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Giorgio de Chirico: The Anxious Journey

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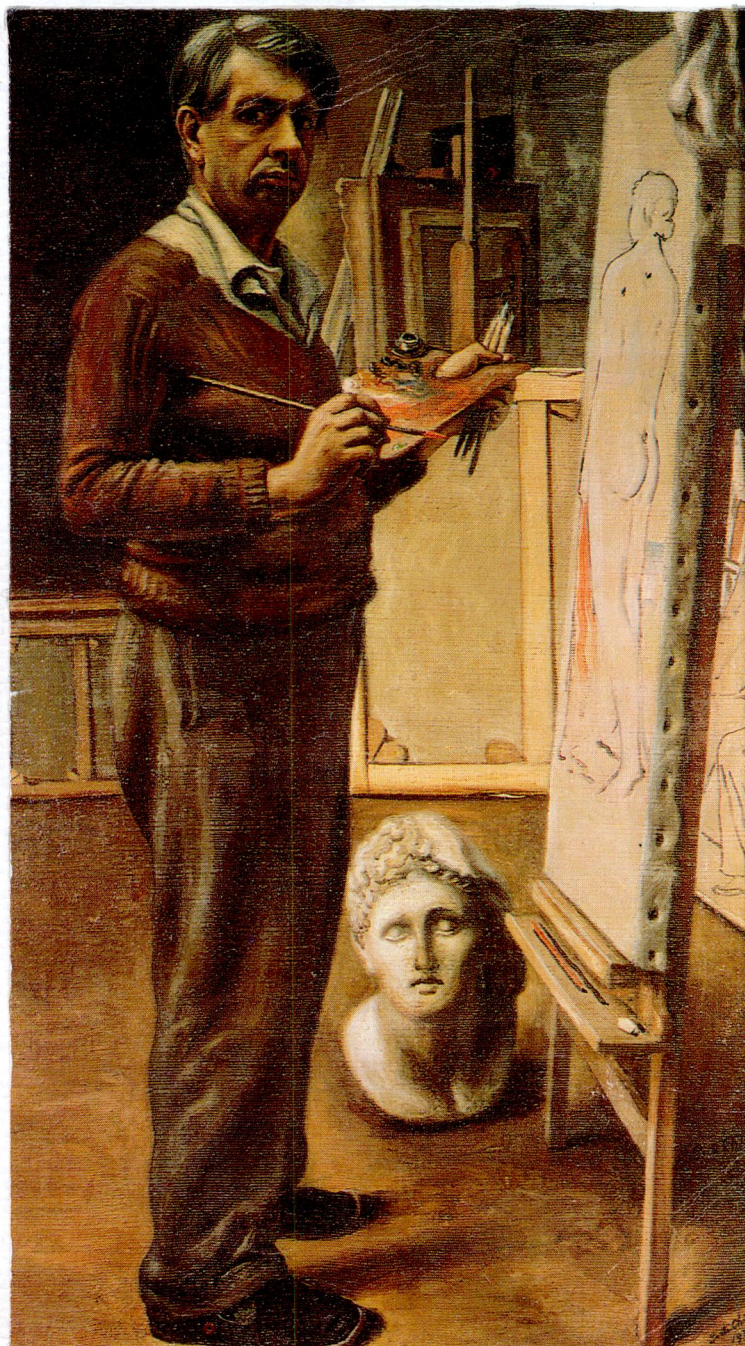
Michael Thomas

March 1992

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"Self Portrait In The Paris Studio". 1935.
Oil On Canvas, 51½ x 30in.



NATIONAL COLLEGE OF ART AND DESIGN

GIORGIO DE CHIRICO: "THE ANXIOUS JOURNEY".

by

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Faculty of Fine Art

Department of Painting

A Thesis Submitted to

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Studies

IN CANDIDACY FOR BACHELOR OF ARTS DEGREE IN FINE ART

March 1992

THE UNIVERSITY OF CHICAGO

THE DIVISION OF THE PHYSICAL SCIENCES

PHYSICS DEPARTMENT

PHYSICS 301

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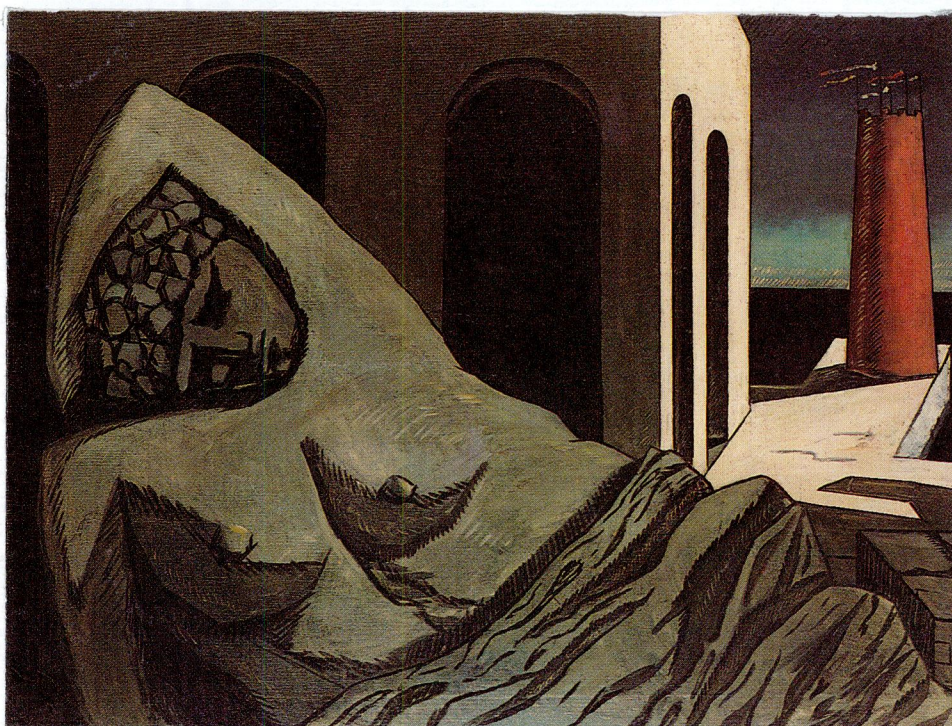
LECTURE 16

GIORGIO DE CHIRICO - "THE ANXIOUS JOURNEY".

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"The Silent Statue (Ariana)". 1913
Oil On Canvas, 39 $\frac{1}{4}$ x 49 $\frac{1}{2}$ in

INTRODUCTION

INTRODUCTION

When we analyse the paintings of Giorgio de Chirico we encounter an abundance of contradiction and paradox. Not only in individual works but also in the discordant development of his art. The metaphysical paintings from 1910 to 1919 unanimously embrace a conflict with pre-conceived definitions of drawing, modelling, perspective and subject matter. One could almost say that in these early paintings de Chirico does not break any rules because he does not see any rules to break. He takes each thing as it is without prior rules to what it should be.

In the post 1919 paintings de Chirico looks to the established tradition of painting for his inspiration. He rejected his earlier means and methods for a less radical approach. Having accepted the need for a "return to craft" he did not cease to produce original paintings. The post 1919 paintings are uniquely de Chirico whilst retaining a classical serenity. These "late" paintings, which he produced for almost sixty years, have had a very important role to play in post modern expression.



C H A P T E R O N E

"THE SOOTHSAYER'S REWARD"

In the year 1945 Giorgio de Chirico wrote a poem entitled "The Morning Prayer of The True Painter". The poem was written when de Chirico was fifty seven years of age and approximately twenty five years after his so called rejection of metaphysical painting. This brief and humble poem gives us a good insight into the pictorial concerns of de Chirico from the 1920's on

"My God make my craft as a painter
more and more perfect
Let it be my God, that with the help of
materials, I will achieve greater progress.

In my work as a painter
I solve the problems of the materials
so that I can restore the splendor
of painting.

Help me my God, to re-establish
the honour of painting
in that I solve the problems of the
materials".(1)

For so many people it is impossible to equate these sentiments and the consequent paintings with the revolutionary masterpieces of metaphysical painting produced by de Chirico in the second decade of this century. The metaphysical paintings from 1910 to 1918 played a prominent role in the development of twentieth century painting. The most important movement to be influenced by de Chirico was the surrealists. Andre Breton and his followers

adopted him as their "father figure" and made frequent pilgrimages to Rome to meet him personally. The surrealists were deeply influenced by the unusual iconography in his painting. The juxtaposition of incongruous objects of familiarity was a revolutionary device employed by de Chirico which had its roots in the French symbolist poetry of the nineteenth century.

