

“UOMINI-STATUA-OGGETTO”: GIORGIO DE CHIRICO’S MYTHOLOGIZED
MANNEQUIN PAINTINGS IN LATE 1920s PARIS

by

SARA SCHUMACHER

A THESIS

Presented to the Department of Art History
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Arts

December 2007

“ ‘Uomini-Statua-Oggetto’: Giorgio de Chirico’s Mythologized Mannequin Paintings in Late 1920s Paris,” a thesis prepared by Sara Ellen Schumacher in partial fulfillment of the requirements for the Master of Arts degree in the Department of Art History. This thesis has been approved and accepted by:

Dr. Sherwin Simmons, Chair of the Examining Committee

17 November 2007

Date

Committee in Charge: Dr. Sherwin Simmons, Chair
 Dr. Deborah Hurtt
 Dr. Evlyn Gould

Accepted by:

Dean of the Graduate School

An Abstract of the Thesis of

Sara Ellen Schumacher for the degree of Master of Arts
in the Department of Art History to be taken December 2007

Title: "UOMINI-STATUA-OGGETTO": GIORGIO DE CHIRICO'S
MYTHOLOGIZED MANNEQUIN PAINTINGS IN LATE 1920s PARIS

Approved: _____
Dr. Sherwin Simmons

Giorgio de Chirico created a series of around 40 paintings in the late 1920s, termed the "uomini-statua-oggetto" works. These paintings combine human, mannequin, statue, and architectural forms into a singular entity. De Chirico used each of these elements in earlier paintings, but these later works combined them differently to suggest a new attitude toward the themes of archeology, painting, and classical culture. His involvements in Paris during the 1920s with the theater and Surrealism played a role in these changes. Many of the paintings reappropriated the use of mannequins, juxtaposition of the real and the unreal, and layering of forms that the Surrealists had borrowed from his earlier work. De Chirico then used the iconography of these paintings in his first novel *Hebdomeros*, creating a new modern mythology, a very personalized mythology that places his person in the search for answers to the enigmas that continue to perplex human existence.

CURRICULUM VITAE

NAME OF AUTHOR: Sara Schumacher

GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene Oregon

University of Texas, Austin, Texas

DEGREES AWARDED:

Master of Arts, Art History, December 2007, University of Oregon

Bachelor of Arts, Art History, May 2005, University of Texas

AREAS OF SPECIAL INTEREST:

Early 20th Century European Art

PROFESSIONAL EXPERIENCE:

Graduate Teaching Fellow, University of Oregon, 2005-2007

Art History 204: History of Western Art I: September-December 2005, 2006, 2007

Art History 208: History of Chinese Art, April-June 2006

Art History 315: History of Western Architecture II: January-March 2007

Art History 399: Inside the Museum: April-June 2007

Registrar Intern, University of Oregon Jordan Schnitzer Museum of Art, 2007

GRANTS, AWARDS AND HONORS:

Gloria Tovar Lee Award in Art History, University of Oregon, 2007

Amy and Ross Kari Endowed Fund, University of Oregon, 2005

ACKNOWLEDGMENTS

I would like to thank my advisor Professor Sherwin Simmons for the time and effort he committed to assisting me with this thesis. His comments and advice were invaluable. I would also like to extend my appreciation to Professors Deborah Hurtt and Evelyn Gould, whose support and advisement were incredibly helpful through the entire process. I especially wish to thank my family for their faithful support of me and my education. Additionally, I would like to thank my friends and particularly my fellow graduate students in the Art History Department for their enthusiastic encouragement of all my endeavors.

To my parents, whose love and support has always been vital to my success.

TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION	1
II. THE "UOMINI-STATUA-OGGETTO" SERIES AND ITS FORMAL PRECEDENTS	8
III. DE CHIRICO AND THE PARISIAN AVANT-GARDE	22
Classicism	23
The Theater	27
Surrealism	33
IV. THE "UOMINI-STATUA-OGGETTO" AND DE CHIRICO'S MYTHOLOGIZED IDENTITY	47
V. CONCLUSION	61
APPENDIX: FIGURES	63
BIBLIOGRAPHY	82

LIST OF FIGURES

Figure	Page
1. Giorgio de Chirico, <i>Ariadne</i> , 1913	63
2. Giorgio de Chirico, <i>The Archeologist (L'archeologo)</i> , 1927.....	64
3. Giorgio de Chirico, <i>The Troubadour (Il trovatore)</i> , 1922	64
4. Giorgio de Chirico, <i>Self Portrait with Bust of Euripedes (Autoritratto con il busto di Euripide)</i> , 1922-23	65
5. Giorgio de Chirico, <i>Mannequin with Toys (Manichino con giocattoli)</i> , 1926.....	65
6. Giorgio de Chirico, <i>Comedy and Tragedy (La commedia e la tragedia)</i> , 1926.....	66
7. Giorgio de Chirico, <i>The Revolt of the Sage</i> , 1916.....	66
8. Giorgio de Chirico, <i>The Enigma of the Day (L'énigme d'une journée)</i> , 1914.....	67
9. Giorgio de Chirico, <i>The Philosopher and the Poet</i> , 1914.....	67
10. Giorgio de Chirico, <i>The Philosopher (Il filosofo)</i> , 1927	68
11. Giorgio de Chirico, <i>The Philosopher (Il filosofo)</i> , 1924.....	68
12. Giorgio de Chirico, <i>Oedipus and Antigone (Edipo e Antigone)</i> , begun 1930	69
13. Giorgio de Chirico, <i>The Consoler (Il consolatore)</i> , 1926	69
14. Giorgio de Chirico, <i>Heraldic Mannequins (Manichini araldici)</i> , 1929.....	70
15. Giorgio de Chirico, <i>La Jarre</i> , set design on canvas, 1924	70
16. Giorgio de Chirico, costume design for peasant, gouche on paper, 1924	71
17. Photograph with principal dancers Alexandra Danilova and Serge Lifar in front of de Chirico's backdrop for <i>Le Bal</i> , 1929	71
18. Giorgio de Chirico, Costume design for male guest, <i>Le Bal</i> , 1926	72
19. Giorgio de Chirico, Design for cover of souvenir program for <i>Le Bal</i> , 1926	72
20. Max Ernst, <i>Rendezvous of Friends</i> , 1922	73
21. Giorgio de Chirico, <i>Orestes and Electra</i> , 1922-3 <i>La Révolution Surrealiste</i> , no. 6 (1926): 32	74
22. Max Ernst, <i>Untitled</i> , plate I from <i>Let There Be Fashion, Down with Art (Fiat modes pereat ars)</i> , 1919	75

Figure	Page
23. René Magritte, Ad for Couture Norine, 1926	75
24. René Magritte, <i>The Birth of the Idol</i> , 1926	76
25. Man Ray, <i>Untitled</i> , circa 1926	76
26. Man Ray, <i>Mr. and Mrs. Woodman</i> , 1947/70	77
27. Eugène Atget, <i>Store (Magasin), Avenue des Gobelins</i> , 1925	77
28. Eugène Atget, <i>Hotel de Miraulmont, rue Hautefeuille</i> , 1899	78
29. Eugène Atget, <i>Storefronts (Devantures), Avenue des Gobelins</i> , 1929	78
30. Giorgio de Chirico, <i>The Departure of the Argonauts (La partenza degli Argonauti o Il saluto degli Argonauti partenti)</i> , 1920	79
31. Alberto Savinio, <i>The Parents (I genitori)</i> , 1931	79
32. Giorgio de Chirico, <i>The Prodigal Son</i> , 1926	80
33. Alberto Savinio, <i>Apparition of the Carcophobe</i> , 1930	80
34. Giorgio de Chirico, <i>Self-Portrait with Mother</i> , 1921	81

CHAPTER I

INTRODUCTION

“About 1926 de Chirico abandoned his ‘metaphysical’ conception and turned to a less disciplined brush stroke. His admirers could not follow him and decided that de Chirico of the second manner had lost the flame of the first. But posterity may have a word to say.”¹

Marcel Duchamp spoke these words at the end of 1926, and they encapsulate a common conception held by the artistic community about Giorgio de Chirico as the second half of the 1920s began. Influenced by the biting indictments of André Breton against de Chirico’s paintings that began around 1922 and became definitive in 1926, many other artists in Paris began to view these works as substandard. They saw them as lacking the powerful poetic and psychological content that they saw in abundance in de Chirico’s metaphysical works of the 1910s.

As Duchamp’s statement suggests, many saw a shift in his artistic technique to a “less disciplined brush stroke” as a formal indicator of his work’s change for the worse. The early metaphysical period that Breton and his circle admired can be characterized by paintings like 1913’s *Ariadne* (Figure 1). Labeled as Piazza d’Italia paintings because they clearly reference the open and public urban spaces in Italy, Breton viewed these

¹ Marcel Duchamp, “Giorgio de Chirico,” first presented in a open lecture at the Société anonyme around the time of the Brooklyn Exhibition in November, 1926, and later printed as a text for a catalog of the collection in 1937 in Société anonyme. *Société Anonyme (the First Museum of Modern Art, 1920-1944) Selected Publications*. (New York: Arno Press, 1972), 34.

works as proto-Surrealistic views of the city.² Breton also admired de Chirico's artistic handling of the surfaces in these works, with their dry, repetitive strokes of paint and skewed perspectives that emphasize the depth and metaphysical qualities of the space. When this work of 1913 is compared to his 1927 painting *The Archeologist*, Duchamp's point about the change in de Chirico's brushwork becomes quite clear. Gone are the large separate planes of color with their dry, even modeling replaced by continuous surfaces enlivened by a more vibrant and varied paint quality. De Chirico assures that the brushstrokes are recognizable to the viewer, and the varied brushy quality emphasizes the free action of the artist's hand.

This notion of the conscious agency of the artist would be antithetical to many modernist views of the period, including those of the Surrealists as well of Duchamp himself. In fact, during the late 1920s, most critics did not consider de Chirico modern. Waldemar George, who wrote a book about de Chirico in 1928, characterized him as definitively anti-modern in his ideas and style.³ However, while they clearly reference classical art practices as pointed out by George, de Chirico's paintings of the period have a complicated and somewhat distanced relationship to these conventions. Some scholars have argued that de Chirico's works are, in fact, a parody or subversion of these

² Kenneth E. Silver, *Esprit De Corps The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, (Princeton, N.J.: Princeton University Press, 1989), 395.

³ Christopher Green, "Classicisms of Transcendence and of Transience: Maillol, Picasso, and de Chirico," in *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy (London: Tate Gallery, 1990), 275.

conventional ideas.⁴ Whatever the truth of these viewpoints, de Chirico did fashion himself during the 1920s as a great classical painter. He would write “pictor optimus” or “pictor classicus” after his name to assert this association in the viewer’s mind. While this very idea would place Breton and the Surrealists firmly against de Chirico’s vision of himself, Duchamp seems to disagree with their assessment. By saying that posterity may take a different view, he asserts that de Chirico’s works of the late 1920s might become just as worthy of admiration as his early works were considered.

While Duchamp’s quote discusses the differences between de Chirico’s metaphysical paintings of the 1910s and his works after 1926, there are a lot of similarities between the artworks of these two phases in his career. By comparing *Ariadne* from 1913 and *The Archeologist* from 1927, one can easily see that the two paintings share common elements. At a basic level, the main forms of each work are reclining sculptural figures. Though they differ in style, form and emphasis within the painting, they still evoke basic ideas of classical antiquity. Architecture also plays a major role in each, whether in the arcade that closes the space of the piazza on the right in *Ariadne*, or the columns and arcades that protrude from the stomach and chest of the statue-like form in *The Archeologist*, not to mention the compressed space of the enclosed room. Thematically, these two paintings also share de Chirico’s interest in the use of sculpture as a substitute for the human figure. Human figures rarely appeared in de Chirico’s art before 1919, when they became more frequent. By the mid 1920s, the number of human depictions declined, replaced again by statues and mannequins.

⁴ Emily Braun, “Political Rhetoric and Poetic Irony: The Uses of Classicism in the Art of Fascist Italy,” in *On Classic Ground*, 347.

Yet the differences between *Ariadne* and *The Archeologist* show that de Chirico's life and artistic influences had significantly changed in the intervening years. While still containing the same basic elements and themes, de Chirico juxtaposed these forms to create a new concept in *The Archeologist*. The statue is no longer supine and passive, seemingly unaware of the viewer's gaze. Instead the statue-mannequin-object seem to prop itself up to confront the viewer directly with an unarticulated face. Its manner and form assert a new thought process, a new conception of the intermixture of past and present, which is not evident in the earlier *Ariadne*.

The Archeologist from 1927 is not an anomaly among de Chirico's art of this period; rather it belongs to a group of paintings, just as *Ariadne* can be placed amidst the so-called Piazza d'Italia works. A basic compositional and thematic type that combines human, mannequin, statue, and chiefly architectural forms into a singular entity is found in around forty paintings of the mid to late 1920s. The figural form in these paintings usually has a mannequin head, human or statue-like arms and legs, and a chest and stomach that are formed mainly of architectural fragments. Maurizio Fagiolo dell'Arco has termed these "uomini-statua-oggetto" or "men-statue-object" compositions.⁵ A typical work contains one or two of these composite figures, seated or reclining, usually in an interior setting, as seen in *The Archeologist*.

While this series adheres to this set of formal parameters, the combination of the forms in varied ways leads to a large diversity in terms of the subjects represented. The "uomini-statua-oggetto" entity can be an archeologist, a philosopher, a heraldic

⁵ Maurizio Fagiolo dell'Arco, "Catalogue delle opera della mostra," in *De Chirico: Gli anni venti*, ed. by Maurizio Fagiolo dell'Arco. Exh. Cat. (Milan: Mazzotta, 1987),104.

mannequin, or another of de Chirico's interpretations of art, professions, and history. Sometimes these are familiar subjects from previous works, but often they are new interpretations or new themes altogether.

While the formal elements of this series may derive from de Chirico's previous works, they also resonate with his experiences in Paris during this era and with new personal and artistic avenues of expression. I will not attempt to prove that these changes in de Chirico's life had a direct influence on his paintings of the era, but rather explore how this collection of new circumstances surrounding de Chirico can be used to illuminate aspects of the "uomini-statua-oggetto" series.

This investigation begins in Chapter II, where I will examine the formal elements of these paintings in detail. The statue, mannequin, human, architecture, object, and mythic features of this series will be analyzed according to how they adhere or differ from earlier incarnations in de Chirico's art. These similarities and differences can provide avenues for interpretation of the individual "uomini-statua-oggetto" paintings, as well as the series more generally. As there are around forty paintings in the series, I will also categorize the works according to five thematic groups, and evaluate how de Chirico constructed meaning in each.

In Chapter III, I will discuss de Chirico's experiences surrounding and following his move back to Paris in 1925. Classicism, which de Chirico became involved in during the early 1920s in Rome, will be discussed, as well as the new loose brushwork that Duchamp remarked on, which can be traced to experimentation with tempera and Early Renaissance techniques during this period. However, de Chirico's definition of

classicism differs from that of other artists, making it difficult to discuss any classicist features in the “uomini-statua-oggetto” works. These paintings are, in fact, more influenced by de Chirico’s engagement with the Parisian avant-garde. These mannequins, as he labels a large portion of these “uomini-statua-oggetto” works, also relate in interesting ways to how de Chirico conceived of mannequins in his theatrical works. De Chirico was just beginning a career as a theater set and costume designer during this period, and these ideas would have been prominent in his mind. This engagement makes de Chirico’s writings about the theater important to any consideration of “uomini-statua-oggetto” works. De Chirico’s interaction with Surrealism is more problematic, as André Breton, the leader of the movement, disagreed with artistic involvement in the theater as well as classicism. Due to this conflict over what artistic practices, it is impossible to label de Chirico’s “uomini-statua-oggetto” works as Surrealist. Yet, these paintings share formal elements like the mannequin and even some larger themes and ideas that were percolating in the Parisian artistic circles during this period, making a comparison of this series with works by contemporary Parisian artist important.

In Chapter IV, I will turn to de Chirico’s personal life and interests from before and during this period and discuss how they can be seen within the context of the “uomini-statua-oggetto” paintings. In these works, de Chirico revisited some of his favorite professions, such as archeologists and philosophers, but depicted them in new ways, drawing on architectural forms and objects that resonate with his Mediterranean upbringing. This childhood in the Mediterranean also gave him a fascination for classical

mythology, and the “uomini-statua-oggetto” paintings display de Chirico’s new reliance on and resonance with these traditions to form new myths. These myths are modern, created from de Chirico’s own experiences and understanding of the world, and can be seen in de Chirico fashioning of his public identity as well as in his first novel *Hebdomeros* published in 1929. The myths that de Chirico fashions draw upon past artistic expression, as well as his cultural and personal history, yet exist in modern Europe of the late 1920s.

CHAPTER II

THE “UOMINI-STATUA-OGGETTO” SERIES AND ITS FORMAL PRECEDENTS

Giorgio de Chirico’s “uomini-statua-oggetto” paintings do not present a rejection of his past artistic themes or styles. Rather, the same elements and themes from his early metaphysical style are revived, while his understanding of them and the emphasis he places on them changes. The “uomini-statua-oggetto” paintings recombine earlier metaphysical elements for new purposes, which are related to larger issues within de Chirico’s life and career during the 1920s. Interestingly, these works do not all engage the same theme, rather they can be separated into smaller groups that share common ideas, titles, and often particular formal qualities. De Chirico was not simply advancing the same concept in these roughly 40 paintings; rather he examined different ideas like identity, history, emotion, and the arts through these distinctly inhuman forms.

