e zebra in riva al mare*

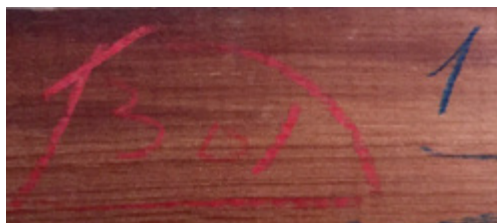


fig. 51 The Valentine Gallery inventory number in the verso of *Cavalli e zebra in riva al mare*

#301. *Horse and Zebra*, better known as *Cavallo e zebra in riva al mare*, (circa 1928), oil on canvas, 81x65,4 cm, on the upper right: “G. de Chirico” (fig. 49).

As proved by the invoice transcribed above, dated 4 June 1929, that reads “Cheval et zèbre, numéros 25965”, the Valentine Gallery acquired this work from the Bernheim-Jeune Gallery in Paros. The label on the back of the framework reads: “N. 25965 / 1929 / G. de Chirico / Cheval et zèbre” (fig. 50). The MoMA sales records inform us that on 24 March 1930 the Valentine Gallery sold it to Mr. James B. Murphy for \$1,600. In the verso of the work the inventory number “301” and the Valentine Gallery label are visible (the latter only partially, as it has been torn away). The painting was later acquired by the Mr. and Mrs. William V. Griffin Collection, which in 1946 gave it on loan for an exhibition at the Newark Museum of Art, New Jersey, to which it was donated in 1949 and where is still today.¹¹⁶

#318. *Red & Black Horses*, also known as “*Cavalli rossi e neri*” [w.i.].

The MoMA sales records inform us that the on 1 February 1930, the Valentine Gallery sold the work to W. A. Harrivan for \$1,500. The painting has yet to be definitely identified.

¹¹⁶ I would like to thank Heidi Warbasse, Database Administrator, Newark Museum of Art, New Jersey, for the information she has provided me.

#322. *Chevaux au bord de la mer*, 1927, oil on canvas, 61x50 cm, on the lower right side: "G. de Chirico" (fig. 52). The verso of the painting shows the label of the Valentine Gallery but not the inventory number, but we believe that what we are here describing is in fact *Chevaux au bord de la mer*. The Valentine bought it from "P. G." in February 1930. The MoMA sales records inform us that on 26 January 1931, it was sold to W. Ludington for \$2,500.

In 1978, it was on auction at Sotheby's with the title *Due cavali [sic] col [sic] Architettura classica [...]*. According to the catalogue, the provenance is "Valentine Dudensing Gallery New York; Mrs. Georges Hamlin Shaw New York; The Museum of Modern Art New York".¹¹⁷ Private collection.

#357. *Chevaux blancs et noirs*, gouache, measurements unknown, on the bottom right: "G. de Chirico" (fig. 53).

This work could be identified with a painting on exhibit in the 1930 Philadelphia show,¹¹⁸ as we can infer from the catalogue "Collection Valentine Gallery, New York". In December 1930, The Valentine sold it for \$350. Unknown location.



fig. 52 G. de Chirico, *Chevaux au bord de la mer*, 1927



fig. 53 G. de Chirico, *Chevaux blancs et noirs*, 1928-1929

¹¹⁷ Sotheby's auction catalogue of Impressionists and Modern paintings and sculptures. The Property of the Heirs of the late Günter Arzberger; The Property of Mr. Wolf Kochmann, of Beverly Hills; The Property of Hans Schröder of Garnisch-Pattenkircher, Day Sale, Thursday 7th December 1978, lot no. 57 [*Due cavali col Architettura classica*].

¹¹⁸ *Contemporary French Drawings in black and white and color*, catalogue of the exhibition (The Print Club of Philadelphia, Philadelphia, 10-27 November 1930), no. 8 [*Horses*].



fig. 54 Giorgio de Chirico and Isabella photographed for the exhibition *De Chirico by de Chirico* at the New York Cultural Center, 1972

In August 1936, de Chirico traveled to America for a personal exhibition at the Julian Levy Gallery of New York, where he stayed until early January 1938. Upon his return to Italy, he left an account of his impressions in a text entitled *Metaphysics of America*:

When we arrived, there was no mist, and the white, uniform and geometrical buildings of New York appeared as I had seen them several times at the movies: at first they were far away, and then closer on the calm and smooth ocean similar to an immense pond. Vision of a most ancient city, inhabited by people well-ahead in their knowledge of mechanics. Small clouds of steam, spirals of smoke rose from the top and the sides of skyscrapers. It seems to me as if something was cooking or boiling over there. I felt as if I could hear a buzzing sound through a glass window, faint noises, like a distant beating of sticks on mattresses.¹¹⁹

¹¹⁹ G. de Chirico, *Metafisica dell'America*, in «Omnibus» Milan, 8 October 1938, now in Id., *Scritti/1 1911-1945*, cit., p.859.

Acknowledgements:

A special thanks goes to the staff at the following archives: Archives of American Art, Smithsonian Institutions, Washington D.C; The Morgan Library & Museum, New York; MoMA Archive, New York, for granting me access and assisting me with my research.

I also would like to thank: Freddy Battino, Milan; Julia Boddewyn, New York; Polly Cancro, New York; Robin Craren, Philadelphia; Michele De Shazo, Washington D.C.; Nicolò Di Paolo, Bologna; Elena Gigli, Rome; Eva Hackney, Helly Nahmad Gallery, London; Alessia Mauri, Turin; David, Ezra, Helly Nahmad; Oliver Wick, Switzerland.

I also would like thank the following museums and galleries: Imago Gallery, Lugano; MoMA, New York; Museu Coleção Berardo, Lisbon; Museum moderner Kunst Stiftung Ludwig, Vienna; Nahmad Gallery, New York and London ; National Gallery of Art, Washington D.C.; Phillips Collection, Washington D.C.; The Art Institute of Chicago; The Barnes Foundation, Philadelphia.