However, as William Rubin points out in his essay "de Chirico and Modernism", the metaphysical paintings were equally as revolutionary in the area of style as in that of content. It is indeed the formal qualities of these paintings that provide a connection with the early modernist painting in Paris. De Chirico's early work is often cited as a resurrection of fifteenth century perspective but as Rubin points out, his "tilted ground planes....produce a space that when not positively obstructed, is shallow and vertiginous".(2)

Not only does de Chirico upset the canons of linear perspective but he also corrupts tradition in his anti-modelling of solid three dimensional forms. Objects are modelled in very low relief and in many cases such as the paintings "Love Song" 1914 and "A King's Bad Mood" 1914-1915, there is an irrational modelling of forms as we can see by the manner in which he renders the green ball that appears in both paintings. Where the modelling of the ball should be at its darkest and most recessive point from the picture plane he has painted a bright highlight. This immediately reverses the illusion of a receding space and transforms the sedate and tranquil mode of still life into a metaphor for the twentieth century mania for aggression and destruction. In the

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painting "Mystery and Melancoly of a Street" 1914 he transforms the classical stability of an Italian street portico into an aggressive gesture of frantic movement. The arches of the white portico relentlessly drag the viewers eye back and forth along themselves just as in the glissando of a harp or piano. The eye is locked into a cul de sac vision. Anselm Keifer picked up on this device in de Chirico's paintings as a method of arousing anxiety in the viewer. In his painting "Iron Path" 1986 the railway tracks seem to be simultaneously leading the viewer both into and out of the picture space. The tracks appear to sway back and forth in a perpetual motion of anxiety.

This nervous tension also plays a major role in de Chirico's painting after 1919. In many paintings such as "Gladiators" 1928, "The Archaeologists" 1927, "Fruit in a Landscape" 1955 and "Ancient Horses on the Seashore" 1930 this anxiety is still being expressed. He no longer upsets us with his distorted perspectives and irrational modelling but translates his anxieties into the manual application of paint on the canvas. The brushwork appears tentative and uneasy. The earlier troubles images have now been replaced by troubled paint. The imagery of the post 1919 paintings is almost comic in its limpness when compared with the earlier metaphysical works. In the painting "Gladiators" 1928 the two figures although engaged in mortal combat appear very timid and almost bored. Any of the danger and aggression involved in this activity has been deflated. However, the image has a very uneasy feeling about it as the paint flickers about through the picture. Every part of the painting is treated with the same



mark. He is no longer describing objects in a painting but is describing the objective of the painting which is an expression of anxiety.

De Chirico could not have been more modern in the metaphysical paintings from 1910-1919. The main pre-occupation of early modernist painting was a shallowing of the picture space and this is exactly the space that de Chirico was working with. William Rubin explores the relationships between de Chirico and such early modern masters as Picasso and Matisse. He discusses numerous parallels between the work of de Chirico and paintings such as Picasso's "Bread and Fruitdish on a Table" 1909, "Girl with a Mandoline" 1910 and Matisse's "The Red Studio" 1911 and "Piano Lesson" 1916. It is impossible to disregard the inescapable affinities between the three artists work such as the low relief modelling, the autonomous handling of light and shade, the reduction to a near monochrome palette and the tilting of horizon planes.

De Chirico's painting "The Jewish Angel" 1916 owes more than a passing debt to Picasso's cubist constructions. Not only in the collage like appearance of the painting but also in the extensive use of the "stretcher" image. The "stretcher" image was a re-occurring motif in analytical cubism which can be clearly seen crowding such paintings as Picasso's "Girl with a Mandoline". Picasso also dipped into de Chirico's iconographic repertoire when he painted his monumental "Man with a Pipe" 1915. The head of the figure in de Chirico's painting "The Child's Brain" 1914 is clearly echoed in Picasso's painting.



Giorgio de Chirico's perception of painting changed radically on two separate occasions. The first occasion took place in 1910 at the Piazza Santa Croce, Florence, and was the single most influential factor in the initiation of metaphysical painting. He describes the incident as a revelation, that led to the painting of the picture "Enigma of an Autumn Afternoon" 1910. "One clear Autumn afternoon I was sitting on a bench in the middle of the Piazza Santa Croce in Florence. Of course it was not the first time I had seen this square...the hot, strong autumn sun brightened the statue and the facade of the church. Then I had the strange impression that I was looking at these things for the first time".(3)

The second and most controversial change took place in 1919 at the Villa Borghese in Rome. De Chirico was studying a painting by Titian when he "had a revelation of what great painting was ... Until then, in the museums of Italy, France and Germany, I had looked at the paintings of the old masters and I had seen them as everybody sees them: as painted images".(4)

In the first revelation he discovers what Pere Gimferrer describes as the "essence of art", "to rediscover the sacred in the everyday: from cave painting to surrealism, by way of romanesque, extends a line of perception of reality that is invisible to visible reality".(5) De Chirico often referred to the "second aspect of things"(6) which can be experienced by any man but when "made manifest in an individual gifted with creative talent and clairvoyance" it can become all the more fruitful". "Art is the fatal gnet that catches these strange

The first part of the report deals with the general situation of the country and the progress of the work. It is followed by a detailed account of the various projects and the results achieved. The report concludes with a summary of the work done and the prospects for the future.

The second part of the report deals with the financial aspects of the work. It gives a detailed account of the income and expenditure of the organization and shows how the funds have been used. It also gives a statement of the assets and liabilities of the organization.

The third part of the report deals with the personnel of the organization. It gives a list of the staff and their duties and shows how the work has been organized. It also gives a statement of the salaries and other benefits of the staff.

The fourth part of the report deals with the results of the work. It gives a detailed account of the various projects and the results achieved. It also gives a statement of the progress made in the various fields of work.

The fifth part of the report deals with the future prospects of the organization. It gives a statement of the plans for the future and shows how the organization intends to carry out its work.

moments in flight, like mysterious butterflies unnoticed by the innocence and distraction of ordinary men".(7)

The revelation of 1919 was of a different kind. He no longer viewed paintings as "painted images" only, but had now begun to see them as "painting", as an entity in itself. As Pere Goimferrer points out, de Chirico had now discovered "the specific nature of pictorial art". "From now on he will admire the old paintings not because their iconography attracts him but because their painting seduces him".(8)

Giorgio de Chirico's painting always expressed a genuine anxiety for the time in which he lived and a strong felt compassion for the times which preceeded him. However, his painting always had a modern edge to its expression. The early metaphysical paintings pursued many of the avant garde's concerns whilst retaining a uniqueness all their own. The post 1919 paintings which went through so many separate stylistic changes but yet retain a uniformity, exerted an important influence on modern and post modern expression. The silk screens of Andy Warhol owe a considerable debt to de Chirico. Warhol's use of synthetic colours, bland imagery and the repetition of an image lean heavily on de Chirico's work. Warhol himself acknowledged this debt and paid many visits to de Chirico in Rome".(9)

It is somewhat ironic that Warhol the great artistic champion of twentieth century consumerism would identify so strongly with de Chirico the great upholder of ancient values. Warhol's famous statement "I like boring things" (10) could just as easily been uttered by the youthful de Chirico who wanted to express the

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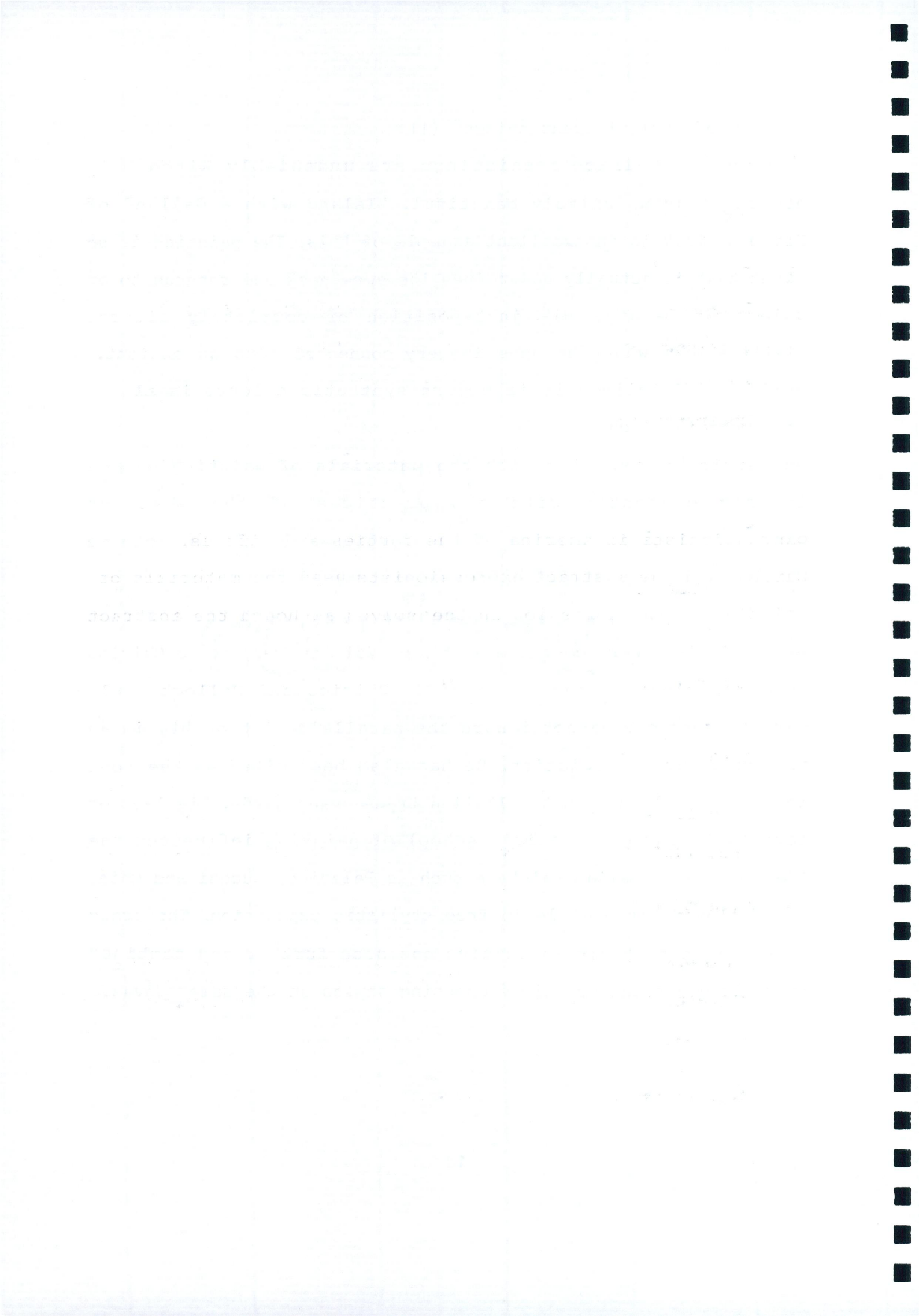
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"poetry of insignificant things".(11)