As previously discussed, the “uomini-statua-oggetto” works share a focus on statuary with the works from his earlier 1911 to 1915 phase. During these early years in Paris, de Chirico became closely affiliated with the famous poet Guillaume Apollinaire, and through his support began to achieve fame in the avant-garde circle. His concept of *Pittura Metafisica* or Metaphysical Painting was formed in that atmosphere. In these works, like *Ariadne* of 1913, de Chirico’s preoccupation with classical sculpture began to be expressed in the various standing and reclining statues. In the 1913 painting, the

statue of Ariadne captures the viewer's attention in the otherwise empty piazza space, its gleaming white form pointed to and contrasted with the heavy fall of the arcade's shadow.

De Chirico continued to use the statue as a key feature in his works during the next phase in Ferrara, 1917-19, but it no longer dominated the paintings. After joining the Italian army in 1915, de Chirico was quickly transferred to Ferrara and placed in a sanatorium, where he was allowed to continue painting throughout the war. His experimentation during this period led to a new phase of his Metaphysical style. During 1913 and 1914 in Paris, the mannequin had emerged as another type of human substitute in his paintings. In Ferrara, it dominated the paintings, although it was also combined with the sculpted statue in new ways. In *The Troubadour* (Figure 3) from 1922 the standing mannequin dominates the picture as the smooth head, on which is drawn a sign of infinity, looks out at the viewer. However, the fragmented head of a classical statue lies on the ground to the left and seems to gaze at the mannequin. No longer isolated as a singular element as in *Ariadne*, a new theme emerged as de Chirico began to mix statue and mannequin.

In the early 1920s, de Chirico also returned to representing human figures in a more traditional realistic manner. He began to copy earlier paintings in museum collections, and began to experiment with Renaissance techniques and ideas. He also began taking a greater interest in the human figure, conspicuously absent from most of his prior works. Scholars typically separate this first half of the 1920s into two stylistic periods: one that shows engagement with classicism and another that shows an interest in

romanticism. De Chirico's *Self Portrait with Bust of Euripides* from 1922-23 (Figure 4), contains elements of each, as well as presenting the human figure in direct relationship with a statue. For this work, de Chirico painted himself in front of a bust of Euripides, his right hand seemingly posed as the reverse of the statue's hand gesture. His left hand holds a placard inscribed *Nulla sine tragædia gloria*, or "no glory without tragedy", illuminating a truth that has remained universal since Euripides' time.⁶ De Chirico created a direct relationship between his image and that of the bust through their poses, and then implicated the viewer in this association through the statue's gaze at de Chirico and de Chirico's stare at the audience.

As can be seen by the trajectory of de Chirico's paintings, the statue, initially the dominant form in de Chirico's paintings begins to be first linked to the mannequin and then to the painted representation of the human figure. Therefore, it is not surprising that the "uomini-statue-oggetto" compositions combine characteristics of statue, mannequin, and human forms.

De Chirico presents statue elements in paintings like *The Archeologist* through the reclining pose of the figure, as the legs of the form seem statue-like, their draped white folds resembling the garb of classical sculpture carved from marble. The legs' size seems ill-matched to the scale of the rest of the figure, which draws attention to their posed and seemingly immovable nature, further supporting their connection to statue forms.

⁶ For more information on this painting see Gerd Roos, "*Nulla sine tragædia gloria: the self-portrait with Euripides (1922-1923) by Giorgio de Chirico,*" in *De Chirico and the Mediterranean*, ed. Jole de Sanna (New York: Rizzoli, 1998), 51-8.

The mannequin element appears in different ways in the series, but their titles often include the term, making a specific connection. In such works, like *Mannequin with Toys* from 1926 (Figure 5), de Chirico strengthens this link by drawing curvature lines across the head of the figure that resemble those on the head of the mannequin in *The Troubadour*. Also one of the arms is cut off and a metal cone replaces it that Paolo Baldacci links to the plastron which Viking women wore over their breasts, as seen in lieu of both arms in *The Troubadour's* mannequin.⁷ Willard Bohn interprets these cones as de Chirico's version of the stumps without fingers on a bald man discussed in the preface of *Les Chants de la mi-mort*, an opera from 1914 by Alberto Savinio (de Chirico's brother).⁸ However, even in *The Archeologist*, where the more obvious mannequin references are absent, the face still possesses the same basic shape and lack of articulation found in a mannequin. The different treatment of the two arms also adds to this association. The figure's left arm is stiff at its side with only three of its straight fingers touching the ground to support the overall figure. Missing from the form is a sense of an animate force within the structure that would connect it with a living human being.

The right arm, on the other hand, has a more strongly human quality. Light gives it a more fleshy character and it seems more animated and lifelike than the arms of de Chirico's typical statues or mannequins. Particular focus is given to the right hand by its

⁷ Paolo Baldacci, *De Chirico: The Metaphysical Period, 1888-1919* (Boston: Bulfinch Press, 1997), 261.

⁸ Savinio got many of the ideas such as the faceless man in this work from Guillaume Apollinaire. Bohn asserts that de Chirico faceless mannequin forms come from Apollinaire's ideas through Savinio's interpretation. This is discussed in Willard Bohn, *Apollinaire and the Faceless Man: The Creation and Evolution of a Modern Motif* (Rutherford, N.J.: Fairleigh Dickinson University Press, 125).

more exact and powerful modeling. The idea of animated force being expressed through the human is given particular force in *Comedy and Tragedy* from 1926 (Figure 6), where an oversized gesticulating hand is fixed directly to a figure's shoulder without an arm's linkage. The flesh-like color of the hand is different, and de Chirico models it more realistically than the rest of the figure. While the depiction of human elements in the paintings of the series is less obvious than the mannequin and statue aspects of the figures, they are clearly present and provide an interesting formal and thematic contrast to those other elements.

Yet there is a final major component of these paintings that connects them to earlier works. It is the object—the last word in dell'Arco's term for the series. In 1913 de Chirico began to create tableaux that juxtaposed unrelated objects in skewed interior settings. This compositional type was labeled Metaphysical Interiors and was particularly prevalent in his art during his time in Ferrara. While these paintings sometimes contain a mannequin or statue form, *The Revolt of the Sage* from 1916 (Figure 7) is more characteristic, with its reliance on the juxtaposition of things. In this work, wooden frames and planar objects showcase biscuits and other unidentifiable edibles within a confined and ambiguous space. De Chirico believed that these juxtapositions would create a revelation in the viewer, an idea that was inspired by Nietzschean philosophy.⁹ In the “uomini-statua-oggetto” works the objects are contained within the

⁹ More information about this link between de Chirico's paintings and Nietzschean philosophy, most notably the surprise that changes everything as seen in *Thus Spake Zarathustra*, can be found in Alain Jouffroy, “La Metafisica di Giorgio de Chirico,” *Conoscere de Chirico: La vita e l'opera dell'inventore della pittura metafisica*, ed. Isabella Far de Chirico and Domenico Porzio, (Milan: Arnoldo Mondadori, 1979), 77.

figure's torsos and are typically architectural elements, like the columns in *The Archeologist*. Furniture, books, ships, and plant forms are also employed, but their use, like the architectural elements, seems to relate to the specific theme or nature of the "uomini-statua-oggetto" painting that is at issue. The fusing of these objects to the other elements of statue, mannequin, and human being shows how de Chirico began in the mid 1920s to combine elements from his previous paintings in the figures represented in his new paintings.

Because the "uomini-statua-oggetto" figures are composites of de Chirico's earlier figural representations, they act as human substitutes in a similar fashion to the statues and mannequins from his paintings of the 1910s. In de Chirico's early Metaphysical works, humans are never explicitly present. They exist only as small silhouettes and their shadows, like in the background of *The Enigma of the Day* from 1914 (Figure 8), are tiny in comparison to the span of the landscape. Therefore the statue or the mannequin form becomes more relatable to the viewer, as it dominates the composition. The human characteristics that the "uomini-statua-oggetto" forms share make them more accessible to the audience, yet at the same time stress the inhuman quality of their stationary pose and blank faces. These figures then become a new human substitute in de Chirico's art, drawing the viewer into the painting yet never providing a strong relatable human presence.

Just as de Chirico continued to develop the idea of the human substitute in the "uomini-statua-oggetto" paintings, the manipulation of architecture and spatial relationships in these 1920s works were translations of aspects from his earlier

Metaphysical periods. Hallmarks of the Piazza d'Italia paintings and Metaphysical Interiors, the juxtaposing of interior and exterior scenes or spaces with a skewed perspective continued to be important to de Chirico. For Piazza d'Italia works like *Ariadne* (Figure 1), he hinted at interior space through the blank openings of the arcade, but celebrated the outdoor plaza, creating a dichotomy between the two opposites. While de Chirico used linear perspective to a degree in these paintings, there are multiple vanishing points and a radical flattening of the pictorial plane that allow clearer views of the architecture and statues, alerting the viewer to the contrived nature of the compositional space. The Metaphysical Interiors like *The Revolt of the Sage* (Figure 7) are typically even more ambiguous in terms of spatial relationships, because of increased shallowness and radically diverging perspectives. In *The Revolt of the Sage*, one wall, an extremely small section of a presumed larger space, is visible, but it remains unclear whether the lines on the wall depict a window, a door, or a picture frame.

The exterior or more commonly interior spaces of the “uomini-statua-oggetto” works are somewhat more conventional on first glance, but are also odd. In *The Archeologist* (Figure 2), de Chirico depicts a room, with a low ceiling that emphasizes the figure's larger than human proportions, confusing the viewer with the inconsistency of size between the figure and its location. De Chirico paints the exterior setting even more enigmatically, like in *Mannequin with Toys* (Figure 5). Here the figure sits in a chair on a platform with flat planes of buildings and a blue sky in the background. The edges of the painting are hazy, creating an unreal landscape for the “uomini-statua-oggetto” form, which is similar in concept but different in form from earlier works. Moreover, the

angular forms inside the body stand in a strange relationship to the outside. Their shapes ally, but the scales are slightly different. De Chirico forces the viewer to question the nature of setting and its relationship to the figural representation and to reality, leading to answers that might well differ in each case.

Since de Chirico reuses formal elements and concepts for his “uomini-statue-oggetto” compositions, it seems fitting that his previous interest in themes related to philosophy, ancient mythology and literature, and archeology would continue as well. Such themes were more characteristic of nineteenth century academic painting than the new avant-garde movements of Fauvism, Futurism and Cubism. Yet, he employed them in very new ways. Paolo Baldacci writes that there was a “degree of daring with which de Chirico selected his themes, guided by poetic and formal consideration, without giving much thought to the misunderstandings he might thus engender.”¹⁰ Baldacci stressed that unlike academic painting, these themes cannot be easily read by the viewer, because de Chirico does not use traditional signs or symbols to herald his ideas. De Chirico often evokes these themes mainly by the title, prodding the viewer to consider their possible connection to the painting’s imagery.

De Chirico’s treatment of the theme of philosophy from its early appearance in a work like *The Philosopher and the Poet* of 1914 (Figure 9) to *The Philosopher* of 1927 (Figure 10) focused on the particular character of what the philosopher does. In *The Philosopher* from 1927, the “uomini-statua-oggetto” figure is seated frontally with a

¹⁰ Paolo Baldacci, “Gladiators! This Word contains an Enigma,” *Giorgio de Chirico: Gladiatori 1927-29*, ed. by Paolo Baldacci, (Milano, Skira editore, 2003), 168.

downcast gaze, embodying the inward focus of a philosopher. The mannequin philosopher figure in *The Philosopher and the Poet* from 1914 (the central figure in the composition) differs in that its back is turned toward the viewer, but it has the same turned down head that connotes intense thought. This averted gaze can also be seen in *The Philosopher* from 1924 (Figure 11), where the more human-like figure turns his head to the left with closed eyes. All of the poses suggest that the intense inward-turned philosopher is in thought, thought presented as the central characteristic of philosophy.

The postures are not the only commonality shared by the three paintings, as de Chirico shows each philosopher with objects that relate to his vocation. In *The Philosopher and the Poet*, the philosopher seems to be staring at a chalkboard that, judging by the smudges, has been heavily used, indicating an active working of theories, rather than just a pensive process of thought. Baldacci also interprets the blackboard as representing an “infinite voyage of art in search of enigmas,”¹¹ a concept that would also seem to relate to the role of philosophy. Jennifer Mundy has interpreted the open window with its contemporary Italianate view, as referencing the brink of awareness and an access point into the realm of the unknown.¹² These elements indicate that the philosopher is reaching a higher state of perception that he will later write down and share. Conversely the figure in *The Philosopher* from 1924 (Figure 11) seems to be reflecting on past revelations, as he faces away from the open window. A closed book sits on the ledge in the foreground and a curtain hangs to the right. This philosopher

¹¹ Baldacci, *De Chirico: The Metaphysical Period*, 270.

¹² Jennifer Mundy, “Catalogue of Italian works,” in *On Classic Ground*, 229.

seems a more conventional representation of the theme, as does the figure in *The Philosopher* from 1927. The objects contained in the stomach area are all objects associated with the ancient tradition of philosophy, such as books, scrolls, an Ionic column, a lyre, a chalkboard, and a bust. The figure itself has a pen and paper in hand as if in the middle of recording an idea. Each of the philosophers has accoutrements that relate to a moment in the philosophical process, though they differ in how and from where their inspiration may come.

Like the theme of philosophy, which retains many similarities in form and meaning between paintings, de Chirico's use of mythology and classical literature remains important in the late 1920s, though the emphasis changes from the pre-war works. In the earlier Metaphysical works, de Chirico depicts figures that specifically reference the persona of classical mythology, like Ariadne. For the "uomini-statua-oggetto" paintings, de Chirico shifts his attention to famous Greek playwrights, such as Euripides and Sophocles, their creations like the plays Oedipus and Antigone, and historical figures, such as Anthony and Cleopatra. For all of these works as well as those earlier 1910s works, the title provides the clearest form of identification for the viewer. Yet thinking beyond traditional mythology, many scholars have asserted that de Chirico's figures can be viewed as creations from his personal mythology. Even André Breton wrote in 1919, "I believe that a veritable modern mythology is in the process of formation. To Giorgio de Chirico belongs the function of fixing it imperishably in memory."¹³ Viewed in this light, the "uomini-statua-oggetto" figures could be

¹³ James Thrall Soby, *Giorgio de Chirico*, (New York: Museum of Modern Art, 1955), 160.

interpreted as new mythological characters that exist within de Chirico's conception of the contemporary world. Though translated through shifts in his interest in certain stories and concepts, de Chirico never abandons the depiction of mythological and classical literary in his works.

The thematic progression of these concepts shows that, just as there are formal continuities from 1910s to the 1920s in de Chirico works; Metaphysical ideas still retain a presence, despite Breton and Duchamp's assertion to the contrary. However, the new combinations and configurations of elements indicate that de Chirico has manipulated these concepts for new purposes. Whereas before the juxtaposition of objects was intended to provoke a revelation from the viewer, all the elements now exist within a singular entity, contributing to a singular meaning. The possible interpretations and associations of these works within the cultural sphere of Paris and de Chirico's life are the subject of the following chapters, but in order to understand any specific painting, the series as a whole must be analyzed.

In order to discuss these over 40 works in a concise and logical manner, I choose to break them down thematically and to identify certain paintings as indicative of the whole groups. I will categorize these paintings in five categories based mainly on the theme as given in their titles, which typically also follow differences in specific formal elements. There are a few that explore individual themes, and these works will be discussed in following chapters when they apply.

The largest group within the series references careers, including archeologists, philosophers, navigators, and painters whose forms often announce their profession as do

their titles. *The Philosopher* from 1927, as previously discussed, contains elements in its stomach that allude to philosophy like scrolls, books, and an Ionic column. Not all the philosophers contain these same accoutrements, as the other three have wooden planes or contemporary architectural elements attached to them, yet their thinking poses allude to this connection. Likewise, the two painters do not have specific elements within their stomach area to herald their profession, yet they have easels and paintbrushes to perform their vocations. In a similar fashion to *The Philosopher*, the navigators have water and ships in their stomach areas. However the largest subset within these career-oriented works, are the archeologists, in which all nine have similar classical architectural forms protruding from their stomachs. Therefore for this entire category, *The Archeologist* from 1927 (Figure 2) will be the indicative painting, as it best embodies the characteristics of its subset and many of the works in the larger group.

The next category references to the arts in a broader manner, in particular painting, poetry, and theater. These figures typically have vaguely contemporary architectural features protruding from their midsections and are sometimes placed in settings that reflect their themes. For instance, in the chosen indicative work *Comedy and Tragedy* (Figure 6), de Chirico places the two figures on a stage with a round seating area in the background to act as a classical theatrical arena.

For the next category, works that refer to classical Greek and Roman history and literature, the pose rather than the accompanying elements or setting provides insights into the subject matter. As discussed previously, the figures of Euripides and Sophocles, Oedipus and Antigone, and Anthony and Cleopatra appear in sets of two in these

paintings. In a typical work, *Oedipus and Antigone* (Figure 12), the narrative aspect of the theme is indicated by the figure of Oedipus pushing his finger into the area where an eye might be found on the face. This references Oedipus' blinding himself upon realizing that his wife was also his mother. Therefore the meaning of the work is transmitted through the gesture rather than through accompanying elements.