Many of de Chirico's paintings are undeniably Kitch but nevertheless undeniably beautiful. "Island with a Garland of Flowers" 1969 is an excellent example of this. The painting is so sweet that it actually undermines its sweetness and returns to an object of beauty. His juxtaposition of completely diverse civilizations where he uses imagery connected with an ancient world and describes it in modern synthetic colours is also a statement in Kitch.

De Chirico's obsession with the materials of painting can be loosely connected with the practices of the abstract expressionists in America of the forties and fifties. Both de Chirico and the abstract expressionists used the materials of painting as an expression in themselves although the abstract expressionists were completely at odds with imagery as de Chirico used it. Although the paths of de Chirico and Pollock could hardly cross one cannot ignore the parallels of thought, in an almost absurd association. He has also been cited as the most important influence on the Italian trans avant garde. His lack of loyalty to any one specific school of painting influenced the ideas of many Italian painters such as Paladino, Cucchi and Chia, who followed his example in free stylistic expression. The trans avant garde took his initiative one step further and combined many different and sometimes opposing styles on the same canvas.



CHAPTER ONE

FOOTNOTES

1. Giorgio de Chirico

Pregghiera dell Mattino de Vero Pittore 1945, from the catalogue of Giorgio de Chirico, Milan, 1970.

Edizioni del Ente Manifestazione Milanese 1970 (Wir Metaphysiker, p.159)

-cited in Stephen McKenna's, Pictor Classicus Sum:

Giorgio de Cherico, Integrity and Reaction, Late de Chirico 1940-76, Bristol, Arnolfini Gallery, 1985, Page 14.

2. William Rubin, De Chirico and Modernism (De Chirico 1982, Tate Gallery Publication London) Page 57.

3. Giorgio de Chirico, meditations of a painter, unpublished 1912, cited by Pere Gimferrer; De Chirico, London Academy 1989, page 8.

4. Giorgio de Chirico Memorie della mia vita, (memoirs), Rome 1961, London 1971. A Wheaton and Co Exeter, Pages 96-97.

5. Pere Gimferrer; De Chirico Page 9.

6. Giorgio de Chirico, on metaphysical art, Rome, Valori Plastici, 1919, from Metaphysical art, Massimo Carra, New York, Praeger, 1971, Page 87.

7. Giorgio de Chirico, on Metaphysical Art, Page 87.

8. Pere Gimferrer; De Chirico Page 9.
9. "I always admired de Chirico, He inspired so many painters.
The retrospective at the Moma was great and showed what a great painter he was. I met him in Rome so many times and I thought I loved his work so much. I loved his art and then the idea he repeated the same paintings over and over again. I like that idea a lot, so I thought it would be great to do it." Andy Warhol interviewed by Achille Bonito Oliva, "Industrial Metaphysics", Warhol verso de Chirico, Milan, Electa, 1982, Page 70.
10. Fred Lawrence Goiles; Loner at the Ball The Life of Andy Warhol, London, Bantam Press, 1989, Page 209.
11. Giorgio de Chirico, on Metaphysical Art, Page 88.

C H A P T E R T W O

"THE METAPHYSICAL PAINTINGS 1910-1919"

Giorgio de Chirico was born on the periphery of western Europe in the Greek town of Volos in the year 1888. The first eighteen years of his life were spent in Greece living in both Volos and Athens. Both of his parents were Italian and Giorgio and his younger brother Andrea (later to change his name to Alberto Savinio) were brought up as Italian children. After the death of their father in 1905 the de Chirico brothers along with their mother left Greece and moved to Germany where Giorgio enrolled as a student in the Munich Academy of Fine Arts. He remained in Munich on his own until 1910 when he moved to Italy and spent a year living with his mother in both Milan and Florence. In 1911 both Giorgio and his mother left Italy to join Andrea in Paris. It is here in the French capital that he began his artistic career in earnest.

As one would expect the formative years of de Chirico played a formidable role in the shaping of his art. The youthful de Chirico was exposed to and absorbed a pot pourri of cultures and civilizations, He was born into a country where history and mythology play a very real and almost oppressive role in contemporary living. Everywhere in Greece there is this strange diversity of the modern and antique which participate together in the same time and space. When de Chirico moved to Munich he was offered through both the architecture and sculpture a living synthesis of irreconcilable opposites. He observed the successful marriage of northern emotion and mediterranean intellect, of vague yearning and brilliant clarity. His exotic youth was finally

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the specific work done during the year. It is divided into three main sections: the first section deals with the work done in the field, the second section deals with the work done in the laboratory, and the third section deals with the work done in the office.

3. The third part of the report deals with the results of the work done during the year. It is divided into three main sections: the first section deals with the results of the field work, the second section deals with the results of the laboratory work, and the third section deals with the results of the office work.

4. The fourth part of the report deals with the conclusions drawn from the work done during the year. It is divided into three main sections: the first section deals with the conclusions drawn from the field work, the second section deals with the conclusions drawn from the laboratory work, and the third section deals with the conclusions drawn from the office work.

5. The fifth part of the report deals with the recommendations made for the future work. It is divided into three main sections: the first section deals with the recommendations made for the field work, the second section deals with the recommendations made for the laboratory work, and the third section deals with the recommendations made for the office work.

capped with the move to Paris in 1911 where he came in contact with the intellectual circles of the French avant garde.(1)

De Chirico's childhood exposed him to history and mythology as something that is very real and tangible. History for the young de Chirico was in fact not history but a very contemporary experience. His art was a constant attempt to negate time as a chronological process of events. His childhood education did not stem from any one specific culture, but was a melting pot of cultures. De Chirico was pre-occupied with expressing this metahistorical and metacultural phenomena in his art. He tried to instill in his painting a sense of Nietzsche's "eternal present" and "eternal return".(2)

The early metaphysical paintings are unique and extraordinarily innovative works in that they were probably the only avant garde painting of the second decade of this century that did not destroy the legibility of objects. The Impressionists and especially Claude Monet began the tentative deconstruction of objects in their search for a greater realism and this line of investigation developed logically through to cubism and futurism. Even though de Chirico held many affinities with the avant garde he always respected the original construction of objects.

In a paradoxical sense he was being original by not being original. He did indeed distort spatial perspective and interfere with the rendering of three dimensional objects but he never deconstructed their original form. He managed to look forward and backward at the same time.

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15. The fifteenth part of the report deals with the results of the work and the progress of the work.

De Chirico once described the metaphysical paintings from 1910-1919 as "profoundly lyrical" and rebuked the common descriptions of them as paintings full of anxiety and tension that portrayed an air of morbid anticipation.(3) However, he did not offer any explanations as to their possible meaning. the paintings are indeed profoundly lyrical but they are also profoundly anxious and tense. Lenny Bruce once said that "there is no such thing as dirty words just dirty minds"(4) well I say that there is no such thing as anxious, tense or lyrical paintings, just anxious, tense or lyrical minds. There is no reason why the paintings cannot be profoundly lyrical and profoundly anxious at the same time.

Jackson Pollock once responded to a painter who demanded that the artist must look to nature for inspiration with the words "I am nature"(5) What Pollock was getting at was the need to express a mood and not an image of a mood. Giorgio de Chirico painted the dream, and not an image of the dream. The paintings operate in accordance with the logic of dreams. In these paintings time as an ordered progression is negated. Separate cultures and eras co-exist in a periodless time. Memories and dreams are a unique way of re-experiencing, out of time, events that have already occurred or more importantly of re-inventing past experiences. In dreams we rid our world of logical time. De Chirico in painting the dream re-inforces this lack of a logical progression in time. He paints clocks showing times relating to the middle of the day, when shadows are at their shortest. However, the shadows in these paintings are always elongated suggesting evening time rather than noon. Gaston Bachelard



discussed the usefulness of this device when he mentioned that "behind dark curtains snow seems to be whiter. Indeed everything comes alive when contradictions accumulate".(6) Along with a dislocation of time there is a contradiction of wind direction in most of the paintings. In "The Philosopher's Conquest" 1914 the flags on top of the white tower along with the smoke leaving the red chimney are both affected strongly by a breeze. However the puff of smoke from the steam locomotive rises straight vertical and unaffected. There are many contradictions of modelling which have already been discussed. Contradictions of cultures occur in paintings such as "Love Song" 1914 where the head of Apollo is placed alongside a rubber glove. Contradictions of space occur in the distorted use of perspective. Time is contradicted once again in paintings such as "The Nostalgia of the Infinite" 1913 and "The Silent Statue (Ariana)" 1913 where shadows fall at different angles to each other indicating separate moments in time as one moment in time. De Chirico denies us two of our greatest securities and yardsticks; space and time. Without these man cannot locate himself in the world. The two figures in "Montparnasse Station" 1914 appear to be in danger of falling off the ground.

These paintings are a collage of isolated points in time, culture and civilization united as one moment in time. Even though de Chirico distorts a sense of space, time and place he is still working within these perimeters in the figurative sense. The paintings are not abstract images but abstract ideas. Hegel once

foretold that art would die to live again in philosophy. To this de Chirico replied that philosophy would die to live again in art.(7) De Chirico could also be saying that abstract painting would die to live again in figurative painting. However, in the long term both abstract and figurative painting are equally valid as Delacroix once remarked that "the idea remains but the fact changes"(8). In the case of de Chirico it is pertinent to the ideas in the paintings that they are expressed through figurative imagery. De Chirico's subject matter expressed his ideas, so he therefore had no need to abstract his imagery. Whereas Picasso's ideas expressed an imagery that was abstracted. The subject matter of de Chirico's metaphysical painting is vitually important to it's meaning. The subject matter of Picasso's painting is of slight importance to it's meaning. Painting was really the subject matter of Picasso's art. Even though both artists used separate points of reference in their painting they each shared the same goal in expressing the essence of objects. De Chirico abstracts space, time and relationships. He very rarely abstracts an object in itself, and when he does so it is a very slight affair. The modelling of the green ball in "Love Song" 1914 could be considered an abstraction of form but even this assumption depends on the ball's relationship with the direction of light. The paintings are the conflux of autonomous objects into the objective arena of relationships. The objects in the paintings are not only autonomous in the area of light and shade and their physical relationships with each other but also in the sense that they represent separate cultures, and



civilizations. In the painting "Love Song" the head of Apollo and the red rubber gloves are the products of two completely different cultures and civilizations. They represent two completely separate existences and beliefs. The law of Apollo is not the law of the red rubber glove. They are each a representative of a separate civilization and when placed alongside each other they exert their own cultural autonomy.

The paintings ask some very basic questions about existence. Everything exists as a separate entity but nothing exists in a vacuum. The shadows of the figures do not correspond with the time on the clocks. Man's existence does not correspond with a logical progression of time. Man has his real existence out of time; the existence of the spirit. Not a spirit in the strictly religious sense but rather connected with the Descartes quote "I think therefore I am"(9). The mere act of thinking involves the existence of a Thinker, of the one who carries on this reflective activity. This existence is intrinsically immaterial and therefore independent enough to have its own existence apart from the body and out of time and space. The shadows of the figures and objects also suggest their history and ancestry. Marcel Duchamp adopted the view that if shadows are the result of a three dimensional existence of objects and people then this material world could in turn be the shadow of a fourth dimensional existence.(10) "De Chirico himself said that there is nothing more mysterious than the shadow of a man.(11) Apollinaire in "The Song for Orpheus" wrote that his shadow was "ink of

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sunlight,script of my light".(12).

One must wonder if the tiny figures in these paintings are supposed to be aware of the dislocated world that they inhabit. De Chirico makes it obvious to the viewer but is it obvious to the people in the paintings? Many critics have commented on the unimportance of the human figure in metaphysical painting.(13) It is obvious on reflection that the paintings would have a completely different emphasis if the figures were absent. To speak of the figures being of little importance is rather naive because de Chirico felt they were important enough to his ideas to be included in the paintings. Because the figures are reduced to a very small and simplified form, does it mean that we don't notice them? In fact they are usually the first thing that we notice in the paintings. Humans will always locate their own species in a painting before any other image. The eye is constantly drawn back to the figures which provide a rather curious neuclus to the image. No matter how small a figure is in a painting it will always be a prominent component of the image.

The figures in these paintings inhabit an unfamiliar and hostile world which they themselves created . Man does not look at home in his own environment. He is no longer in control. Objects and buildings tower over the tiny figures. Man's creations no longer serve him. Trains and ships operate but are out of reach behind brick walls, clocks no longer measure time correctly and buildings appear hollow and inaccessible. Man's earthly utopia has failed. We can only conclude that man is not the controller



of his own destiny. The early metaphysical paintings are very graphic and almost cartoon like in their execution. Thick black lines delineate the edges of objects and space. No lines are left to the imagination. Somehow the use of this device instead of lending a very harsh and crude feel to the paintings injects a decided lyricism to the image. The sharp angular shadows also play a similarly curious role. The thick black lines help to isolate each singular object and by doing so help strengthen the idea of separate cultures, civilizations and moments in time coming together. Even the smoke from a steam locomotive is contained by black lines. Shadows are reduced to basic geometric forms. An excellent example of this is the shadow of the bunch of bananas and the female bust in "The Poet's Uncertainty" 1913 which have been reduced to one simple geometric form. There is a beautiful and economic use of shape in this painting where three simple shadows open up at least eleven separate triangular spaces. I have only located the obvious examples and there are surely many more subtle incidents of this in the painting.

The sense of place and time is so ambiguous and yet the drawing is so definite . This is once again another example of a clash in interests characteristic of these paintings. Shadows rarely relate to their objects or buildings. They have a shape of their own. Maybe de Chirico is asking questions about the nature of reality. Is it the world outside or the world within?

They are nevertheless very enigmatic paintings and any attempt to pin down their exact meaning would be impossible.



Somehow I feel that words cannot even hint as to the real meaning of these works. He paints inanimate objects and paints them in a very inanimate yet profoundly disturbing manner. The convincing lack of modelling along with the strange use of colour enhances the dream like qualities of the paintings. The pile of paradoxes and contradictions seem to expand with one's understanding of the paintings. As I have already mentioned earlier when discussing the painting "Mystery and Melancholy of a Street" 1914 de Chirico employs the repetitional perspective of a portico's arches which is traditionally a very meditative image as an extremely unnerving image. The arches of this white portico also rise up towards the horizon while the arches of the neighbouring brown portico dip in towards the sloping ground. However, this painting is also a profoundly lyrical statement with a strong harmonious balance. The static flag pole with it's fluttering flag echoes the solid head of the young girl with her hair blowing back from her head in the wind. This relationship helps set up a dialogue between the foreground and background of the picture's space. The arched roof of the carriage truck is repeated in a distant mountain at the end of the white portico. This also serves to connect the foreground and background of the painting. The relationship between the girl and carriage truck against the flag and mountain echo the relationship between both porticoes. There are repeated similarities of shape in the painting. The circular hoop that the girl is playing with is echoed in the wheels of the carriage truck. The first four arches of the white portico respond in rhythm to the perspective of the arches in the brown portico.

There are five separate sections of light and shade contained in each of the first four arches of the white portico. Each section mirrors the shape of an arch and recedes in a perspective that echoes the sinking progression of the brown portico's arches. The shadows of the first four arches of the white portico also echo their own receding line of perspective. The main shadow in the foreground resembles the shape of the deep green sky, it also echoes its hostility. The black line above the arches of the brown portico almost perfectly join the long thin shadow on the ground. The angle that these lines construct is almost a second take of the angle that is almost completed by the converging lines of both portico's roofs.

De Chirico never paints a simple unbroken horizon line. The image is never allowed to run out of our sight. This has the effect of localizing the sense of anxiety and tension. When lines happen to extend themselves fully to a vanishing point, they are immediately retrieved by an obstacle such as the brick wall in the painting "Gare Montparnasse". The background of the paintings are never open but always contained by some form of a perimetre. Objects and lines are allowed to run off the four sides of the canvas and by doing so re-inforce the sense of the image being a section of one specific place and this is so important to the ruptured logic of the paintings.

De Chirico also disrupted the path of time by his anti-dating of some of the paintings.(13) He saw this as his free will to order his own time. This act was the final seal of destruction in the

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862.