The pose of these figures with Antigone at the right placing a hand on Oedipus' shoulder is the inverse of the arrangement of the figures in the next grouping, the consolers. In these compositions like the exemplary painting *The Consoler* from 1926 (Figure 13), the figure on the left places a hand or arm on the figure to the right. Often one of these figures is not a "uomini-statua-oggetto" form, but wears a toga that covers its untouched stomach area, like the seated figure in this example.

The works of the final category, the Mannequins, the second largest of the five with around fifteen works, contain very prominent use of the mannequin, and carry the largest formal diversity of any of the groupings. The mannequins are depicted alone or in pairs, seated or standing, with amorphous organic objects or contemporary architectural elements extending from their torsos. To account for the diversity within this subsection, two works must be discussed to highlight the different aspects within this category. One, which has been previously discussed, is *Mannequin with Toys* (Figure 5), which shows a singular figure with architectural protrusions. The second is *Heraldic Mannequins* from 1929 (Figure 14), where de Chirico paints two seated figures with the suggestion of landscape contained in their torsos. As typical of these works, the elements within the

stomach area are characteristically sun, fish, trees, symbols that resemble heraldic shields or grotesque architectural carvings.

Together these five categories show de Chirico's attention to diverse ideas. He encourages the viewer to look to different aspects of the works; the pose, setting, elements, or gestures to find meaning. These "uomini-statua-oggetto" works contain familiar elements from de Chirico's earlier Metaphysical works, but recombine them in new ways in different contexts. These singular entities fusing man, statue, and objects promote earlier themes like the philosopher, yet embrace new concepts of art, profession, and history. De Chirico uses these works to recontextualize the traditional subjects of Western art. Yet to fully understand his perception of art and modernity, his experiences with artists and the cultural activities of Paris must be examined; because it was there that the "uomini-statua-oggetto" paintings were born.

CHAPTER III

DE CHIRICO AND THE PARISIAN AVANT-GARDE

Duchamp's identification of 1926 as a turning point in de Chirico's career was related to the artist's switch in 1925 from Rome to Paris as his residence. From 1919 to 1925, de Chirico had been an active participant in artistic endeavors in Rome, joining and contributing to prominent groups like *Valori Plastici*, which advocated the use of traditional art forms to express the new in art. During this time he participated in these groups' increasing interest in classicism, something that he viewed as compatible with Metaphysical ideas. By the end of 1924 he became weary with the artistic circles in Rome and wished to settle again in Paris where he had first had artistic success. The Parisian theater provided de Chirico with a venue to test his reception in the city, as well as a promotional device for his artistic themes. This involvement with the theater contributed to the emergence of the "uomini-statua-oggetto" works, for it was through this experience that the mannequin was reseen in theatrical terms. The mannequins also connected de Chirico to the emerging Surrealist movement whose leaders lauded him as the father of the movement.¹⁴ The relationship between the Surrealists and de Chirico is rife with conflict. While many formal similarities can be found between de Chirico's

¹⁴ Maurizio Fagiolo dell'Arco, "The Dioscuri in Paris: Return, chronology, themes, methods, environments, paintings," in *The Dioscuri: Giorgio de Chirico and Alberto Savinio in Paris, 1924-1931*, ed. by Maurizio Fagiolo dell'Arco and others, (Milan: Arnoldo Mondadori, 1987), 8.

“uomini-statua-oggetto” paintings and Surrealist art, the ideas supporting de Chirico’s works are incongruent with much mainstream Surrealist tenants as advocated by André Breton. Yet the adoption of de Chirico into the Surrealist group initially gave his work an important audience in Paris and his conflicts with the group caused him to refocus his artistic concerns.

Eugène Atget, the Parisian photographer was similarly adopted by the Surrealists during this period. As with de Chirico, this annexation of his work into Surrealism was not sought or accepted by the artist. Atget and de Chirico developed a relationship during this period and a comparison of their work helps to illuminate particular aspects of de Chirico’s series. De Chirico’s “uomini-statua-oggetto” works owe much to his move from Rome to Paris, which caused him to view familiar thematic and formal issues in new terms and contexts.

Classicism

De Chirico moved to Rome in 1919, following his time in Ferrara, to join the influential artistic communities there, which was engaging the ideal of classicism. Classicism or the ‘return to order’ as it was often labeled had a large following throughout Post World War I Europe, as artists tried to stabilize their lives in the devastated post-war landscape. In Italy, this movement grew around *Valori Plastici*, a new artistic journal that formed in 1918 in Rome. De Chirico quickly became a main contributor to the journal. For de Chirico, engagement with traditional forms and themes was not a deviation from his previous artistic practices. The architecture and statuary of

his Piazza d'Italia works evoke classical forms and meanings. However, in the previous works those forms of the past had been a backdrop for the enigma of modern existence. De Chirico took these ideas further while in Rome, as he became intrigued by the artistic values of the past and sought to emulate the process and values of the classical tradition. To emphasize this, de Chirico termed his own 'return to order' a 'return to craft,' and began experimenting with tempera and copying old master paintings in museums.¹⁵ By cultivating his technical abilities, he sought to place himself among the great painters, to emulate the Renaissance masters, and even to create associations with the prized Greek painter Apelles.¹⁶ He announced in *Valori Plastici* in 1919 that he would sign his works with the title *Pictor classicus sum*.¹⁷ By doing this he was proclaiming his mastery of painting as well as his position within the artistic community of Rome, as a supreme classical painter.

Asserting his position among the famous painters of the classical, renaissance, and modern eras, de Chirico wanted to uphold the standards of the past, but also to maintain a new vision. Savinio echoed many of de Chirico's thoughts when he wrote the following in *Valori Plastici* in 1919:

It is our duty to perfect art, to elevate it and lead it back to its proper destiny: classicism. A classicism, of course, which is not a return to earlier models,

¹⁵ Maurizio Fagiolo dell'Arco, "Classicismo Pittorico: Valori Plastici, Magic Realism and Novecento," in *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, ed. by Elizabeth Cowling and Jennifer Mundy (London: Tate Gallery, 1990), 360. The actual phrase that de Chirico used was 'ritorno al mestiere' which could also translate to 'return to craftsmanship' or 'return to tradition.'

¹⁶ Paolo Baldacci, *Giorgio de Chirico Parigi, 1924-1929 : dalla nascita del Surrealismo al crollo di Wall Street*, (Milano: P. Daverio, 1982), 102.

¹⁷ Mundy, 71. 'Pictor classicus sum' means supreme classical painter.

preselected and consecrated by a past epoch, but a classicism which is expressed in forms better equipped to realize artistic thought and desire.¹⁸

This quote shows the brothers' interest in finding the ways in which traditional artistic practice could recapture the essence of art, while maintaining meaning in the modern world. Many Italian artists allied with *Valori Plastici* stressed this same idea of tradition in the present, rather than a simple depiction of the past.¹⁹

De Chirico expanded on this theme in his first theoretical essay in *Valori Plastici* writing in 1918:

An European epoch like ours, that brings with it the burden of many civilizations and peoples and the maturity of many spiritual periods, it is only a unique person that produces an art that resembles that of mythic disquiet; such art rises by the work of those few gifted with exceptional clairvoyance and sensibility. Naturally such return (revival) brings about the signs of a relished prior epoch, from which saw the birth of a vastly complicated art that contains various aspects of spiritual values.²⁰

Here de Chirico links his present European society to prior eras in which art produced a 'mitiche inquietudini' or 'mythic disquiet.' This 'mythic disquiet' relates to de Chirico's ideas of metaphysics, the philosophy behind his paintings. While metaphysics can be conceived as life outside of the material reality or after death in

¹⁸ Maurizio Fagiolo dell'Arco, "Classicismo Pittoricó: Valori Plastici, Magic Realism and Novecento," in *On Classic Ground*, 359.

¹⁹ Maurizio Fagiolo dell'Arco, "The Dioscuri in Paris: Return, chronology, themes, methods, environments, paintings," in *The Dioscuri: Giorgio de Chirico and Alberto Savinio in Paris*, 54.

²⁰ Giorgio de Chirico, *Sull'Arte Metafisica*, 15 reprinted in Paolo Baldacci, *Giorgio de Chirico Parigi, 1924-1929 : dalla nascita del Surrealismo al crollo di Wall Street*. This is my personal translation, the original Italian is: "Un' epoca europea come la nostra, che porta in sè il peso stragrande di tante e poi tante civilizatiori e la maturità di tanti periodi spirituali è fatale che produca un'arte che da un certo lato somigli a quella delle mitiche inquietudini; tale arte sorge per opera di quei pochi dotati di particolare chiaroveggenza e sensibilità. Naturalmente tale ritorno porterà in sè i segni delle epoche gradatamente antecedent donde il nascere d'un arte enormemente complicata e polimorfa nei varî aspetti dei suoi valori spirituali."

traditional Christian and classical meanings of the term, de Chirico seems to conceptualize metaphysics within a European tradition evoking a somewhat imagined or spiritual world, which has relevance within the present just as it did in the past.²¹ In fact, de Chirico seems to use references to the antique or classical world without discounting or dismissing his current world.²² Taking this into consideration, Classicism could be seen as a new theoretical basis for de Chirico to attain the same goals and ideas behind his previous metaphysical works. By referencing the traditions of a lauded artistic period, de Chirico was asserting the validity and timeless quality of his own concepts.

While by 1925 the interest in strict classicism was waning among artists in general and de Chirico in particular, the “uomini-statua-oggetto” paintings were clearly informed by de Chirico’s experimentation with classicism. As discussed in the previous chapter, this set of works hold common formal and thematic elements from earlier periods of de Chirico’s art, and many of these aspects adhere to ideas of classicism. Taking *The Archeologist* of 1927 (Figure 2) as an example, the reclining statue with Ionic columns and aqueducts protruding from its torso is a new arrangement of classical forms seen in de Chirico’s art. Additionally, de Chirico uses a painterly brushwork that, though in oil paint, evokes the qualities of tempera. Yet, despite these traditional elements and techniques, the painting’s impetus and focus is not the past. Like his writing suggested, de Chirico uses these classical forms in a way that asserts the contemporaneity of the scene. The title, *The Archeologist*, places the figure as an interested investigator of the

²¹ Keala Jane Jewell, *The Art of Enigma: The De Chirico Brothers and The Politics of Modernism*, (University Park, Pa.: Pennsylvania State University Press, 2004), 33.

²² Pia Vivarelli, “Classicism and Tradition in Italian Art of the 1920s,” in *On Classic Ground*, 380.

past, a modern academic. Like De Chirico himself, this archeologist recognizes the importance of finding things in past civilizations that resonate in modern life, of seeking universal themes and ideas. De Chirico's "uomini-statua-oggetto" works can be seen as products of his engagement with classicism, yet he did not fully formulate this theme until he again reached Paris, where new circumstances and avenues of artistic expression captured his interest.

The Theater

Toward the end of 1924, de Chirico began to be dissatisfied with the artistic community in Rome, and sought to return to Paris where he had enjoyed his first success. In 1925, de Chirico remarked that contemporary Paris was like Periclean Athens, where modernity lived in the streets filled with bright colors and sounds.²³ To de Chirico, Paris represented the pinnacle of European artistic activity, from his remembrances of its vibrancy ten years prior to his communications with the current artistic leaders. He wanted a place within this community where he could test his ideas, first within the theater and then more broadly.

Having previously disavowed a theatrical influence in his paintings, his joining of a ballet production, *La Jarre*, as costume and set designer was a new enterprise, which allowed a different outlet for his aesthetic expression. While critics had previously argued for his early paintings' connection to theatrical sets, seen in the flatness of the

²³ Maurizio Fagiolo dell'Arco, *La vita di Giorgio de Chirico*, (Turin: Umberto Allemande and C., 1988), 145. Quote is "Come Athene ai tempi di Pericle."

picture plane and broad swathes of color in works like *Ariadne* (Figure 1), de Chirico denied these claims unequivocally in 1914. Scholars even today assert these associations and question de Chirico's statement.²⁴ Despite this controversy, de Chirico was enthusiastic for the chance to participate in *La Jarre*, which premiered on November 19, 1924 for Rolf de Maré's *Ballet Suédois*. *La Jarre* was adapted from a short story by Luigi Pirandello, "La giara," with music by Alfredo Casella and choreography by Jean Borlin. In "La giara," a jar-mender becomes encased in the jar he is attempting to fix for a wealthy landowner in a small Sicilian town. Instead of breaking the jar to free himself (which would force him to pay the landowner for the damages), the jar-mender encourages the peasants to throw a party. This infuriates the landowner who smashes the jar, freeing its captive. This story can be seen as a traditional Sicilian folktale, with a battle of wills, where the weak triumphs against the strong. Casella's music, which includes a traditional Sicilian dance, the *chiovú*, and an authentic Sicilian folk song, echoes this pastoral simplicity, as do the costumes and set that de Chirico designed. The simple farmhouse set (Figure 15) evokes Sicily with its warm colors, the deep red of the building and the strong yellow of the ground and curtain. De Chirico recreates traditional Sicilian costumes faithfully, as in the costume for a peasant (Figure 16) with strong colors and simple lines.

While the Italian setting of the ballet and the collaboration with fellow countrymen Casella and Pirandello no doubt influenced his decision to participate, de

²⁴ Marianne W. Martin, "On de Chirico's Theater," in *De Chirico: Essays*, ed. by William Rubin (New York: Museum of Modern Art, 1982), 81.

Chirico saw *La Jarre* as a chance for his name and art to reach a wide audience, for the theater in Paris had become one of the main media in which the avant-garde (Francis Picabia and Fernand Léger among them) promoted their ideas.²⁵ Also the theater's ephemeral and collaborative nature allowed de Chirico the option of distancing himself from the potential for failure. Accounts vary on how successful the production of *La Jarre* was, de Chirico obviously felt he had achieved his aim as the following year he moved to Paris and continued to work in the theater, eventually collaborating in twenty-five other theatrical productions.

Because de Chirico's interest in theater emerged slightly before his creation of the "uomini-statua-oggetto" works, a comparison of the imagery of each provides insights into the prevalence of certain themes. While not immediately evocative of the formal qualities of the "uomini-statua-oggetto" works, some scholars have suggested that the pleated tunics in the costumes for *La Jarre* relate to the type of drapery that de Chirico clothed his figures in during this period.²⁶ This seems a bit of a stretch even when you compare the peasant costume from *La Jarre* with the folds of the white fabric in

²⁵ Francis Picabia designed the set and costumes for *Relâche*, the ballet that followed, premiering less than a month after, *La Jarre* for the *Ballet Suédois*. De Chirico would have been well aware of the intensely different ballet that Picabia was staging at this time. *Relâche* was an urbanized and mechanized ballet. Picabia conceived this ballet as a spectacle, with little emphasis on the story unlike *La Jarre* in which the story is central. The dancers performed in silhouette with the floodlights pointing into the audience; there was no need for a set. There was even a film, made by Picabia and René Clair shown at the intermission. For more information on the relationship between these two ballets see, Matthew Gale, "De Chirico and Pirandello," *Pirandello Studies: Journal of the Society of Pirandello University Press* 19 (1999): 18-29. Léger also worked with the *Ballet Suédois*, designing the set and costumes for *Skating Rink* in 1922, with choreographer Jean Borlin. Léger used large areas of color and abstract shapes, as common in his painting of the time, for both the set and the costumes. *Skating Rink* was the first of its kind to be presented with such an emphasis on abstraction. For more information on *Skating Rink* see Lois Sacks, "Fernand Léger and the Ballets Suedois," *Apollo*, no 91. (June 1970): 463-8.

²⁶ Elena Gigli, "De Chirico and Performance," in *Sipario/Staged Art: Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, ed. Maurizio Fagiolo dell'Arco and Ida Gianelli (Milan: Charta, 1997), 83.

Mannequin with Toys (Figure 5). Yet as de Chirico continued to participate in the theater, references to his current paintings became more obvious, such as in his theatrical works for *Le Bal* which premiered in Monte Carlo in May 1929 before moving to Paris in the spring. *Le Bal* was based on a short story by Russian writer, Count Vladimir Sologub, in which people interact and are dramatically unmasked at the titled Ball.²⁷ For this successful *Ballets Russes* production, de Chirico's theme for his design was classical architecture. He employed this idea in the broken columns that articulated the set, but also introduced other elements similar to the "uomini-statua-oggetto." As part of the set for Scene 2 of the ballet, de Chirico painted a backdrop with a mannequin characteristic of the "uomini-statua-oggetto" series, seen in this photograph of the ballet (Figure 17). As Fagiolo dell'Arco points out, this mannequin, with its unarticulated face and cloak, bears resemblance to the figure seen in *The Archeologist* from 1927. The costumes for *Le Bal* further support this comparison as well, as they share the same architecture theme. In this costume design for a male guest (Figure 18), columns, arches, and bricks serve as the decorative motifs of the man's shirt pants and hat. This figure, in a way, becomes a living version of the "uomini-statua-oggetto." In the design for the cover of the souvenir program (Figure 19), the same male guest appears seated at an angle with the standing statue figure placing a hand near his shoulder in a very similar pose to *The Consoler* (Figure 13).

²⁷ Alexander Schouvaloff, *The Art of Ballets Russes : the Serge Lifar Collection of Theater Designs, Costumes, and Paintings at the Wadsworth Atheneum, Hartford, Connecticut* (New Haven: Yale University Press, 1997), 155.