2. The second part is a report from the Secretary of the Interior, dated January 10, 1862.

3. The third part is a report from the Secretary of the Treasury, dated January 15, 1862.

4. The fourth part is a report from the Secretary of the War, dated January 20, 1862.

5. The fifth part is a report from the Secretary of the Navy, dated January 25, 1862.

6. The sixth part is a report from the Secretary of the State, dated January 30, 1862.

7. The seventh part is a report from the Secretary of the War, dated February 5, 1862.

8. The eighth part is a report from the Secretary of the Navy, dated February 10, 1862.

9. The ninth part is a report from the Secretary of the State, dated February 15, 1862.

10. The tenth part is a report from the Secretary of the War, dated February 20, 1862.

11. The eleventh part is a report from the Secretary of the Navy, dated February 25, 1862.

12. The twelfth part is a report from the Secretary of the State, dated February 30, 1862.

13. The thirteenth part is a report from the Secretary of the War, dated March 5, 1862.

14. The fourteenth part is a report from the Secretary of the Navy, dated March 10, 1862.

15. The fifteenth part is a report from the Secretary of the State, dated March 15, 1862.

logical progression of time. He was attempting to destroy the great destroyer

Document 0. Circles and of other to this, etc.

C H A P T E R T W O

FOOTNOTES

1. De Chirico came in contact with many painters and poets at Guillaume Appollinaire's apartment on the Boulevard St - Germain. On Saturdays from five to eight o'clock Appollinaire received his friends. It was through these meetings that de Chirico came in contact with artists and poets such as Brancusi, Derain and Max Jacob.
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11. Giorgio de Chirico, Memoirs, Page 170
12. Guillaume Appollinaire "The Song for Orpheus" Le Bestiane on Le Cartege d'Orphee, 1912.
13. "Metaphysical painting is characterized by the absense of the human figure" Pere Gimferrer; de Chirico, Page 5.

C H A P T E R

T H R E E

"THE METAPHYSICAL PAINTINGS 1919-1978"

After the end of the First World War a new spirit of creativity was born in Italian painting. Italian Artists after witnessing the demolition of a war torn Europe responded to a "call to order" in artistic values. This call to order resurrected a renewed interest towards a classical scheme of things. This classicism was later to be defined as "Magic Realism" in both Germany and Italy. Maurizio Fagiol dell 'Arco explains the cause and reasons for this change in direction." The period of the avant-garde had to end. Europe had suffered enormous destruction: the anxiety expressed by Cubism, Fauvism , German Expressionism and Italian Futurism had become a real existential anguish. The death of traditional painting coincided with the death of millions of Europeans.... artist's needed to pause a moment in order to dig among the ruins and find new points of reference."(1)

Many painters and writers were quick to point out that this return to a classical order was not a regressive move. Massimo Bontempelli wrote that regression "is repulsive to the laws of nature". He made the point that this event in painting was not a return as "Classical is not a temporal choice, it is a spiritual category. In truth a work of art is classical when it succeeds in transcending it's own and every time....every period wants its own classicism" and the spirit of Italian painting which emerged from its avant garde experience was "moving towards its own classicism"(2). The Italian Futurist Carlo Carra enthused over the classical simplicity of Paolo Uccello and Giotto. Giorgio Morandi studied Ingres. Picasso visited Pompeii and the frescoes

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of Raphael in the Vatican and admired both.

Even though Giorgio de Chirico decorated himself with the words "Pictor classicus sum"(3) which he wished to be the seal of all his work, he was not interested in the call for a "return to order" or a "Neoclassicism" but what he felt was needed was a "return to craft". When reviewing an exhibition by his friend Soffici in 1920, an exhibition which provoked much discussion about the "return to order" in art, de Chirico argued that the real issue was technical competence, not questions of modernity or classicism." You used to and still do hear people talking about construction, about a search for volumes, about sincerity in experiments and researches etc. Let these people who use such words at random go and make copies in galleries and then they will perhaps have doubts about the meanings that they used to give these terms: construction and volume. In fact as far as experiments and researches are concerned the best thing that they could do for the time being would be to go and copy a portrait by Raphael" (4) He was calling for the "return to craft" and not the "return to order".

De Chirico began to preach the "nobility and religion of drawing" (5). He proclaimed that the only way to learn the science of drawing was to return to the statues. He now looked to the art of Ancient Greece and the Italian Renaissance with whom he shared a common fascination for the spirituality that could be derived from line and simplified forms. He outlined what he felt were adequate preparations in the study of drawing. "The student should begin

by copying figures reproduced in prints, paying particular attention to the details of the human body, from this he progresses gradually to making copies of sculpture, first of busts and then of entire statues, first of the draped ones and then the nudes. Such a preparation takes not less than four or five years, and then he can tackle the direct copy from nature."(6) De Chirico describes the importance of drawing as being the "foundation of every plastic construction, skeleton of every good work eternal law that every artifice must follow"(7) He made the point that drawing would return not as fashion but as an "inevitable necessity"(6) Artists must return to the status to "dehumanise" themselves. "Artists despite their childlike tricks, have remained human, far too human" (6) Sironi was also an advocate of the science of drawing which de Chirico found so central to painting. Boccioni wrote in a letter to Severini in August 1907 that "Sironi is completely crazy or at least neurotic. Always closed into himself, in his house. He no longer makes love, he doesn't speak, he doesn't study, it is truly painful. They were about to commit him to a sanatorium. Imagine he has a haouse full of plaster casts which he copies from all positions, a Greek head 20 or 25 times!!!"(11) De Chirico explained the reasons for the return to the status as a necessary move so as to "avoid without strain the banality of naturalism."(6) He continued to say that statues "teach the exactitude of proportions and of drawing, the logic of forms and of details, the lyricism of immobility."(6)

In the early metaphysical paintings de Chirico was seeking to find in "simple geometries all the disquieting and mystical things they conceal." (14) After 1919 he was trying to express the same notions of eternity, solitude and mystery into a more recognisably clear image and figuration. This can be beautifully highlighted in an article from 1920 in which he discusses the metaphysical qualities of Raphael's painting "La Muta", which de Chirico himself made a copy of. "From the cranial sphere down through the folds of the clothes and drapery to the hands..... there is a static, immobile and intense quality which makes us think about the eternity of matter." (15)

This is a good point at which to pause. Robert Motherwell who wrote in his "Notes on Mondrian and de Chirico" that something happened "To alter de Chirico's conception of painting" (16) is beyond question but we must also take note of the fact that at the end of his life de Chirico stated categorically that he had "never changed" (17). The man who had once said that "technique doesn't count" (18) was now quoting the German master Albrecht Durer who said that "technique is everything in the creation of art". The post 1919 de Chirico felt that "the technique of painting is closely linked to the artist's intelligence concerning the art of painting" (20). He even pointed to the fact that the word technique comes from the Greek word "teche" meaning art. (21) The man who once spoke of "unlearning" drawing (22) was now appalled at the "absolute lack of drawing form and volume" (23) in the modern painting of his day. The young artist who once spoke

of "the poetry of insignificant things"(24) was now painting pictures with highly complex literary imagery which "few people will understand."(25) Paradoxically both de Chirico and Motherwell are correct in what they say. Motherwell is correct when he comments that something happened "to alter de Chirico's conception of painting". The post 1919 paintings are different in many ways to the preceeding works. The imagery is completely different, the manipulation of the paint has completely changed, and there is a wider variety of colours used. De Chirico wrote in his *Piccolo trattato di tecnica pittorica* (1928). "I am in the habit of always putting lots of colours on my palette; nothing in painting seems so exciting to me as continually creating new compositions with new colours."(26) De Chirico's pre 1919 writings on art are confined to a discussion on the poetic aspects of painting whereas the post 1919 writings are highly charged critiques on every aspect of modern painting. However, de Chirico is also correct when at the end of his life he says that he has "never changed". The post 1919 paintings are still concerned with the negation of time as an ordered progression. They still cross over the boundaries of culture and civilization. In point of fact the motivations and concerns of these paintings are identical to the early metaphysical works. The only thing that has changed is his method of application of the ideas.

A youthful de Chirico once said that "One must discover the demon in everything".(27) The post 1919 de Chirico sought the demon in painting's technical mysteries. Isabella Far once stated that the

"joy given by the contemplation of a work of art containing the principle of revelation is a great joy but it is not complete." (28). To complete our enjoyment and understanding of a painting we need to perceive the "infinite mystery of quality" in its craft. De Chirico when comparing the "poetic aspects of a painting with the side "relating to quality" felt that the technical qualities provide a much "deeper and more complete" pleasure and delight.(29) He pointed out that "quality in painting always contains a metaphysical element."(30)

In an essay from 1924 on Gustav Courbet, de Chirico discusses the meaning of the word "fantasy". He describes how some people believe the word to mean the "ability to picture what has never been seen" however, he goes on to say that the painter "needs fantasy less to imagine the unexperienced than to transform the seen."(31) Now in the early metaphysical paintings de Chirico has made a definite transformation of the visual world. He juxtaposes unrelated objects, he uses completely arbitrary colours, he completely disrupts rational perspective and form. These devices were used to penetrate the exterior reality of objects and subtly reveal their second mysterious aspect. Novalis spoke of this when he commented on giving "known objects the dignity of the unknown"(32) De Chirico went on in the article to say that "fantasy is not limited to pictorial devices. Like a light which shines out here and there from the pure spirit fantasy, spreading through the picture, illuminates the colours, ennobles the material and brings fire and grace to the finest detail of the

technique".(32) In the painting from 1919 on he is transforming the subject matter of the work not by the devices he employed in the earlier metaphysical works but by his use and handling of paint. De Chirico transformed the "ordinary" by his use of well handled paint and line. He remarked that "well-handled paint makes it possible to finish in depth, to polish and unite the colours to the greatest degree, without the painting taking on a common-place aspect."(33) De Chirico was now seeking an "intensification of quality" which the paint expressed through a "fascination for form and splendor of the subject."(34)

Isabella Far in her essay "Reflections on the paintings of Giorgio de Chirico" discusses how the materials of painting are intrinsic to the metaphysics of a painting. She describes the medium used by the old masters (and de Chirico) as a "fundamental and indispensable element in painting...this medium is an extremely pliable substance that helps the artist to blend colours, to model and to paint freely. The consummate modelling gives volume and relief to the painted figures and objects; and the mysterious power characteristic of high quality paintings in this medium suggests depth, gives a sense of space and of circulating air, feeling of the atmosphere that envelopes figures and objects. This extraordinary blending of colours, the modelling and the skilful use of chiaroscuro create such plasticity that the painted figures seem to be turning. Only paintings of great artistry - the creations of masters - have this clearly defined, compelling plasticity."(35) This is an excellent example of how

the technical aspect of painting crosses over to the metaphysical side.

The post 1919 paintings are usually considered in the broadest sense as de Chirico's neo classical period. However, it is quite obvious that these paintings do not convincingly resemble any period of classical art. De Chirico did not laboriously produce pictures that were exactly the same as classical paintings. What he did set out to do was create works which function aesthetically in the same way as classical painting. De Chirico could never paint exactly the same as Rubens for two significant reasons. The first one being that he is not Rubens but Giorgio de Chirico and secondly Giorgio de Chirico did not live in the seventeenth century but in the twentieth.

One of the most unusual features of the post 1919 works is their graphic qualities. De Chirico delights in emphasizing the outlines of figures and objects with a strong black line. He even on occasions returns to an almost complete linear shading and modelling in paintings such as "Gladiators School" 1953 and "Interview" 1927. There is a most unusual mix of painting and drawing in the "Self-portrait in black costume" 1948. The picture is treated in a very painterly manner and yet de Chirico has drawn black lines around subject matter such as his legs and the green leafy plant in the bottom right hand corner. However, he is selective in his use of outline and most of the middleground and background are not treated in this manner. With his use of outline de Chirico is emphasising lines which he has



already created. This use of outline adds a greater depth to the painting by re-establishing the foreground against a middleground and background that has not been outlined. The continuity of the painting is consolidated by the overall painterly quality and his use of colour. The bluey grey of the legs is picked up in the water, hills and sky. The reds and pinks of the face and hands are repeated once again in the water and sky. The colours relate so well to each other that de Chirico can afford to introduce an almost collage like quality to the work. Line is created when two separate planes or colours meet. De Chirico by his use of pure line in a painting is stressing the point where two separates meet. He is once again emphasising the point of contact of items or ideas. This is a distant echo of many earlier metaphysical works. In the painting "Love Song" de Chirico is painting the point of contact of separate cultures and civilizations. He is painting the coalition of civilizations. The "Love Song" expresses the point of contact in this coalition which produces out of two separate meanings, a third new meaning. "Self Portrait in Black Costume" is expressing these ideas on a far more subtle and formal level. He is now expressing the point of contact as a phenomena in itself as opposed to the point of contact of specific ideas and meanings. One would think that his use of the black outline in such a painterly atmosphere would impose a very heavy and tense feeling on the picture but once again it somehow exudes a strange lyricism.

The juxtaposition of incongruous cultures and civilizations in the early metaphysical paintings has been retained in the later works but in a far more subtle condition. From 1919 on de Chirico uses a palette of synthetic colours relating to advertisements, neon signs and rubber toys. Colour now acquires the value of a suggestive sign which through correspondence with the mythological subject matter creates a new mythology. Paolo Levi comments that this "unique figure is transformed into an absolute hybrid, released from any specifics of style, time and space..... glorification in the absence of style is also the amalgam of all styles.....de Chirico thus dissolved the barriers of time and space by drawing on all forms and all styles, by referring to, and paraphrasing, other worlds, other epochs, other civilizations."(36) Nietzsche spoke of this in his "age of comparison"(37) Carlo Carra also observed this notion when he exclaimed "I feel that I am not in time, but that time is in me."(38) Levi explains that "moving in this direction it is possible to impress upon the work of art a special oscillation between old and new, which expressively reproduced the fixed mathematical laws regulating the ebbs and flows the departures, returns and rebirths of civilization."(39) De Chirico writes about this phenomena in his surrealist novel "Hebdomeros". "A magic word shone in space like Constantine's cross and was repeated down to the far horizon like an advertisement for toothpaste: "Delphi!" Delphi!" (40).

The imagery of the later metaphysical works is wide and varied. Over a period of sixty years de Chirico painted self-portraits, portraits and figures, manequins, trophies and rooms, horses on the seashore, gladiators, still lifes, landscapes, Knights, battles, nudes and he re-invented many of the earlier metaphysical themes. This diversity of subject matter was just as loyal to the negation of time, culture and civilization as the early metaphysical imagery. The scattered repertoire of the later imagery is also a testimony to de Chirico's reliance on painting and drawing as the real subject of his art. He spoke of the need for artists to dehumanise themselves. If artist's could concentrate on the science of drawing instead of the science of their emotions they would produce more truthful art. De Chirico spoke of the "eternal law of drawing"(41) Drawing was something that was governed by a set of laws which if broken led to bad art. De Chirico was demanding that the artist must not let emotion govern his art but rather the science of drawing and painting. What de Chirico was really looking for was some basic undeniable truths and laws that govern painting and drawing . Truths which are above the pathetic account of human emotions. He now sets out to negate time with the weapons of drawing and painting. By an intensification in quality of line and paint he felt that the painting took on a timeless fact of truth. Truth transcends time, time cannot change a truth. So de Chirico by an intense study of the science of drawing and painting was continuing his attempt to negate time and the transience of culture and civilization



The imagery of these later paintings also refers to the negation of transience. He uses historical subject matter such as the celebrated lovers, "Hector and Andromache" and the parable of the prodigal son and dresses them up in the modern garb of a shop window dummy. The "dummy" now embraces classical ruins to its breast whilst sitting in a modern armchair. The imagery also alludes to a disruption of rationale by the placing of classical ruins and other objects from the landscape into an interior. This play between interior and exterior in paintings such as "My Mediterranean Room" 1927-1928 and "Metaphysical Interior with Waterfall and Landscape" 1918 has an estranging effect of an inverse kind in paintings such as "Furniture in the Valley" 1928. In these paintings armchairs, wardrobes, dressers and beds appear in broad silent landscapes. This is also a subtle parallel to turning time and culture inside out.

De Chirico's operation in the negation of time and the notion of an "eternal return" becomes a conceptual strategy in his copies of museum paintings. These paintings were not just considered to be normal exercises in drawing and painting but were exhibited as his own work. He made copies of Raphael, Courbet, Titian and Watteau. There is a metaphysical aspect here in his intention to make his own paintings coincide with an absolute value, the value of the masterpiece, through the reproduction of old master paintings. De Chirico is challenging the concept of the new. With the avant garde at pains to be original or at worst to reinvent the past, de Chirico was making exact copies of old

masterpieces. As one would expect this approach was met with great hostility by artists and critics. Carlo Carra accused him of plagiarism (42) while Andre Breton spoke of his "ridiculous copies of Raphael"(43). By challenging the idea of the "new" he was adopting Nietzsche's concept of the "eternal present". The paintings and ideas of Raphael exist in the same moment as the paintings and ideas of de Chirico or Picasso." "New" is just a term that is applied to an object or subject of recent origin or arrival. It is not the object or subject and is only a relative condition, it is at the mercy of time. What de Chirico is attempting to do is penetrate the progression of time by ignoring the accepted laws of its existence. Painting is the ideal medium in which to negate times progression as it can portray a frozen moment of existence but it is with intense irony that we realize de Chirico's paintings are just two dimensional illusions and therefore when de Chirico negates time in his paintings it is only an illusion of the negation of time. He may have created a new time and space but this new time and space is also at the mercy of the progression of time. The paintings of horses on the seashore may depict an idealized world but not a secure one. There is always an underlying air of resignation towards the inevitable.