However it is not just these formal similarities that unite the “uomini-statua-oggetto” figure with the theater. The connection is also suggested by de Chirico’s writings. While it is problematic to use writings that date to ten years or more after the time period under discussion as evidence, at the very least they provide information about de Chirico’s subsequent reflection about the works. None of these writings specifically mention “uomini-statua-oggetto” works; however they do discuss the mannequin theme. As a large number of the painting’s titles in the series attest, de Chirico did view these works as essentially related to the form of the mannequin. Therefore, while these writings might not be the clearest source for information on this group, the central theme of the mannequin and the formal relationship between the mannequin figure in *Le Bal* and the “uomini-statua-oggetto” form supports this connection.

De Chirico’s essays about theater reflect upon the mannequin’s central role in his theatrical designs and paintings. In 1938 he first acknowledged the theatrical nature of mannequins, writing: “The lyrical sense and the plastic development of my mannequins, the former upright-like actors on the stage, others seated with monumental torsos and short legs like apostles of Gothic cathedrals.”²⁸ Here he provides contexts for the origins or imagined lives of these mannequins, whether as actors on the stage or statues of apostles on Gothic cathedrals. These connections seem especially evocative of the “uomini-statua-oggetto” works, like the seated and standing figures in *La commedia e la*

²⁸ My personal translation from Giorgio de Chirico, “L’Ambrosiano,” (Milano, 1938) in Barnes collezionista mistico quoted in Maurizio Fagiolo dell’Arco, *Giorgio de Chirico all’epoca del Surrealismo*. (Milano: Electa, 1991), 46. The original Italian is: “Il senso lirico e lo sviluppo plastico dei miei manichini, dai primi ritti come attori alla ribalta, agli altri seduti con il tronco monumentale e le gambe corte come apostoli di cattedrali gotiche.”

tragedia (Comedy and Tragedy) (Figure 6). The stage setting for the forms makes them actors rather than passive figures, and the seated “uomini-statua-oggetto” with its short legs resembles the foreshortening of statues and paintings in Gothic churches to combat visual distortion. Therefore, this work can be seen a visual counterpoint to de Chirico’s text showing that his theorizing about theater design holds similar meaning to the ideas in his painting.

In later musings, the mannequin’s importance becomes clearer as de Chirico writes in 1942: “I speak such a long time about mannequins in regard to the modern theater, because the mannequin was the departure point of the base of the modernist tendency of the theater.”²⁹ De Chirico’s assertion most likely originated from his close dealings with Apollinaire and Pirandello. Willard Bohn states that Apollinaire’s faceless man in *Le musicien de Saint-Merry*, his poem from 1913, greatly influenced de Chirico’s faceless mannequin motif, as the two were very close at the time.³⁰ The faceless man went on to have a great influence on de Chirico’s brother Savinio as well, even appearing in stage works like *A quelle heure un train partira-t-il pour Paris?*, on which Apollinaire and Savinio collaborated.³¹ Yet de Chirico was drawing from his knowledge of Italian theater as well. Italian playwrights had incorporated mannequin-like imagery into their works even prior to Apollinaire, as in Tommaso Marinetti’s Futurist play *Poupées*

²⁹ My personal translation, from Giorgio de Chirico, “Discorso sullo spettacolo teatrale,” *L’Illustrazione Italiana* (25 Ottobre 1942) quoted in Maurizio Fagiolo dell’Arco, *Giorgio de Chirico all’epoca del Surrealismo*, (Milano: Electa, 1991), 47. The original Italian is: “Parlo così a lungo dei manichini a proposito del teatro moderno, perchè il manichino è stato il punto di partenza e la base dell’ tendenza moderniste nel teatro.”

³⁰ Bohn, *Apollinaire and the Faceless Man*.

³¹ Bohn, *Apollinaire and the Faceless Man*, 41.

Electiques from 1909, where electric puppets perform mundane tasks.³² While Pirandello never overtly uses motifs like these in his plays, one of his designers, Enrico Prampolini had advocated for a mechanistic actor, and Fortunato Depero used marionettes in his ballets performed at the theater that would later house Pirandello's theatrical company.³³ De Chirico frequently attended meetings in Pirandello's home, and Savinio was an early member of Pirandello's company, making it fairly certain that he was well aware of these theatrical precedents. De Chirico's claim about the role of mannequin-like forms in theater can be reasonably expanded to include its integral nature in modernist discourse. His writings also show his recognition of the mannequin and the incarnations of it in his art, whether in the backdrop for *Le Bal* or in the complex interweaving of forms in "uomini-statua-oggetto" figures, as essential to avant-garde artistic practices.

Surrealism

While de Chirico's involvement in the theater and classicism placed him among the avant-garde in both Paris and Rome, it provoked the criticism of André Breton, whom had previously named de Chirico the father of Surrealism. Breton saw classicism and the so-called Bourgeois nature of theater as destructive to de Chirico's creativity and painting. Despite this tension and the inherent problems in defining de Chirico's art within the Surrealist movement, it is important to understand this heated debate and how it might have affected the development of the "uomini-statua-oggetto" works.

³² Douglas Radcliff-Umstead, "Pirandello and the Puppet World," *Italica* 44, no. 1 (1967): 14.

³³ Radcliff-Umstead, "Pirandello and the Puppet World," 14.

Breton's originally praised de Chirico's artistic ingenuity based on Breton's exposure to the Metaphysical works of the 1910s, but their affiliation was fraught with problems as it soon became clear that their ideologies were incompatible. Breton and de Chirico began conversing through letters and mutual friends like the art dealer Paul Eluard in 1919, the year that saw Breton's article in praise of de Chirico published in *Valori Plastici*.³⁴ Seduced by Breton's enthusiasm, de Chirico met with the Surrealists and accepted the groups' placement of him as progenitor of the movement, as illustrated in Max Ernst's *At the Rendezvous of Friends* from 1922 (Figure 20). In this work, Ernst paints his contemporaries, de Chirico numbered as 15, his head and shoulders melding into a column, with historical figures like Raphael and Dostoyevsky.³⁵ However problems soon erupted, as Breton disliked the shift in de Chirico's art towards a more classical technique and content and saw the transformation from his earlier Metaphysical style as a betrayal of his artistic creativity.³⁶ Other Surrealist critics were more questioning than virulent, as was the case with Max Morise who, when reviewing a 1925 de Chirico exhibition for the magazine *La Révolution Surrealiste*, wrote: "What is this new enigma? What trap is de Chirico preparing us for? I cannot resign myself to incomprehension and feel that a veil must be ripped aside."³⁷

³⁴ Andre Breton, "Giorgio de Chirico," *Valori Plastici* vol. 4 (1919): 17-19. Reprinted in Fagiolo dell'Arco, *La vita di Giorgio de Chirico*, 131.

³⁵ Willaim A. Camfield, *Max Ernst: Dada and the Dawn of Surrealism*, (Munich: Prestel, 1993), 128.

³⁶ Paolo Baldacci, *Giorgio De Chirico Betraying the Muse: De Chirico and the Surrealists: April 21 to May 28 1994*, (New York, NY: Paolo Baldacci Gallery, 1994), 43.

³⁷ Max Morise, "A propos de l'Exposition Chirico," *La Révolution Surrealiste*, no. 4 (1925):32 translated and quoted in Paolo Baldacci, *Giorgio De Chirico Betraying the Muse*, 71.

A year later, Breton would not be as willing as others to search for a higher meaning in his assessment of de Chirico's more recent works. In his four part series, "Le Surréalisme et la peinture" he wrote: "Chirico, in continuing to paint, has for the past ten years used supernatural power as his yardstick, yet he expresses astonishment today that no one wants to follow him in his wretched conclusions; as for that, the least one can say is that inspiration is totally lacking and that a shameless cynicism is flagrantly evident."³⁸ In the second part of the series, Breton used another tactic to debase de Chirico's contemporary works, by reproducing *Orestes and Electra*, a classicizing work from 1922-3 (Figure 21), with ink marring the image.³⁹ Other critics soon joined this defamation of de Chirico, with Raymond Queneau claiming in a 1928 article for *La Révolution Surrealiste* that de Chirico's career consisted of two periods: "the first and the bad."⁴⁰

De Chirico reacted to these harsh attacks by asserting his independence from the movement and his writings show his anger at the Surrealists' conduct. Rather than criticize Breton's ideas directly or the work of Surrealist artists, de Chirico instead chose to defame their character, calling Breton a "pretentious jackass and impotent arriviste."⁴¹ In his memoirs, de Chirico laid out the situation as follows: "Soon after reaching Paris I

³⁸ André Breton, *Surrealism and Painting*, trans. by Simon Watson Taylor (New York: Harper & Row, 1972), 16.

³⁹ Kenneth E. Silver, *Esprit de corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*, (Princeton, N.J.: Princeton University Press, 1989), 396.

⁴⁰ Raymond Queneau, "A propos de l'Exposition Giorgio de Chirico à la Galerie Surréliste," *La Révolution Surrealiste*, no. 11 (1928): 42. Translated and quoted in *The Real world of the Surrealists*, Malcolm Haslam, Galley Press, New York, 1978, 165.

⁴¹ Baldacci, *Giorgio De Chirico Betraying the Muse*, 63

found strong opposition from the group of degenerates, hooligans, childish layabouts, onanists, and spineless people who had pompously styled themselves *surrealists*.”⁴² The later comments show that this animosity remained strong.

The divorce was, however, inevitable, since the basic tenants of Surrealism, as espoused by Breton, were irreconcilable with de Chirico’s own ideas. Paolo Baldacci has addressed the differences at length, but simply put, de Chirico as well as his brother Alberto Savinio doubted the Surrealist’s objectives.⁴³ Savinio wrote in his book, *Tutta la vita*, that rather than represent the unconscious (something he viewed as the aim of the mainstream Surrealists), he wanted to form the shapeless and make the unconscious conscious.⁴⁴ Breton, himself, defined Surrealism as “[p]sychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern.”⁴⁵ This idea that the artist should have no conscious control over their art, and the resulting works has no inherent aesthetic value goes against de Chirico’s artistic principles. De Chirico had always sought to be recognized as a genius, as seen in his embracing of the title, supreme classical painter, and the importance he placed on artistic ingenuity and talent. This preoccupation with the technical mastery of art, also made de Chirico distrustful of

⁴² Giorgio De Chirico, *The Memoirs of Giorgio de Chirico*, trans. by Margaret Crosland (Coral Gables: University of Miami Press, 1971), 117.

⁴³ Baldacci, *Giorgio de Chirico: Parigi, 1924-1929*, 97

⁴⁴ Baldacci, *Giorgio de Chirico: Parigi, 1924-1929*, 99

⁴⁵ André Breton, *Manifestoes of Surrealism*, (Ann Arbor: University of Michigan Press, 1969) 26.

the importance of automatic drawing or writing that were central to Surrealism in the early to mid 1920s.⁴⁶ At the heart of the Breton/de Chirico fight was the theoretical basis of Surrealism, yet they shared a strong interest in certain forms and themes such as the mannequin

Many Surrealist artists like Max Ernst, René Magritte, and Man Ray used mannequin iconography in their works of the 1920s, though often the inspirations behind their designs differed from de Chirico's. De Chirico's mannequin elements derive from tailor's dummies as seen in *The Troubadour* from 1922 (Figure 3), and Savino wrote that Luigi Pulci's poem *Morgante Maggiore* and the lines "amputated parts / and stumps and tailor's dummies" in particular forecasted de Chirico and his metaphysical paintings.⁴⁷ Max Ernst used tailor's dummies in his works as well, most notably in the 1919 series of lithographs, *Let There Be Fashion, Down with Art*. In the first plate from this series (Figure 22), a tailor, himself drawn as a mannequin figure fashions an outfit on a dress form, elevating dressmaking to the lauded position of fine arts.⁴⁸ The active tailor rather than the passive dress form resembles more clearly de Chirico's mannequins, which exhibit human action and near sentience. But Ernst's mannequins are not the

⁴⁶ Jewell, 6. Breton originally wrote about Automatism with Philippe Soupault in *Les Champs magnétiques* in 1919 as writing without a restriction of form or subject matter, as connected to the unconscious, to the imagination. Breton saw Masson's automatic drawings as analogous to automatic writing in its ability to access the unconscious. See Rosalind E. Krauss, "Magnetic Fields: The Structure," in *Joan Miró: Magnetic Fields*, ed. by Rosalind E. Krauss and Margit Rowell, (New York: Solomon R. Guggenheim Foundation, 1972), 11-38. Also Clark V. Poling, *Surrealist Vision and Technique: Drawings and Collages from the Pompidou Center and the Picasso Museum, Paris*, (Atlanta: Michael C. Carlos Museum at Emory University, 1996) for further discussion of this topic.

⁴⁷ Poem reprinted in Baldacci, *De Chirico: The Metaphysical Period*, 256.

⁴⁸ Richard Martin, *Fashion and Surrealism*, (New York: Rizzoli, 1987), 16.

mythologized heroes of de Chirico; they belong fully in the modern world, rejecting tradition and convention.

Magritte also embraced more commercial subject matter, as he derived his motifs from display mannequins. These suited his works, as he was often commissioned for fashion advertisements like a 1926 ad for Couture Norine (Figure 23). In this illustration, Magritte draws a display mannequin torso onto human-like legs with sculpted wooden pieces resembling table legs attached at the shoulder and neck of the torso. He uses these same motifs in his other artistic endeavors like the painting *The Birth of the Idol* from 1926 (Figure 24), where he combines a mannequin arm to a lathed wooden piece set on a cut out shape resembling a human man. The melding of wooden pieces and mannequin parts as well as the enigmatic title are similar to de Chirico's own paintings, as in works like in *The Troubadour* (Figure 3), but Magritte's melded form has little of the commanding presence of the troubadour. It stands to the side of the composition, seemingly at the mercy of the waves behind it. What it is and what purpose it might serve remains a mystery.

Man Ray used a different type of mannequin for some of his photographs; a small artist's model. This posable toy, as seen in his untitled image from around 1926 (Figure 25), has its unarticulated face turned to the viewer, its limbs loose and relaxed. Posing the model with a wooden sphere and cone, proportionally the size of the figure's torso, and leaving the background bare, the toy takes on a more monumental presence, leaving only the edge of the table to attest to its true size. This work appeared in *La Révolution surréaliste* and so gained an audience, but Man Ray did not really return to this subject

matter until later in his career.⁴⁹ When he did, he created a series called the Woodmans, where he posed two of the models together to simulate the actions of a copulating human couple (Figure 26). Therefore Man Ray is using these toys in place of human beings, yet their purpose as tools for accurately representing humans in art make a clear analogy to a human being, whereas de Chirico's mannequin motifs do not.

While this discussion has certainly shown the problems inherent in analyzing de Chirico works of the late 1920s according to Surrealist principles, this avenue is not completely closed, because de Chirico was not the only artist to be appropriated by the Surrealist who did not subscribe to their theories. Surrealism's relationship to the "uomini-statuta-oggetto" works must be discussed. The faceless man and mannequin, made famous by de Chirico, had become iconic by 1924, and were featured in the first Surrealist manifesto, *Le Manifeste du Surréalisme*, that Breton published.⁵⁰ Breton wrote this manifesto after much experimentation in his own work, and his charismatic nature ensured that later Surrealists lured to the group would follow his mandates.⁵¹

It is the ideologies that clash, not the formal elements. Therefore using artists like Eugène Atget, who allowed his photographs to be used by the Surrealists but preferred to not be publicly linked to them, as a comparison point for de Chirico's works can provide insights into the motifs and ideas that each promoted.⁵² Placing de Chirico's *Mannequin*

⁴⁹ Man Ray, "Untitled", *La Révolution surréaliste*, no.7 (1926):1

⁵⁰ Baldacci, *Giorgio De Chirico Betraying the Muse*, 13

⁵¹ Clifford Browder, *André Breton, Arbiter of Surrealism*, (Genève: Droz, 1967), 12.

⁵² Jean Cocteau could also be considered within this framework as he shared similar formal characteristics with the Surrealists as shown in his film *The Blood of a Poet* from 1930, yet denied Surrealist ideology. He

with Toys from 1926 (Figure 5) beside Atget's *Magasin (Store), Avenue des Gobelins*, 1925 (Figure 27), prompts the viewer to look past the differences in medium to see the similar use of mannequin forms, the dissolution of the background setting, and a comparable questioning of reality and a layering of spaces.

While his works from 1925 until his death in 1927 deal with modern, even Surrealist themes, Atget was already established as a photographer of the Parisian streets, when de Chirico was still a child. His photographs of the late nineteenth century are typically deserted streets like *Hotel de Miraulmont, rue Hautefeuille* from 1899 (Figure 28), where the buildings retain the strongest presence. De Chirico's *Piazza d'Italia* paintings carry the same feeling of emptiness and inscrutability. The shadows beyond the arcade in works like *Ariadne* (Figure 1) echo the impassable façade of Atget's buildings. There is no documentation to suggest that de Chirico knew of Atget's photographs during his earlier years in Paris, but Atget's career was founded on selling his images to set designers, librarians, publishers, and other artists.⁵³ His works gained popularity around 1891, and he continued to be a prolific photographer, producing hundreds of images per year until his death.⁵⁴

If de Chirico was unaware of Atget's work during his first period in Paris, it is fairly certain that he learned about the artist through multiple sources during the 1920s.

was also a close friend of de Chirico. However, this connection has already been discussed in many sources, whereas Atget has to my knowledge never been discussed within the de Chirico literature. For more information about Cocteau and his relationship with both de Chirico and the Surrealists please see: Martin, *Fashion and Surrealism*, 49-53.