C O N C L U S I O N

Up to now the critical writings on Giorgio de Chirico have dealt specifically with either the metaphysical works or the "post metaphysical" works. Few critics have dealt with an analysis of the paintings as a single coherent body of work. Books that have combined both sets of paintings still make the point of discussing each period in a totally separate context. This may function as a convenience and indeed there is no doubting the stylistic difference between an "early" and "late" de Chirico but it is only a differences in style that conjugates the changes in his work. The motivation and expression are the same throughout his life. The paintings from each period are lyrical, anxious, tense, nostalgic, modern and express a transcendence of time, culture and civilizations.

The two most important events of de Chirico's artistic development were the revelations at Santa Croce in Florence and the Villa Borghese in Rome. These incidents mark a radical jump in de Chirico's perception of painting. Something was building up inside him without him being aware of that it. Santa Croce and the Villa Borghese mark the external manifestation of a gradual internal change.

As a child de Chirico had a very strict nineteenth century upbringing. He relates in his memoirs how there were many taboo subjects of discussion at his family home. Whenever there were friends or relations in the house his parents would get frightfully embarrassed if the subject of sex or love came up in conversation.(44) More importantly there was always an air of

tension when his parents were entertaining guests. The anticipation of this subject arising was the greatest strain on a relaxed atmosphere. De Chirico and his father were very close but could not express open affection for each other. While out walking with his sick father he was disgusted at people who commented to each other about how fragile and ill his father looked. On the same walk de Chirico got embarrassed when his father suddenly put his arm around his shoulder in a half embrace, openly showing affection.(45) Even in his adult years he was submissive and quiet in the company of his mother whilst his brother Alberto Savinio (Andrea) delighted in teasing her.

De Chirico grew up in an atmosphere of suppressed emotions where it was considered proper to contain one's feelings. The early metaphysical paintings were the cryptic release of these intensely suppressed anxieties and tensions. He retreated into his art where he could have the freedom to express these anxieties and tensions that consumed him. In the later metaphysical works he is still expressing anxieties. These paintings are a logical extension to the early metaphysical works. He uses classical subject matter and arranges it in a classical fashion. Classicism is recognised as the art of stability and classical works of art are meant to disguise the labour and effort that went into producing them. Just as the creations of the universe look effortless but exact so should classical painting. De Chirico reverses this tradition and exposes the labour and effort that has gone into his paintings.



Each mark is left exposed as a testimony to his labours. The laborious process of painting the picture shares the same stage and exposure as the fruits of the process. De Chirico does not want to cover things up any more even if they should be. He now expresses the ultimate reversal of his childhood surpressions. He chooses a style of painting that is meant to conceal effort and anxieties and overexposes these two aspects in the work. The early works are cryptic in their content and the later works are cryptic in their methods.

Galleries have been reluctant to purchase de Chirico's post 1919 paintings and as a result of this it has been very difficult for the public to see the works in the flesh. The new generation of artists and critics are not interested in the prejudices of previous generations. As the oil evaporates from de Chirico's canvas so will these prejudices and it is only then that we will get a proper evaluation of his work. It is the ultimate irony that de Chirico spent his whole life trying to negate time's chronological progression when in the end it may well be the forward passage of time that proves the worth of sixty years of his painting.



FOOTNOTES

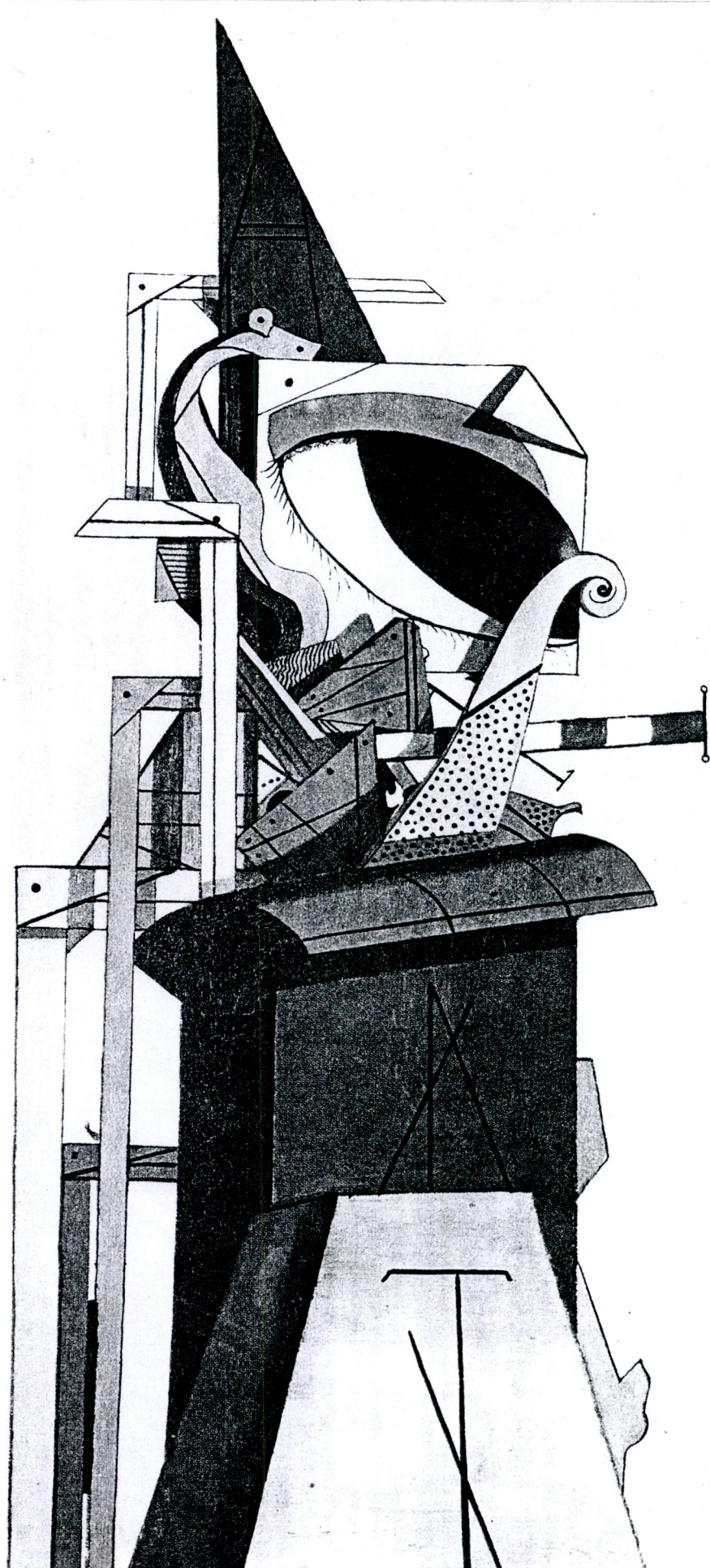
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from Giorgio de Chirico 1920-1950, Page 22.

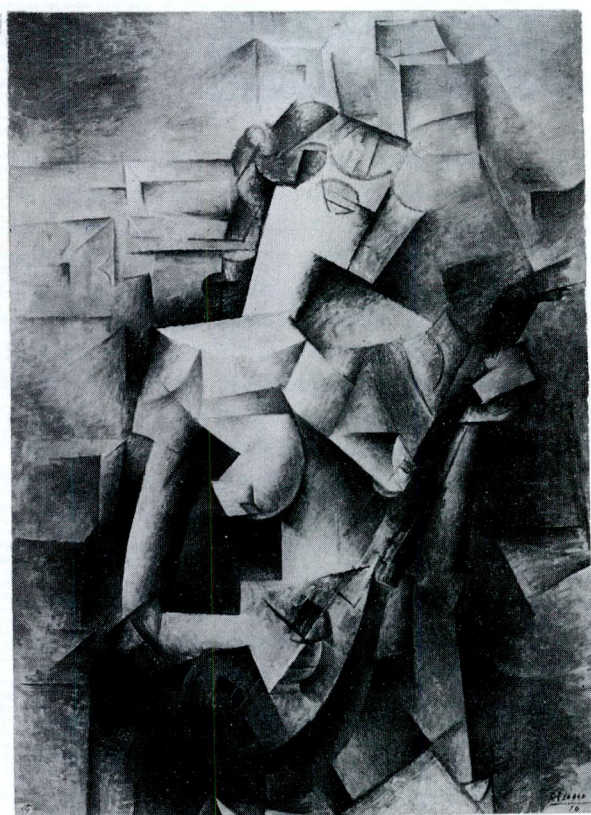
40. Giorgio de Chirico, *Hebdomeros*, New York, Four Seasons Book Society, 1966, Page 42.
41. Giorgio de Chirico, *Memoirs*, Page 200.
42. "He has plagerized Carpaccio, Signorelli and Piero della Francesca. But he has not plagerized just the ancients. He has copied a head by Courbet and has had the courage to show it in an exhibition in Milan" Carlo Carra, *Il Selvaggio*, 1927 cited in Giorgio de Chirico 1920-1950, Page 54.
43. Andre Breton, *La Revolution Surrealiste*, No.7, 1926 cited in *on classic ground*, Page 76.
44. Giorgio de Chirico, *Memoirs*, Page 29.
45. Giorgio de Chirico, *Memoirs*, Pages 35 and 36.