⁵³ Molly Nesbit, *Atget's Seven Albums*, (New Haven: Yale University Press, 1992), 46.

⁵⁴ James Borcoman, *Eugène Atget, 1857-1927*, (Ottawa : National Gallery of Canada, 1984), 27

As neighbors on Rue Campagne-Première, they could easily have sought each other out, as de Chirico enjoyed close relationships with many Parisian artists. Man Ray, also living on the same street, claimed to have discovered Atget in the early 1920s and printed Atget's photographs in 1926 in *La Révolution surréaliste*, and the resulting attention focused on the artist would have attracted de Chirico's interest as well.⁵⁵ In the following years, the well respected art critic and biographer Waldemar George, a friend of de Chirico's, wrote about each of the artists.⁵⁶ Through these interactions, de Chirico knew of Atget and his later works, though the degree of interaction or possible influence that they had on his art cannot be precisely ascertained.

Nevertheless, consideration of Atget's photographs can draw out larger issues in de Chirico's "uomini-statua-oggetto" works, particularly their similar use of mannequins. As discussed in the preceding pages, de Chirico viewed mannequins within a theatrical setting during this time, a perspective that Atget shared. Atget, a former actor, was known for his use of an upwardly sloping perspective reminiscent of a stage set in his images where the ground is visible.⁵⁷ This perspectival technique resembles the slanting and staged settings of many of de Chirico's works, such as *Oedipus and Antigone* (Figure 12). While the theater as an influence on each artist has already been proven, the use of mannequins in both Atget and de Chirico's works also relates strongly to store displays.

⁵⁵ Ian Walker, *City Gorged on Dreams: Surrealism and Documentary Photography in Interwar Paris*, (Manchester: Manchester University Press, 2002), 90.

⁵⁶ George Waldemar, *Chirico, avec des fragments littéraires de l'artiste*, (Paris: Éditions des Chroniques du jour, 1928). and George Waldemar, "Photographie vision du monde," *Photographie* 16 (15 March 1930).

⁵⁷ Borcoman, 70.

Display designs became major interests of the Surrealists and their milieu, and de Chirico's works can be viewed with an eye to this. Several Surrealist artists even worked as display artists, relating disparate objects within a contrived set.⁵⁸ Atget's *Store, Avenue des Gobelins* show a common display window design, not as stylized as those created by Surrealist artists, but encapsulating the basic tenants of the practice. The mannequins are arranged close to the window surface, dressed in price-tagged clothing, confronting the viewers who would walk along the street, whose public space is reflected in the glass. De Chirico's *The Archeologist* (Figure 2) also faces its audience, in a cramped room with oddly proportioned walls. The figure reclines, posed, on a white cloth with an upright box supporting its arm. While there are no prices or glass separating the scene from the viewer, the scene still retains an artificial quality, exuding a theatricality that is an aspect of post-World War I store displays. De Chirico's fascination with the objects in storefront displays stems from his Ferrara period, where he was attracted to the cookies and goods put on view in stores, as seen in *The Revolt of the Sage* (Figure 7). These objects, as previously discussed, became centerpieces in many of de Chirico's Metaphysical Interiors. The spatial organization of these interiors is similarly cramped as those in the "uomini-statua-oggetto" compositions, as the objects become monstrous in proportion. Yet it is the mannequin-like form that becomes the dominant presence in the "uomini-statua-oggetto."

De Chirico and Atget used the mannequin, similar to how the Surrealists used this element, to express the boundaries and dichotomies between man and mannequin.

⁵⁸ Sara K. Schneider, *Vital Mummies: Performance Design for the Show-Window Mannequin*, (New Haven, Conn.: Yale University Press, 1995), 12.

Atget's photographs question the nature of the mannequin, as the form closest to the viewer in *Store, Avenue des Gobelins, 1925* is headless, but the visage of the mannequin directly to the left of the headless figure faces the viewer, changing the perception of the dress form. The mannequin's face with its eerie smile, at first glance, seems human, yet a closer scrutiny reveals the rigidity of the facial expression and the dullness in its gaze. While the viewer connects to these mannequins as surrogate human figures, the impenetrability of their expression makes any association difficult. The same can be said of de Chirico's mannequins, such as *Heraldic Mannequins* (Figure 14), where the fleshy hands and feet invite comparisons to human form, yet the faceless mannequin heads halt the viewer's identification with the figures. No matter how closely they resemble humans, there are beyond humanity, essentially lacking life.⁵⁹ Yet their very presence makes the viewer question the scene being present, question what is real and what is unreal.

This challenging of reality, another hallmark of Surrealism, also becomes a key element in Atget's photographs and in the concept of window displays in general. As Sara Schneider asserts, display designers during this period tried to fabricate a reality in their scenes, mixing animate and inanimate forms to attract the attention of the passerby.⁶⁰ The display window became an artwork in its own right, a spectacle that enticed the viewer to admire it for commercial purposes.⁶¹ Atget highlighted this effect,

⁵⁹ Baldacci, *De Chirico and the Surrealists*, 18.

⁶⁰ Schneider, 12

⁶¹ Nesbit, *Atget's Seven Albums*, 198.

by shooting his photographs of window displays so that reflections are present, even occasionally his own reflection.⁶² *Store, Avenue des Gobelins*, and *Storefronts, Avenue des Gobelins* (Figure 29), showing three diverse displays in the same store window, give different views of the same building across the street in the reflections. The building is the Goeblins Factory, which was known for its production of tapestries and had been run by the state for 300 years.⁶³ A contemporary viewer would have likely recognized the institution, particularly due to the titles of the works, and been further confronted with the fakeness of the display design.

The act of questioning the true nature of objects and reality is something that de Chirico sought as part of his Metaphysical theories. Never providing a precise answer to this dilemma, de Chirico, instead presented the viewer with enigmas. His paintings strip objects to their essentials, juxtapose them in new ways, and place them in unstable settings.⁶⁴ According to Baldacci and other scholars, this serves to alter the viewer's perspective, alerting them to the larger enigma of life.⁶⁵ In the "uomini-statua-oggetto" works, this is most readily seen in works like *The Consoler* (Figure 13), where a mainly mannequin form with ambiguous small wooden objects articulating its chest looks to comfort the seated figure composed primarily of statue forms. The room dissolves in the background, with the line articulating the meeting of the two walls in the lower left of the

⁶² Borcoman, 117.

⁶³ Borcoman, 120.

⁶⁴ Baldacci, *De Chirico the Metaphysical Period*, 104.

⁶⁵ Baldacci, *De Chirico the Metaphysical Period*, 105.

composition disappearing entirely. The forms are posed in an archetypal action of comforting, yet their large heads and difference in body composition break this illusion of human intimacy. The eclecticism of the forms also shows de Chirico's attention to the complex combinations of ideas and objects.

This layering is precisely the device that Atget's photographs and de Chirico's "uomini-statua-oggetto" forms employ to construct images with multiple perspectives and meanings. In *Store, Avenue des Gobelins* (Figure 27), the reflections that bring a different reality into view, also make the exact viewpoint ambiguous.⁶⁶ In this image in particular, Atget cuts off any sight of the borders of the glass display, leaving only the window pane showing, devoid of any boundary. Unlike his earlier works that showcased wide views of Parisian streets, Atget only allows select scenery to be visible, mediated through its reflection on the glass. The layering of the imagery behind the glass and views of things across the street combine into one image. The Gobelins Factory can be seen as the backdrop for the mannequins in this photograph, just as it would be the photographer taking the shot. Layering adds new contexts to the image, just as it does in de Chirico's works. The juxtaposition of different objects into a singular form of a "uomini-statua-oggetto" work takes on grand properties in the proportionally small confines of *Heraldic Mannequins* (Figure 14), a theatrical bent in flat backdrop of semicircular tiered seating in *Comedy and Tragedy* (Figure 6), and an enigmatic quality in the simple room with an opening that is too small to be usable for the door in *Oedipus and Antigone* (Figure 12).

⁶⁶ Borcoman, 76.

De Chirico uses the themes that the Surrealists appropriated, such as mannequins, commercial display design, juxtaposition of the real and the unreal, and layering of forms to force the viewer to question modern life; question their own reality. While the “uomini-statua-oggetto” works cannot be labeled Surrealist, they emerged at the same time and in the same place, and in the same social and artistic environment. In these works, De Chirico engages Paris of the late 1920s; tempering his classicism, and branching out into new mediums like theater. The “uomini-statua-oggetto” works are Parisian works. The forms behind them may have originated in Italy, but de Chirico gave them their definitive appearance in Paris. They represent de Chirico’s style shifting to incorporate new experiences and ideas in the artistically active European capital. These works are also very personal for de Chirico, and they relate to the biographical aspects of de Chirico’s time in Paris such as his burgeoning literary career, and his familial connections.

CHAPTER IV
THE “UOMINI-STATUA-OGGETTO” AND DE CHIRICO’S MYTHOLOGIZED
IDENTITY

Giorgio de Chirico’s “uomini-statua-oggetto” works present a personal modern mythology. New mythological heroes such as the archeologist took on public identities, as they emerged from personal concerns. The figures have a distinctly Mediterranean character, alluding to classical Greece, while also attaining a certain modern presence. De Chirico fashioned them much as he did his own public identity, utilizing history and mythology to promote his version of modern life. His public persona has always been linked to his brother Alberto Savinio, and during the period of the “uomini-statua-oggetto” the brothers’ careers became even more entwined as they began increasingly to share artistic mediums. Savinio began to paint grotesque human hybrids that are loosely connected to his brother’s favorite themes, and de Chirico wrote his first novel, *Hebdomeros*, published in 1929. This text evokes images similar to those seen in the “uomini-statua-oggetto,” placing the title character, the author, in the landscape of de Chirico’s paintings. *Hebdomeros*, the main character, is fashioned as a more sensitive and reflective individual than those around him, allowing him to understand deep enigmas, yet not to share these realizations with others. In a similar way, de Chirico gave

the viewers a glimpse of his modern, metaphysical perceptions in the “uomini-statua-oggetto” series, providing hints of his insight into modern enigmas.

As previously discussed in Chapter II, one of de Chirico’s most frequently recurring “uomini-statua-oggetto” subjects is the archeologist, which resonated deeply with his personal and professional life. He chose this theme not merely because of the occupation’s involvement with classical statuary and architecture, but because the archeologist viewed the classical tradition from the perspective of the modern age. Previous to the mid 1920s, de Chirico consulted archeology books as inspiration for his artworks, particularly admiring the books of French archeologist Salomon Reinach.⁶⁷ Scholars have shown that de Chirico copied the head of Apollo in *Song of Love* from 1914 from one of Reinach’s books about classical art.⁶⁸ However, during this early period de Chirico’s only outward interest in archeology was for the way it provided information about Greek and Roman statuary and architecture. The archeologist as a subject first became apparent in the “uomini-statua-oggetto” works like *The Archeologist* from 1927 (Figure 2). In the four years that de Chirico worked on this series it became his favorite theme, outnumbering even the philosopher, a common theme existing before this period. This new focus probably occurred because de Chirico’s wife, Raissa, given name Gurievish-Kroll-de Chirico nee Calza, was studying archeology at the Sorbonne at the time.⁶⁹ Her interests inspired de Chirico to consider further the role of the

⁶⁷ Jewell, 98.

⁶⁸ Mundy, 74.

⁶⁹ Mundy, 82.

archeologist, and it was known that archeology textbooks were an integral part of his studio as this time.⁷⁰ Yet his wife's studies cannot fully explain de Chirico's fascination.

The Archeologist, as well as many of the other "uomini-statua-oggetto" works, evokes broader ideas about Greece and Mediterranean culture in general. *The Archeologist* literally embodies the main forms of Greek architecture, and some scholars even attribute their inspiration to the forms of the Parthenon.⁷¹ However, many of the other works like the *Heraldic Mannequins* from 1929 (Figure 14), reference contemporary Mediterranean architecture. The torso of the more feminized seated "uomini-statua-oggetto" at the right has a simple brick building with an arched portico in a seaside setting with waves, a palm-like tree, and a bright cloudy sky surrounding the building. Even the overall coloration of the torso as well the rest of the painting is brighter, unlike the more subdued tones of *The Archeologist*. By referencing classical and contemporary Mediterranean culture, de Chirico presented an alternative to some of the modern ideas of Italy presented by other Italian artists like Mario Sironi.⁷² He claimed subsequently in his writings that his paintings contained a stronger Italian character than the paintings of artists who stayed in Italy.⁷³ Yet these are not merely glimpses of an Italian setting, they are also strongly indebted to Greek culture.

⁷⁰ Mundy, 74.

⁷¹ Guido Perocco, "Validita' della pittura metafisica di de Chirico nel decennio 1920 al 1930," in *De Chirico: Gli anni venti*, ed. by Maurizio Fagiolo dell'Arco. Exh. Cat. (Milan: Mazzotta, 1987), 11.

⁷²For more information on Mario Sironi see Claudia Gian Ferrari, *Mario Sironi: 1885-1961*, (Milan: Mazzotta, 1993) and Emily Braun, *Mario Sironi and Italian Modernism: Art and Politics under Fascism*, (Cambridge, N.Y.: Cambridge University Press, 2000).

⁷³ Jewell, 9.

While de Chirico might have proclaimed his nationality as Italian, this fact has been refuted both by his contemporaries and modern scholars. Though he was born in Greece, de Chirico always claimed his home as Italy because both his parents were born and raised in Italy. In his memoirs, he wrote that people could not understand that he could be an Italian, since he had been raised in Greece. He explained that during his childhood, he had been insulated from the Greek culture by having only Italian tutors.⁷⁴ Early in his career, de Chirico attempted to force the public to accept his interpretation of his nationality, even listing his place of birth as Florence instead of Volos, Greece in a catalog for a Salon d'Automne exhibit of 1912.⁷⁵ Throughout his life de Chirico also claimed that his father was from Palermo and his mother of noble blood from Genoa, but recent evidence has suggested that they came from Smyrna or Istanbul.⁷⁶ De Chirico's carefully constructed public persona is being investigated and discredited by today's scholars, but the criticisms and insinuations began with his own contemporaries. Not everyone was willing to accept de Chirico's definition of his identity, especially those that disagreed with his often caustic remarks. Carlo Carrà, an artist with whom de Chirico had a contentious relationship after Carrà claimed to have invented the Metaphysical style, publicly denounced de Chirico as not being Italian enough, calling

⁷⁴ De Chirico, *Memoirs*, 72

⁷⁵ Maurizio Fagiolo dell'Arco, "De Chirico in Paris, 1911-1915," in *De Chirico: Essays*, 18. Fagiolo dell'Arco writes that it is possible that this listing could be a simple mistake, as both de Chirico and his paintings had recently moved to Paris from Florence. However, de Chirico did nothing to correct his misunderstanding if this was the case.

⁷⁶ Jewell, 21.

him “grecolo” (little Greek).⁷⁷ Others questioned de Chirico’s patriotism because of his move to Paris in the mid-1920s just as Mussolini was stressing Italian nationalism as a major part of Fascist ideology. He and his brother were labeled Jewish in a 1927 article that insinuated that they had no homeland.⁷⁸ These criticisms mainly came because of the brothers’ perceived internationalism, having been born in Greece, academically trained in Germany, and spending much of their careers in Paris.

Therefore any interpretation of the “uomini-statua-oggetto” paintings that seem to place such stress on a Mediterranean tradition, must take into account de Chirico’s creation and maintenance, in spite of overt criticism, of his public identity. Could a work like *Heraldic Mannequins* or *The Archeologist* be an attempt on de Chirico’s part to reclaim a piece of his Grecian heritage? Could *Oedipus and Antigone* (Figure 12) stem from his utilization of classical Greek culture to further support his own creations? While it is difficult to differentiate classical Greek motifs from Roman appropriation of these ideas, de Chirico seems to have adapted more of Greek, rather than Roman mythology for his paintings as well as for his identity.

During the 1920s, de Chirico cast himself and his brother as Greek heroes, linking his personal history to these stories, mythologizing his own identity. As previously discussed in Chapter 2, de Chirico writes that Paris, upon his return in 1925, was like Periclean Athens. Alive with culture and great artists, he hoped to take his deserved place within the new center of world culture. His writings and his wife’s account say that

⁷⁷ Jewell, 6.

⁷⁸ Jewell, 6.

he became enamored with the idea of being Apelles, the legendary classical Greek artist.⁷⁹ In public, however, he had his friends refer to him and his brother as *i dioscuroi*, after Castor and Pollux, the Dioscuri twins, sons of Zeus or possibly of King Tyndareos and Leda who embarked on the expedition of the Argonauts.⁸⁰ The avant-garde Parisian circle embraced this quirky authorial flourish, encouraging de Chirico. De Chirico first explored the Dioscuri myth in 1920, in a painting called *The Departure of the Argonauts* (Figure 30), in which Castor and Pollux become the central figures and the Argonauts' ship is relegated to the background.

However, it was not until de Chirico reached Paris that he began to publicly connect the myth to his own history. Like Castor and Pollux, de Chirico and Savinio had many journeys during their lives, moving from city to city, de Chirico more often than not following his elder brother to new destinations. The brothers always pursued separate paths, yet shared many common ideas and maintained a close relationship. Their first stay in Paris formally defined their early relationship. Alberto Savinio was in fact born at that time, for Andrea de Chirico formally changed his name to Alberto Savinio in Paris in 1914. Scholars have not been able to find a satisfactory reason for his motivations, nor had Savinio ever provided one.⁸¹ Yet, his name change was clearly not an attempt to distinguish himself from his brother. Savinio was the more well known of the pair,

⁷⁹ Maurizio Fagiolo dell'Arco, "Catalogo delle opera della Mostra," 136.

⁸⁰ Jewell, 3.

⁸¹ Jewell, 1.

enjoying success as a writer and musician during the early 1910s.⁸² It was not until around 1915 that de Chirico himself began to receive a larger recognition in the art community and not until after the war that his fame spread. So, de Chirico once again follows his brother to Paris in the 1920s, but the circumstances were quite different from the first Parisian sojourn. Savinio, who had been the one to introduce de Chirico to Apollinaire and Pirandello, was now relegated to the background of the avant-garde circles as de Chirico grabbed the most attention. Yet at this time, there seems to have been no animosity between the brothers; in fact, they become more unified, more fitting of being references to them by the singular name, *i dioscuro*.

The brothers had always shared ideas, like that of the faceless man turned mannequin, but during the late 1920s their shared motifs were manifested in shared mediums. Savinio, who had previously never shown an interest in paintings, picked up the brush and created scenes of hybrid beings. In the painting, *The Parents* of 1931 (Figure 31), Savinio melds human forms with animals, in this case a bird head for the seated mother and a cheetah-like head for the standing nude father. Although the colors of this work differ greatly from de Chirico's contemporaneous works, it contains similar themes. The open window, which is quite large, allowing a view onto the surrounding landscape, is a theme discussed in Chapter 1 and it appears in *The Philosopher and the Poet* (Figure 9) and *The Philosopher* (Figure 11). The open window also occurs in *The Prodigal Son* from 1926 (Figure 32), where de Chirico uses some of the conventions of the "uomini-statua-oggetto" like the consoler pose, but substitutes

⁸² Jewell, 2.

instead strongly outlined black and white statue-like figures. Savinio also skews the window, angling it dramatically to confuse the perspective of the room, something which is a hallmark of de Chirico's paintings. Savinio, as well, explores mythological subjects, as in his literary works.⁸³ In his painting *Appartion of the Carcophobe* from 1930 (Figure 33), hybrid creatures stand behind a reclining hermaphroditic Apollo in the foreground.

Savinio melds classical mythology with his own creations, in a similar fashion to the way de Chirico places a statue of Ariadne in an unreal piazza flanked by objects that obsessed him at that time, like the tower, train, and boat in the background of *Ariadne* (Figure 1). The similarities between the brothers' paintings in the late 1920s may extend to the works' meanings as well.

It is hard to decipher a story or meaning behind *The Parents* in particular, as the figures themselves convey little meaning to the viewer with their confusing poses and setting. The nude father raises his hand to gesture either at the seated mother or to the audience, and the towered building outside of the room seems beset by both fire and long jagged black lines, that resemble lightning. Behind the male figure, metal and wood objects rest on a red curtain, yet these objects are difficult to identify or define as to their use. Could this be an interpretation of a mythological story like *Appartion of the Carcophobe*, or a creation of a new mythology? Or perhaps this painting refers to Savinio's personal history. The seated figure in a lacy light blue dress is perhaps the brothers' mother, who had been painted by de Chirico in *Self-Portrait with Mother of*

⁸³ Jewell, 177.

1921 (Figure 34). In de Chirico's work, Gemma de Chirico wears a darker blue lacy dress with the sleeves billowing past her elbows in a similar fashion to the female figure's dress in Savinio's painting. Even if Savinio was not thinking about his reportedly overbearing mother when creating this work, he surely saw hybrids as an important vessel to conveying his ideas about modern life.⁸⁴

Keala Jewell writes about Savinio's hybrids and what they could mean in the modern era and applies these ideas to de Chirico mannequins. However, how might these comparisons produce new meanings for the "uomini-statua-oggetto" works? Jewell believes that Savinio's hybrids reflect the modern era's defects and links them to the way that de Chirico makes people into mannequins, passive objects.⁸⁵ She writes that with Savinio's human/animal hybrids "pure bodies, pure humanity, pure races, and pure sexes all seem to have disappeared. These characters dwell comfortably within the deformed, dislocated, 'impossible' spaces that appear to be connatural with their essence."⁸⁶ Savinio himself states that these hybrids expose unseen truths and realities, though that is basically his aim in all metaphysical art.⁸⁷ De Chirico "uomini-statua-oggetto" can be thought of as hybrids as well, as they often exist within "impossible" spaces, like *Mannequin with Toys* (Figure 5), where the background of cloudy skies and thin white planes of architecture become hazy at the edges of the canvas. As evidenced by their

⁸⁴ Furio Ravera, "Painting dreams—A Psychoanalytical Reading of Giorgio de Chirico's *Gladiators*," in *Giorgio de Chirico: Gladiatori 1927-29*, 182.

⁸⁵ Jewell, 24

⁸⁶ Jewell, 11.

⁸⁷ Jewell, 109.

name, they are also composite figures, combining elements of three different things into one form. The only difference from Savinio's hybrids is that two-thirds of the elements are not animate. So do the "uomini-statua-oggetto" works reveal the similar qualities about modernity as Savinio's hybrids? Are they all sexes, all races? Savinio was a strong believer in woman's suffrage and freedom in sexuality. Therefore, perhaps that is what his hybrids reveal. Similarly, de Chirico's "uomini-statua-oggetto" works might remark about his own opinions on modern life or present his view of what the world could be. And these ideas were also expressed in his writings as well as his paintings during this period.

Just as Savinio branched out into painting, his brother's creative realm, de Chirico embraced literature, formally Savinio's domain in the late 1920's. His first novel, *Hebdomeros*, was serialized in *Bifur*, a French publication, in 1929 and not translated into Italian until 1942. De Chirico was engaged in writing this novel for about four years prior to its publication; therefore, during the entire time he was creating his "uomini-statua-oggetto" works.⁸⁸ While de Chirico had written literary pieces before, they were short prose pieces or poems, nothing like this roughly hundred page work. The novel follows one man, Hebdomeros, through a series of largely unrelated events. Scholars have claimed that the novel does not have a typical start or ending, and is in fact a compilation of different styles: the lyric, theatrical, epic, realistic, and the antirealistic.⁸⁹ De Chirico does not provide much information about *Hebdomeros*; there is little

⁸⁸ Paolo Baldacci, "Introduction," in *Giorgio de Chirico: Gladiatori 1927-29*, 169.

⁸⁹ Jewell, 59.

description of his physical features or mention of career. Any information of his family or friends tends toward the trivial, as in a passage that discusses his father's hatred of beds. Fagiolo dell'Arco suggests that perhaps this is because *Hebdomeros* is de Chirico himself, a literary self-portrait.⁹⁰ This also explains the fact that *Hebdomeros* tends to criticize everything, rather than actually do anything, much like de Chirico's memoirs deal more with criticism of art and other figures than with his personal history.⁹¹ Therefore it is not surprising that *Hebdomeros* contains more imagery and musings than action.

De Chirico mentions much of the imagery of his paintings of the era in *Hebdomeros*, placing his favorite themes and figures in the path of the protagonist. Gladiators, Etruscans, statues, and the Parthenon are all mentioned multiple times in the text, yet de Chirico addresses many other motifs in more subtle ways. Towards the beginning of the narrative, *Hebdomeros* remembers a childhood memory when an antique vase fell and broke:

The seven members of the family, with their eyes fixed on the ground, their hands resting on their bended knees, their elbows turned out as though they were seated on an invisible stool, looked at these white fragments. But nobody moved, nobody *accused* him. They looked in the same way as curious archaeologists look at a statue as it is removed from the ground...⁹²

Here de Chirico references his favorite theme of the archaeologist, yet in a way that is not equivalent to his paintings, because the "uomini-statua-oggetto" archaeologists do not really look at anything. They are all seated gazing out with their blank faces.

⁹⁰ Fagiolo dell'Arco, "Catalogo delle opere della Mostra," 48.

⁹¹ Jewell, 60.

⁹² Giorgio de Chirico, *Hebdomeros*, (London: Owen, 1964), 15.

However, in other ways de Chirico brings the motifs of his archeologist paintings into the novel, as with the description of the landscape that Hebdomeros encounters in the middle of the book.

Towards rivers with cemented banks...[r]ising slowly from the chiaroscuro of his memory and gradually becoming clear in his mind were the shapes of those temples and plaster sanctuaries built at the foot of hospitable mountains and rocks where the narrow passages between them gave hints of nearby unknown worlds, as well as those distant horizons heavy with adventures which Hebdomeros had always loved ever since his sad childhood.⁹³

This scenery has all the elements that exist in the torso of *The Archeologist* (Figure 2), with the river, rocky terrain, and remains of Greek temples. This similarity suggests that the classical landscapes in the torso of some of these “uomini-statua-oggetto” works might have a larger meaning, a link to the “unknown worlds”, instead of simply being a generic classical setting.

Yet, it is when Hebdomeros gives way to philosophizing that his words truly show the importance of the themes in de Chirico’s paintings. Speaking to his friends while walking on a late summer day, Hebdomeros says:

It is no paradox to envisage from now on a social state when man, living only for the pleasures of the spirit, will no longer have the right to demand his place in the sun. The writer, the thinker, the dreamer, the poet, the metaphysician, the observer, the seer, the vaticinator, the scrutinizer, the deducter, the questioner of enigmas, the valuer, the visionary, the seeker of new songs, the selector of absolutely first-class pictures, etc., will become anachronistic figures destined to disappear from the surface of the earth...⁹⁴

⁹³ De Chirico, *Hebdomeros*, 73.

⁹⁴ De Chirico, *Hebdomeros*, 73.

This list embodies everything that de Chirico purported himself to be, everything that he wanted others to see in him. Hebdomeros is making a claim to save the things that de Chirico finds best about the world, perhaps save them from the faults of modern life. But de Chirico does not really supply a remedy to this situation, and even the end of the novel does not resolve any of the issues.

In the last paragraphs, Hebdomeros meets a woman who forces him to contemplate the infinite. That passage reads:

‘Oh, Hebdomeros,’ she said. ‘I am Immortality. Names have their gender, or rather their sex, as you once said with much finesse, and verbs, alas, are declined. Have you ever thought of my death? Have you ever thought about the death of my death? Have you ever *thought about my life?*...’ But she spoke no more. Seated on the fragment of a broken column, she gently placed one hand on his shoulder and with the other took hold of the hero’s right hand. Hebdomeros, his elbow leaning on the ruined column, and his chin leaning on his hand, thought no longer...⁹⁵

The pose that Immortality and Hebdomeros present is not that different from *The Consoler* (Figure 13), one figure with his head resting on an upraised hand supported by an elbow on his knee, and another figure placing a hand on the first figure’s shoulder. Maybe just like Hebdomeros, the consoled “uomini-statua-oggetto” is deeply in thought about life and death, and what can bring immortality. To de Chirico, the answer to the question would be achieving great art, art that made people realize universal truths, that made them grapple with the metaphysical. Perhaps all the “uomini-statua-oggetto” figures represent people and places that lead to immortality, to truth.

⁹⁵ De Chirico, *Hebdomeros*, 127-8.

De Chirico shrouded his works in enigma, never explaining the complex associations that his creations evoked or where in the modern world they should exist. Yet it is clear that they come from de Chirico's life, his experiences with family like his brother and wife, and from his own inner identity. They evidence his interests in archeology, philosophy, the Mediterranean, and immortality, and provide the landscape for his literary travels to enlightenment. They become his mythology; a creation of stories contained in images that express truths about the world around him.

CHAPTER V

CONCLUSION

Giorgio de Chirico's "uomini-statua-oggetto" paintings are not a departure from his earlier Metaphysical works. They share the same formal elements, such as the statue, human, architectural, mannequin and object, and many of the same themes, yet de Chirico creates new meanings and interactions between these formal qualities in his later paintings. However, they are still in essence Metaphysical works, as they force the viewer to confront de Chirico's spiritual realm, the realm of enigma. They still maintain de Chirico's aims in Metaphysical paintings to cause the viewer to have a revelation in front of his paintings, as well as to bring attention to the recurring elements of the past that exist in the present. These paintings retain de Chirico's unique vision of the world, but his understanding of modern society had changed in many ways from that of a decade ago.

These works are products of his time among the Parisian avant-garde of the late 1920s. His interest in theatrical set and costume design and his often antagonistic relationship with the Surrealists inform these works in addition to skewing the viewer's perspective of these "uomini-statua-oggetto" paintings. The themes that these works share with Surrealism, like the layering of forms and the juxtaposition of the real and the unreal, in addition to the dehumanizing effect of mannequin, lead the viewer to question

the reality of de Chirico's creation and therefore the reality of the modern life he espouses.

De Chirico's perception of modernity was informed by his personal life and his deep interest in mythology and philosophy. The "uomini-statua-oggetto" works embody the qualities and interests that de Chirico saw as most important in his life. From his wife's passion for archeology to his deep connection to his brother and their enacting of classical mythological heroes, de Chirico mythologized the prominent aspects of his life. He even placed himself into his contemporary novel, *Hebdomeros*, full of vivid imagery from his "uomini-statua-oggetto" paintings. These works then become a landscape for the discovery of great truths, of ideas that that form and shape the modern world just as they did in the past. The "uomini-statua-oggetto" series of paintings become another aspect of de Chirico's quest for the enigma, the Metaphysical.

APPENDIX

FIGURES



Figure 1: Giorgio de Chirico, *Ariadne*, 1913.



Figure 2: Giorgio de Chirico, *The Archeologist (L'archeologo)*, 1927.



Figure 3: Giorgio de Chirico, *The Troubadour (Il trovatore)*, 1922.



Figure 4: Giorgio de Chirico, *Self Portrait with Bust of Euripides (Autoritratto con il busto di Euripide)*, 1922-23.



Figure 5: Giorgio de Chirico, *Mannequin with Toys (Manichino con giocattoli)*, 1926.



Figure 6: Giorgio de Chirico, *Comedy and Tragedy (La commedia e la tragedia)*, 1926.

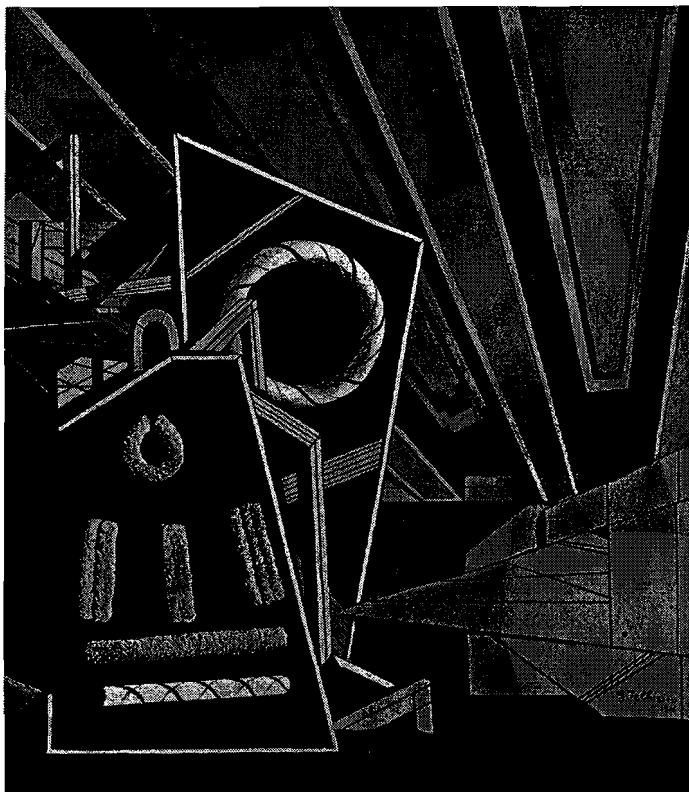


Figure 7: Giorgio de Chirico, *The Revolt of the Sage*, 1916.

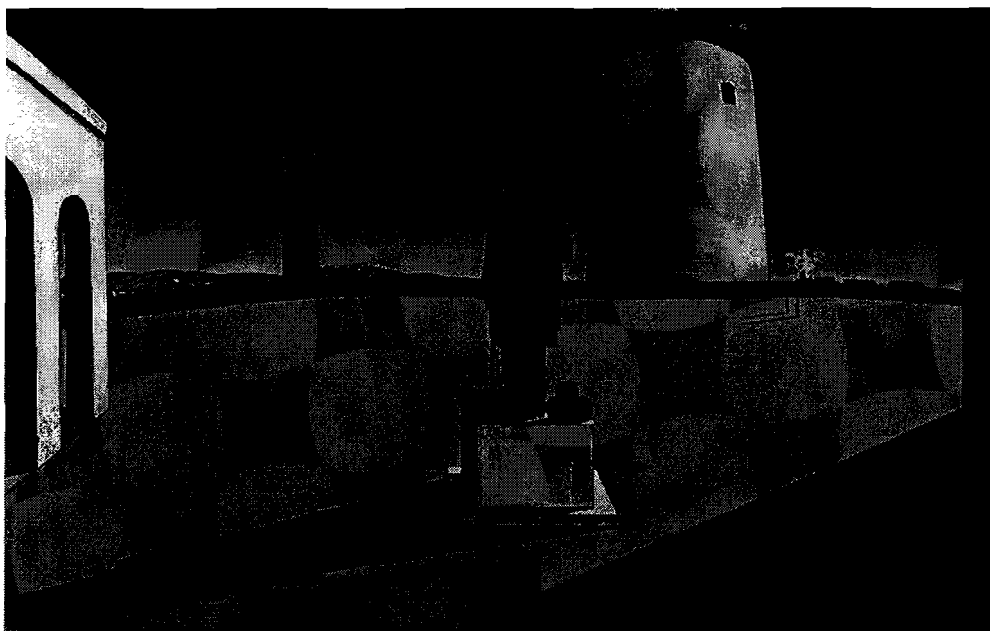


Figure 8: Giorgio de Chirico, *The Enigma of the Day* (*L'énigme d'une journée*), 1914.



Figure 9: Giorgio de Chirico, *The Philosopher and the Poet*, 1914.



Figure 10: Giorgio de Chirico, *The Philosopher (Il filosofo)*, 1927.

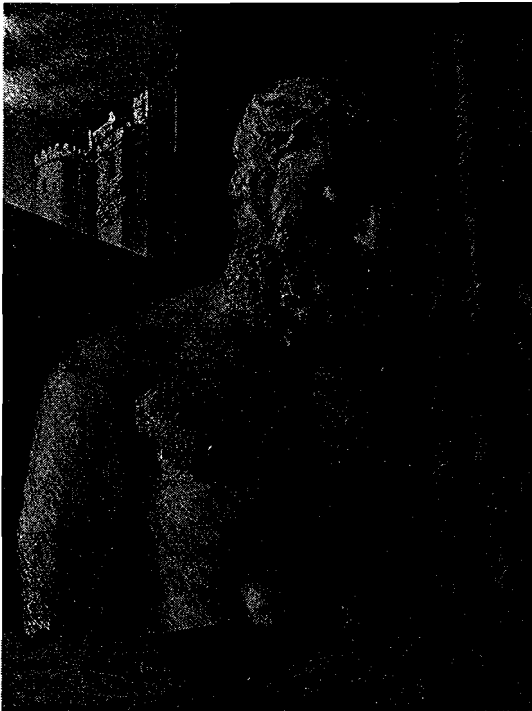


Figure 11: Giorgio de Chirico, *The Philosopher (Il filosofo)*, 1924.

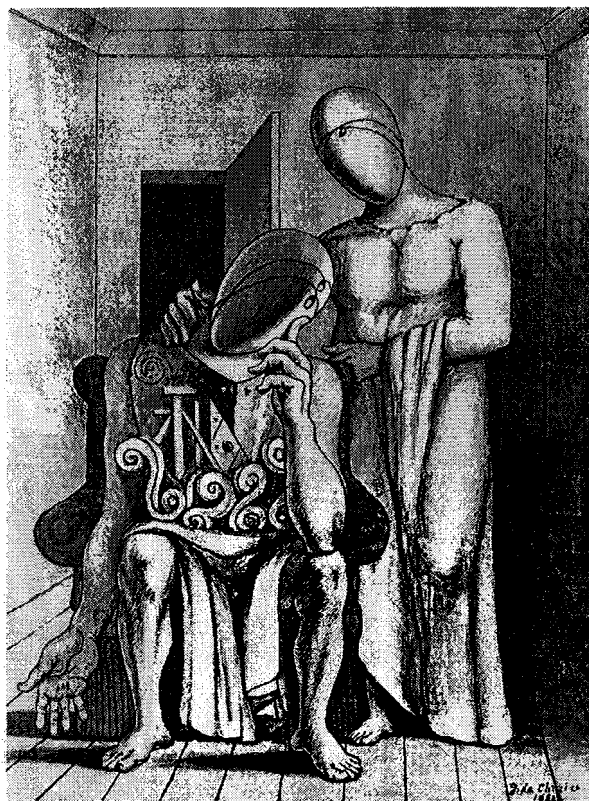


Figure 12: Giorgio de Chirico, *Oedipus and Antigone (Edipo e Antigone)*, begun 1930.



Figure 13: Giorgio de Chirico, *The Consoler (Il consolatore)*, 1926.



Figure 14: Giorgio de Chirico, *Heraldic Mannequins (Manichini araldici)*, 1929.



Figure 15: Giorgio de Chirico, *La Jarre*, set design on canvas, 1924.



Figure 16: Giorgio de Chirico, costume design for peasant, gouche on paper, 1924.



Figure 17: Photograph with principal dancers Alexandra Danilova and Serge Lifar in front of de Chirico's backdrop for *Le Bal*, 1929.

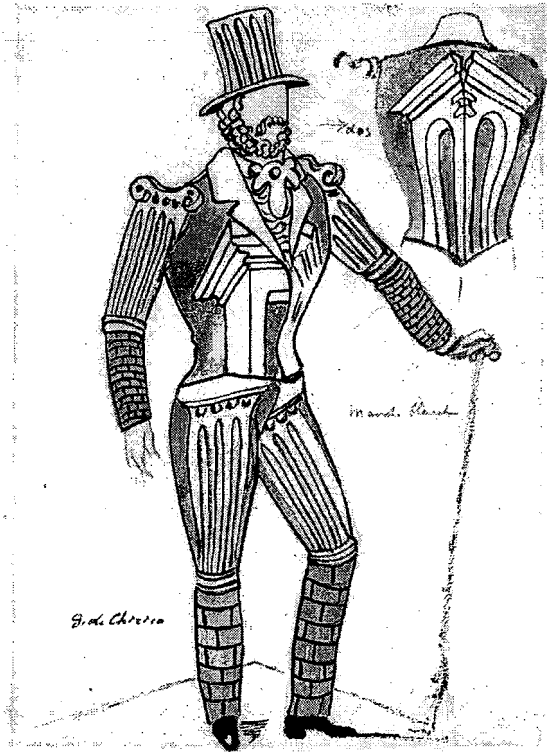


Figure 18: Giorgio de Chirico, Costume design for male guest, *Le Bal*, 1926.

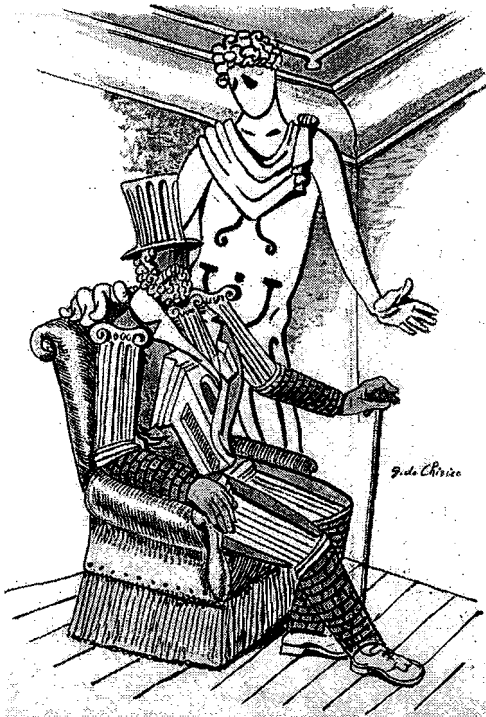


Figure 19: Giorgio de Chirico, Design for cover of souvenir program for *Le Bal*, 1926.



Figure 20: Max Ernst, *Rendezvous of Friends*, 1922.

reposées, il y a temps pour l'arrêt de ce qui fuit le plus vite. « Les papiers collés dans mes dessins m'ont donné une certitude » a écrit Braque et il est cause que le motif invariable de ce papier qui tapisse les murs de notre chambre est maintenant pour nous une touffe d'herbe au flanc d'un précipice. Sans ce papier il y a longtemps qu'il n'y aurait plus de murs et nous aimons, nous luttons pour aimer les murs qui nous écoutent. Nous avons beau supputer sans cesse notre *fin* ici-bas, il nous est impossible de faire à un plus haut degré abstraction de toute réalité que ne l'a fait Braque, en se prêtant à ce dernier mensonge de fleurs.

La « réalité » est aux doigts de cette femme qui souffle à la première page des dictionnaires.

Mais un jour Braque a eu pitié de la réalité. Pour que tout objet soit à sa place, je ne saurais trop le répéter, il faudrait que chacun de nous y mette du sien. Il y a ces interminables secondes de pose qui durent autant que notre vie. On peut, sans que cela tire à conséquences, renouveler indéfiniment le geste d'offrir un bouquet. Mais c'est beaucoup demander à ce bouquet que de dérober la main qui l'offre, et qui tremble. La main de Braque a tremblé.

Les mots, les images, les touchers sont cruels. Je n'écris pas ce que je croyais penser. Le pinceau merveilleux des jones n'arrive qu'imparfaitement à tracer et à limiter la nappe d'eau. Le chant obscur des oiseaux paraît venir de trop haut dans les bois. Je sais que Braque eut naguère l'idée de transporter deux ou trois de ses tableaux au sein d'un champ de blé, pour voir s'ils « tenaient ». Ce peut être très beau, à condition qu'on ne se demande pas à quoi, à côté de quoi « tient » le champ de blé. Pour moi, les seuls tableaux que j'aime, y compris ceux de Braque, sont ceux qui tiennent devant la famine.

Je souhaiterais que nul admirateur de Braque ne s'arrêtât à ces réserves. A quoi bon dire que malgré tout celui dont nous parlons reste le maître des *rappports concrets*, si difficilement négligeables, qui peuvent s'établir entre les objets immédiats de notre attention ? A quelle plus belle étoile, sous quelle plus lumineuse rosée pourra jamais se lisser la toile tendue de ce paquet de tabac bleu à ce verre vide ? Il y a là une vertu de fascination à laquelle je ne demeure, pas plus qu'un autre, étranger. L'amour, je le sais, a de ces piétinements et il est permis, en certaines circonstances, de songer que rien ne nous est proposé de tel que nous devions à tout prix méconnaître l'amour et ses charmes.

Je suis très indulgent. Pourvu qu'une œuvre ou qu'une vie ne tourne pas à la confusion générale, pourvu que des considérations de la sorte la plus mesquine et la plus basse ne finissent pas par l'emporter sur tout ce qui pourrait me rendre cette vie ou cette œuvre véritablement significative et exemplaire, je ne demande qu'à respecter et à louer. Plus grande est l'épreuve à laquelle un homme

est soumis, plus aussi j'en suis gré d'en sortir vainqueur, et c'est trop juste. Il faut croire que mon temps ne tire pas assez profit de ces vieilles vérités. Les peintres, qui dans la société actuelle, subissent à cet égard les plus grandes tentations, me paraissent être, intellectuellement, les sujets auxquels cette critique morale fondamentale peut le mieux s'appliquer. De là l'intérêt tout particulier qu'il m'arrive de prendre à la lutte qu'ils soutiennent, plus ou moins honorablement, selon qu'ils font plus ou moins grand cas de l'esprit.

Rien ne m'a donné mieux à réfléchir que l'attitude de Giorgio de Chirico telle qu'elle s'est définie au cours de ces dernières années.

On aurait fort à faire s'il fallait compter avec toutes les abdications possibles. « La bêtise n'est pas mon fort... (1), mais j'entrerais à l'Académie française et l'on m'offrirait une épée d'honneur. » L'échelle est depuis longtemps tirée et retirée. Tout l'humour de ceux qui consentent à être l'objet de cette totale confiscation peut traîner dans nos magnifiques corridors son bruit stupide de chaînes rouillées, ce n'est pas nous qui donnerons l'alarme. Quoi qu'ils fassent, il ne leur appartiendra pas d'alerter l'esprit, d'attenter à la pureté de ce qui s'est d'ores et déjà éloigné d'eux.

(A suivre)

André BRETON.

(1) Valéry : *La soirée avec M. Teste*.



ORESTE ET ELECTRE

Chirico.



Figure 22: Max Ernst, *Untitled*, plate I from *Let There Be Fashion, Down with Art (Fiat modes pereat ars)*, 1919.

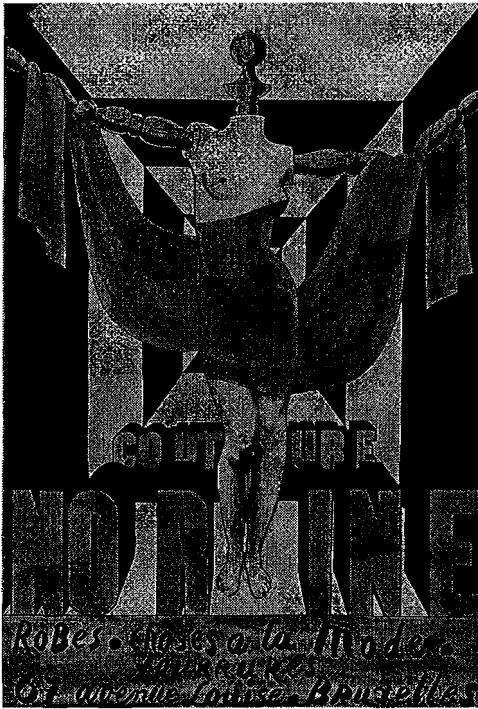


Figure 23: René Magritte, Ad for Couture Norine, 1926.

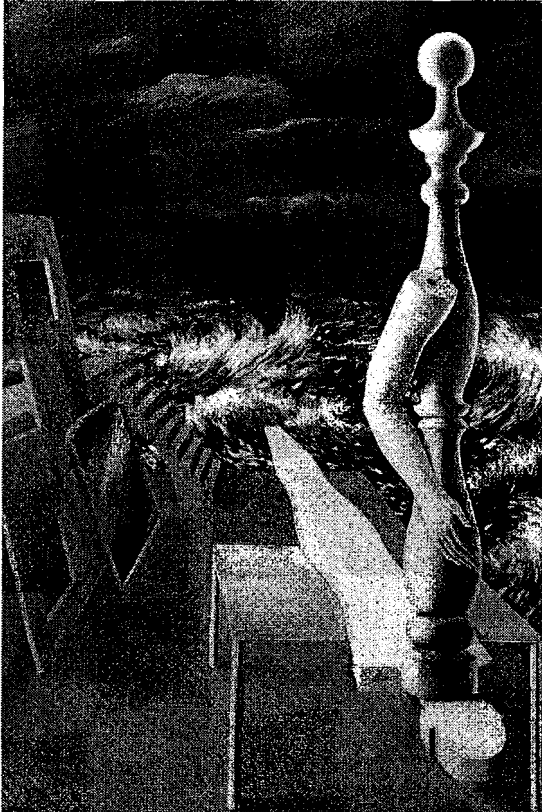


Figure 24: René Magritte, *The Birth of the Idol*, 1926.



Figure 25: Man Ray, *Untitled*, circa 1926.

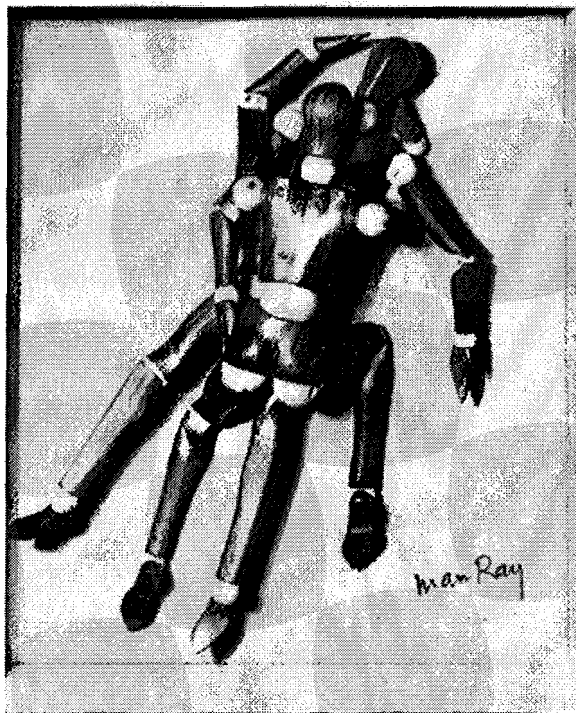


Figure 26: Man Ray, *Mr. and Mrs. Woodman*, 1947/70.

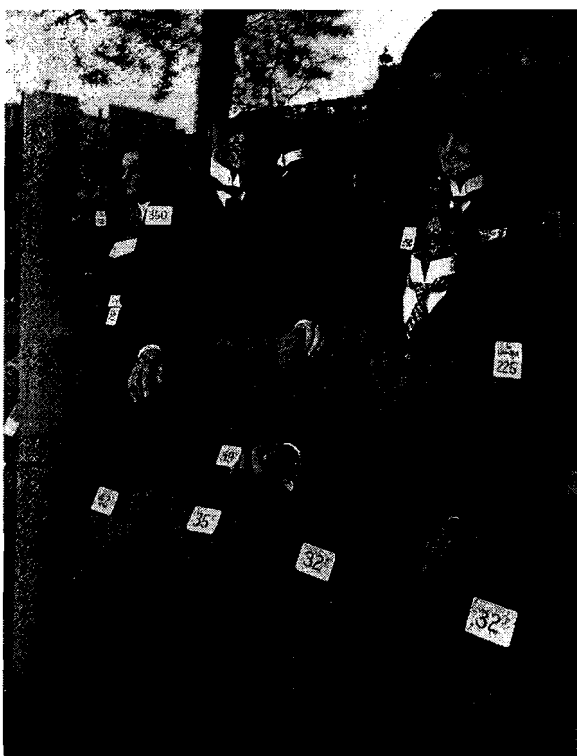


Figure 27: Eugène Atget, *Store (Magasin)*, Avenue des Gobelins, 1925.



Figure 28: Eugène Atget, *Hotel de Miraulmont, rue Hautefeuille*, 1899.



Figure 29: Eugène Atget, *Storefronts (Devantures), Avenue des Gobelins*, 1929.



Figure 30: Giorgio de Chirico, *The Departure of the Argonauts* (*La partenza degli Argonauti o Il saluto degli Argonauti partenti*), 1920.



Figure 31: Alberto Savinio, *The Parents* (*I genitori*), 1931.



Figure 32: Giorgio de Chirico, *The Prodigal Son*, 1926.



Figure 33: Alberto Savinio, *Appartition of the Carcophobe*, 1930.



Figure 34: Giorgio de Chirico, *Self-Portrait with Mother*, 1921.

BIBLIOGRAPHY

- Abbott, Berenice. *The World of Atget*. New York: Horizon Press, 1964.
- Abramowicz, Janet. *Giorgio Morandi: The Art of Silence*. New Haven: Yale University Press, 2004.
- Baldacci, Paolo. *De Chirico: The Metaphysical Period 1888-1919*. Translated by Jeffrey Jennings. Boston: Bulfinch Press, 1997.
- Baldacci, Paolo. "Gladiators! This Word contains an Enigma." In *Giorgio de Chirico: Gladiatori 1927-29*, edited by Paolo Baldacci, 167-176. Milan: Skira editore, 2003.
- Baldacci, Paolo. *Giorgio De Chirico Betraying the Muse: De Chirico and the Surrealists: April 21 to May 28 1994*. New York, NY: Paolo Baldacci Gallery, 1994.
- Baldacci, Paolo. *Giorgio de Chirico Parigi, 1924-1929 : dalla nascita del Surrealismo al crollo di Wall Street*. Milano: P. Daverio, 1982.
- Baldacci, Paolo. "Introduction." In *Giorgio de Chirico: Gladiatori 1927-29*, edited by Paolo Baldacci, 181-183. Milan: Skira editore, 2003.
- Baldacci, Paolo. "Léonce Rosenberg, the House in Rue de Longchamp, and the Hall des Gladiateurs." In *Giorgio de Chirico: Gladiatori 1927-9*, edited by Paolo Baldacci, 176-178. Milan: Skira editore, 2003.
- Baldacci, Paolo. "De Pisis da de Chirico negli anni Venti." In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell'Arco. Exh. Cat, 27-31. Milan: Mazzotta, 1987.
- Barber, Robin. "Classical Art: Discovery, Research and Presentation, 1890-1930." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 391-406. London: Tate Gallery, 1990.
- Beaumont-Maillet, Laure. *Atget Paris*. Paris: Hazan, 1992.
- Bohn, Willard. *Apollinaire and the Faceless Man: The Creation and Evolution of a Modern Motif*. Rutherford, N.J.: Fairleigh Dickinson University Press, 1991.

- Bohn, Willard. "From Surrealism to Surrealism: Apollinaire and Breton." *The Journal of Aesthetics and Art Criticism* 36, no.2 (1977): 197-210.
- Bohn, Willard. *The Rise of Surrealism: Cubism, Dada, and the Pursuit of the Marvelous*. Albany: State University of New York Press, 2002.
- Borcoman, James. *Eugène Atget, 1857-1927*. Ottawa : National Gallery of Canada, 1984.
- Braun, Emily. *Mario Sironi and Italian modernism: Art and Politics under Fascism*. Cambridge, N.Y.: Cambridge University Press, 2000.
- Braun, Emily. "Political Rhetoric and Poetic Irony: The Uses of Classicism in the Art of Fascist Italy." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 345-332. London: Tate Gallery, 1990.
- Breton, André. *Manifestoes of Surrealism*. Ann Arbor: University of Michigan Press, 1969.
- Breton, André. *Surrealism and Painting*. Translated by Simon Watson Taylor. New York: Harper & Row, 1972.
- Browder, Clifford. *André Breton, Arbiter of Surrealism*. Genève: Droz, 1967.
- Calvesi, Maurizio. "L'universo nella stanza." In *Giorgio de Chirico: Pictor Optimus*, edited by Maurizio Calvesi and others, 15-73. Roma: Edizioni Carte Segrete, 1992.
- Camfield, William A., *Max Ernst: Dada and the Dawn of Surrealism*. Munich: Prestel, 1993.
- Carrà, Massimo. "La terza stagione" In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell'Arco. Exh. Cat, 15-20. Milan: Mazzotta, 1987.
- Clough, Shepard B. and Salvatore Saladino. *A History of Modern Italy: Documents, Readings, and Commentary*. New York: Columbia University Press, 1968.
- Cortenova, Giorgio. "Dall'enigma metafisico al lirismo metaforico" In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell'Arco. Exh. Cat, 21-26. Milan: Mazzotta, 1987.
- Cowling, Elizabeth. *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*. London: Tate Gallery, 1990.
- Crosland, Margaret. *The Enigma of Giorgio de Chirico*. London: Peter Owen, 1999.

- Dalla Chiesa, Giovanna. "La metafisica della statua e il divenire pittorico." In *Giorgio de Chirico: Pictor Optimus*, edited by Maurizio Calvesi and others, 75-87. Roma: Edizioni Carte Segrete, 1992.
- Domenico, Roy Palmer. *Remaking Italy in the Twentieth Century*. Lanham: Rowman and Littlefield, 2002.
- De Chirico, Giorgio. *Hebdomeros*. London: Owen, 1964.
- De Chirico, Giorgio. *The Memoirs of Giorgio de Chirico*. Translated by Margaret Crosland, Coral Gables: University of Miami Press, 1971.
- De Chirico, Giorgio, and Maurizio Fagiolo Dell'Arco. *Il meccanismo del pensiero critica, polemica, autobiografia, 1911-1943*. Torino: G. Einaudi, 1985.
- Fagiolo dell'Arco, Maurizio. "Catalogo delle opera della Mostra." In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell'Arco. Exh. Cat, 33-204. Milan: Mazzotta, 1987.
- Fagiolo dell'Arco, Maurizio. "Classicismo Pittoricó: Valori Plastici, Magic Realism and Novecento." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 359-370. London: Tate Gallery, 1990.
- Fagiolo dell'Arco, Maurizio. "De Chirico in Paris, 1911-1915." In *De Chirico: Essays*, edited by William Rubin, 11-34. New York: Museum of Modern Art, 1982.
- Fagiolo dell'Arco, Maurizio. "De Chirico: Vita e Opera." *Conoscere de Chirico: La vita e l'opera dell'inventore della pittura metafisica*, edited by Isabella Far de Chirico and Domenico Porzio, 7-71. Milan: Arnoldo Mondadori, 1979.
- Fagiolo dell'Arco, Maurizio. *Giorgio de Chirico all'epoca del Surrealismo*. Milano: Electa, 1991.
- Fagiolo dell'Arco, Maurizio. *La vita di Giorgio de Chirico*. Turin: Umberto Allemande and C., 1988.
- Fagiolo dell'Arco, Maurizio. "The Dioscuri in Paris: Return, chronology, themes, methods, environments, paintings." In *The Dioscuri: Giorgio de Chirico and Alberto Savinio in Paris, 1924-1931*, edited by Maurizio Fagiolo dell'Arco and others, 6-19. Milan: Arnoldo Mondadori, 1987.

- Fagiolo dell' Arco, Maurizio. "The Stage is a Painting that Moves and Speaks.' Painters on Stage during the Last Century." In *Sipario/Staged Art: Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, edited by Maurizio Fagiolo dell' Arco and Ida Gianelli, 13-43. Milan: Charta, 1997.
- Ferrari, Claudia Gian. *Mario Sironi: 1885-1961*. Milan: Mazzotta, 1993.
- Fioravanti, Franca. "De Chirico, biografia di un decennio." In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell' Arco. Exh. Cat, 211-230. Milan: Mazzotta, 1987.
- Garafola, Linn. "Russian Ballet and Swedish Ballet." In *Painters in the Theater of the European Avant-garde*, edited by Marga Paz and translated by Philip Knight, 37-44. Madrid: Aldeasa, 2000.
- Gale, Matthew. "De Chirico and Pirandello." *Pirandello Studies: Journal of the Society of Pirandello University Press* 19 (1999): 18-29.
- Gallo, Francesco. "Giorgio de Chirico 1920-1950." In *Giorgio de Chirico: 1920-1950*, edited by Massimo Di Carlo and others, 30-36. Milano: Electa, 1990.
- Gerry, Badger. *Eugène Atget*. London: Phaidon, 2001.
- Gigli, Elena. "De Chirico and Performance." In *Sipario/Staged Art: Balla, De Chirico, Savinio, Picasso, Paolini, Cucchi*, edited by Maurizio Fagiolo dell' Arco and Ida Gianelli, 70-106. Milan: Charta, 1997.
- Green, Christopher. "Classicisms of Transcendence and of Transience: Maillol, Picasso, and de Chirico." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 267-282. London: Tate Gallery, 1990.
- Guzzi, Domenico. *Giorgio de Chirico: Il mito, le armi, e l'eroe*. Bologna: Edizioni bora, 1998.
- Haslam, Malcolm. *The Real World of the Surrealists*. New York: Gallery Press, 1978.
- Jewell, Keala Jane. *The Art of Enigma: The De Chirico Brothers and the Politics of Modernism*. University Park, Pa.: Pennsylvania State University Press, 2004.
- Jouffroy, Alain. "La Metafisica di Giorgio de Chirico." *Conoscere de Chirico: La vita e l'opera dell'inventore della pittura metafisica*, edited by Isabella Far de Chirico and Domenico Porzio, 73-98. Milan: Arnoldo Mondadori, 1979.

- Krauss, Rosalind E., "Magnetic Fields: The Structure." In *Joan Miró: Magnetic Fields*, edited by Rosalind E. Krauss and Margit Rowell, 11-38. New York: Solomon R. Guggenheim Foundation, 1972.
- Lanza Pietromarchi, Fabrizia. "The Classicisms of Alberto Savinio and Giorgio de Chirico." In *The Dioscuri: Giorgio de Chirico and Alberto Savinio in Paris, 1924-1931*, edited by Maurizio Fagiolo dell'Arco and others, 51-55. Milan: Arnoldo Mondadori, 1987.
- La Révolution surréaliste*. Arno series of contemporary art. New York: Arno Press, 1924.
- Levi, Paolo. "De Chirico, Metaphysics and Incompleteness." In *Giorgio de Chirico, 1920-1950*, edited by Massimo Di Carlo and others, 20-22. Milano: Electa, 1990.
- Lionel-Marie, Annick. *Paul Eluard et ses amis peintres, 1895-1952*. Paris: Le Centre, 1982.
- Lista, Giovanni. "Léger e lo spettacolo." In *Fernand Léger*, edited by Hélène Lassalle, 50-57. Milan: Mazzotta, 1989.
- Lista, Giovanni. "The Futurist Stage." In *Painters in the Theater of the European Avant-garde*, edited by Marga Paz and translated by Philip Knight, 165-173. Madrid: Aldeasa, 2000.
- Löwith, Karl. *Nietzsche's Philosophy of the Eternal Recurrence of the Same*. Translated by J. Harvey Lomax, Berkeley: University of California Press, 1997.
- Lukach, Joan M. "De Chirico and Italian Art Theory, 1915-1920." *De Chirico: Essays*, Edited by William Rubin, 35-54. New York: Museum of Modern Art, 1982.
- Martin, Marianne W. "On de Chirico's Theater." In *De Chirico: Essays*, edited by William Rubin, 81-100. New York: Museum of Modern Art, 1982.
- Martin, Richard. *Fashion and Surrealism*. New York: Rizzoli, 1987.
- McCully, Marilyn. "Mediterranean Classicism and Sculpture in the Early Twentieth Century." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 324-332. London: Tate Gallery, 1990.
- Mundy, Jennifer. "Catalogue of Italian works." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 48-250. London: Tate Gallery, 1990.

- Nesbit, Molly. *Atget's Seven Albums*. New Haven: Yale University Press, 1992.
- Nussbaum, Martha C. "Nietzsche, Schopenhauer, and Dionysus." In *Nietzsche, Philosophy and the Arts*, edited by Salim Kemal, Ivan Gaskell, and Daniel W. Conway, 36-69. Cambridge: Cambridge University Press, 1998.
- Parigoris, Alexandra. "Pastiche and the Use of Tradition, 1917-1922." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 296-308. London: Tate Gallery, 1990.
- Perocco, Guido. "Validita' della pittura metafisica di de Chirico nel decennio 1920-1930." In *De Chirico: Gli anni venti*, edited by Maurizio Fagiolo dell'Arco. Exh. Cat, 9-14. Milan: Mazzotta, 1987.
- Pietromarchi, Fabrizia Lanza. "The Classicisms of Alberto Savinio and Giorgio de Chirico." In *The Dioscuri: Giorgio de Chirico and Alberto Savinio in Paris, 1924-1931*, edited by Maurizio Fagiolo dell'Arco and others, 51-55. Milan: Arnoldo Mondadori, 1987.
- Poli, Francesco. "Giorgio de Chirico: from Avant-gardist to Maverick Seventy Years of Metaphysical Research." *De Chirico and the Mediterranean*, Edited by Jole de Sanna, 65-74. New York: Rizzoli, 1998.
- Poling, Clark V., *Surrealist Vision and Technique: Drawings and Collages from the Pompidou Center and the Picasso Museum, Paris*. Atlanta: Michael C. Carlos Museum at Emory University, 1996.
- Porzio, Domenico. "Il narratore il memoria-lista il critico." *Conoscere de Chirico: La vita e l'opera dell'inventore della pittura metafisica*, edited by Isabella Far de Chirico and Domenico Porzio, 115-129. Milan: Arnoldo Mondadori, 1979.
- Quesada, Mario. "Avant-garde and Tradition: Two Sides of the Same Sphere." In *On Classic Ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 383-390. London: Tate Gallery, 1990.
- Radcliff-Umstead, Douglas. "Pirandello and the Puppet World." *Italica* 44, no. 1 (1967): 13-27.
- Ravera, Furio. "Painting dreams—A Psychoanalytical Reading of Giorgio de Chirico's *Gladiators*." In *Giorgio de Chirico: Gladiatori 1927-29*, edited by Paolo Baldacci, 181-183. Milan: Skira editore, 2003.

- Roos, Gerd. *Giorgio de Chirico e Alberto Savinio, Ricordi e documenti: Monaco, Milano, Firenze 1906-1911*. Bologna: Edizioni Bora, 1999.
- Sacks, Lois. "Fernand Léger and the Ballets Suedois," *Apollo*, no 91. (June 1970): 463-8.
- Schmied, Wieland. "De Chirico and the Realism of the Twenties." *De Chirico: Essays*, edited by William Rubin, 101-109. New York: Museum of Modern Art, 1982.
- Schmied, Wieland. *Giorgio de Chirico: the Endless Journey*, edited by John W. Gabriel, translated by Michael Robinson. Munich: Prestel, 2002.
- Schmied, Wieland. "<<Pictor Classicus Sum>>: il ritorno alla tradizione dei Maestri." *Conoscere de Chirico: La vita e l'opera dell'inventore della pittura metafisica*, edited by Isabella Far de Chirico and Domenico Porzio, 99-144. Milan: Arnoldo Mondadori, 1979.
- Schnapp, Jeffrey T., ed, *A Primer of Italian Fascism*, translated by Jeffrey T. Schnapp, Olivia E. Sears, and Maris G. Stampino. Lincoln: University of Nebraska Press, 2000.
- Schneider, Sara K., *Vital Mummies: Performance Design for the Show-Window Mannequin*. New Haven, Conn.: Yale University Press, 1995.
- Schouvaloff, Alexander. *The Art of Ballets Russes : the Serge Lifar Collection of Theater Designs, Costumes, and Paintings at the Wadsworth Atheneum, Hartford, Connecticut*. New Haven: Yale University Press, 1997.
- Sgarbi, Vittorio. *La ricerca dell'identità da Antonella a de Chirico*. Ginevra-Milano: Skira, 2003.
- Silver, Kenneth E., *Esprit de corps: The Art of the Parisian Avant-Garde and the First World War, 1914-1925*. Princeton, N.J.: Princeton University Press, 1989.
- Soby, James Thrall. *Giorgio de Chirico*. New York: Museum of Modern Art, 1955.
- Stone, Marla Susan. *The Patron State: Culture and Politics in Fascist Italy*. Princeton, N.J.: Princeton University Press, 1998.
- Taylor, Michael. *Giorgio de Chirico and the Myth of Ariadne*. London: Merrell, 2002.
- Velani, Livia. "Tra Roma e Parigi: gli anni venti e trenta." In *Giorgio de Chirico: Pictor Optimus*, edited by Maurizio Calvesi and others, 124-129. Roma: Edizioni Carte Segrete, 1992.

Vivarelli, Pia. "Classicism and Tradition in Italian Art of the 1920s." In *On classic ground: Picasso, Léger, de Chirico and the New Classicism, 1910-1930*, edited by Elizabeth Cowling and Jennifer Mundy, 371-382. London: Tate Gallery, 1990.

Walker, Ian. *City Gorged on Dreams: Surrealism and Documentary Photography in Interwar Paris*. Manchester: Manchester University Press, 2002.