Illustrations



G. de Chirico
1916

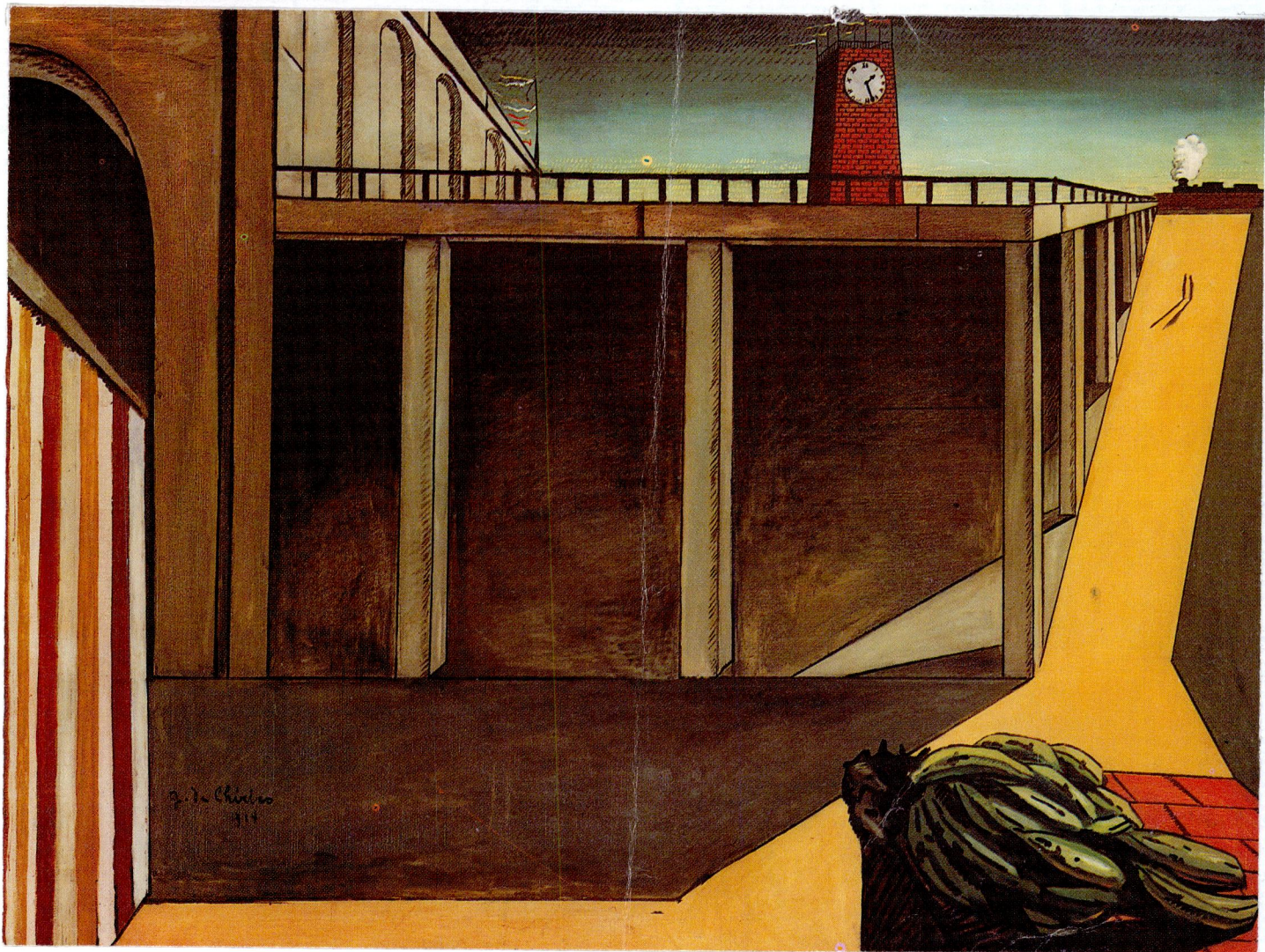
"The Jewish Angel". 1916.
Oil On Canvas, 27x18in



Pablo Picasso
"Girl With A Mandoline" 1910
Oil on Canvas, 39 $\frac{3}{8}$ x 28 $\frac{3}{4}$ in.



"Love Song". 1914
Oil On Canvas, 28 $\frac{3}{4}$ x 23 $\frac{1}{4}$ in.



"Montparnasse Station". 1914
Oil on Canvas, 55x72½ in.



"The Philosopher's Conquest". 1914
Oil on Canvas, 49 $\frac{1}{2}$ x 39 in.



"The Poet's Uncertainty" 1913.
Oil On Canvas, 50x36½ in.



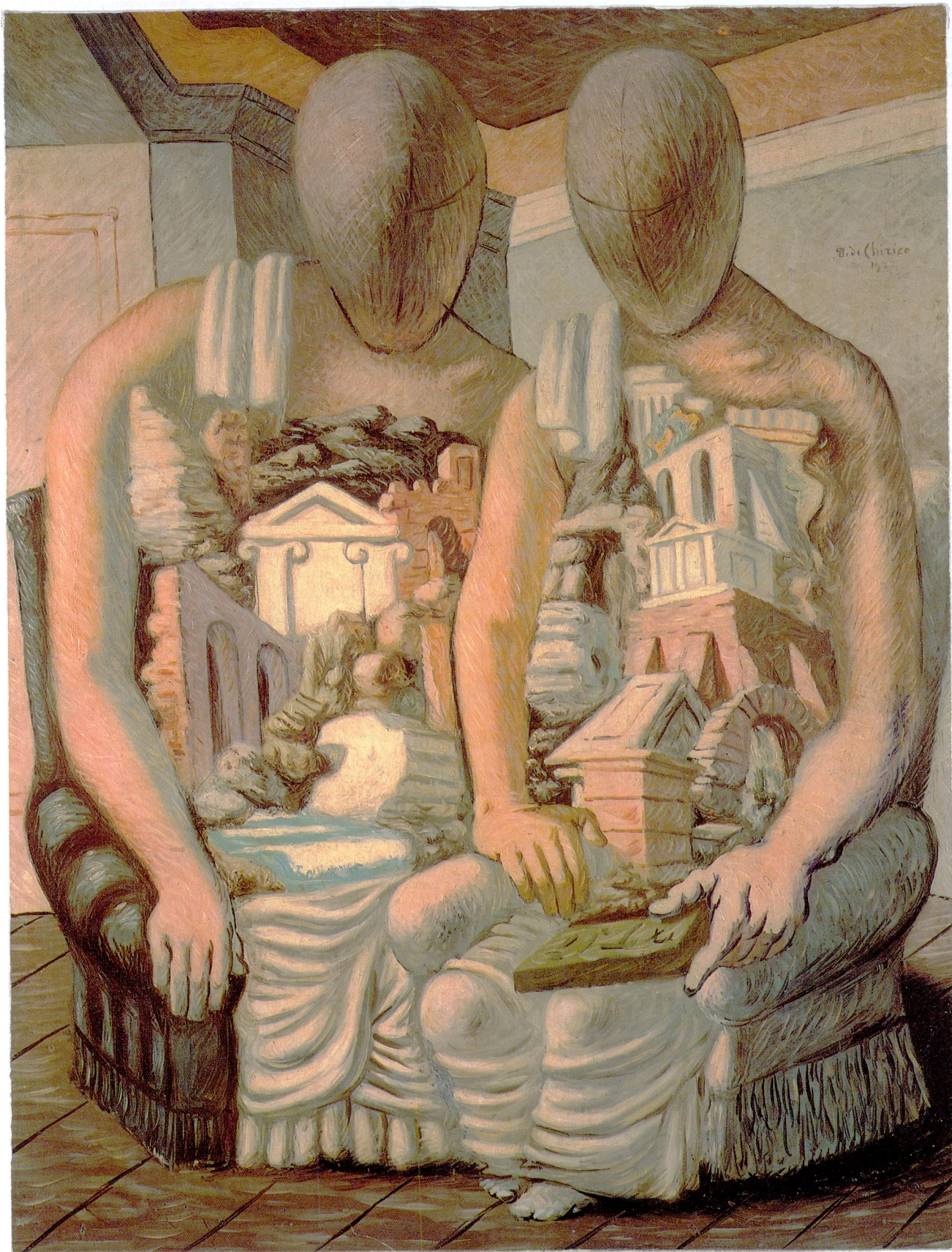
"Mystery and Melancoly of a Street". 1914.
Oil On Canvas, 34½ x 28in.

The North Station (Arrival), 1914.
Oil on canvas, 39 1/2 x 49 1/2 in. (100.5 x 125.5 cm).
Kunstsammlung Nordrhein-Westfalen, Düsseldorf

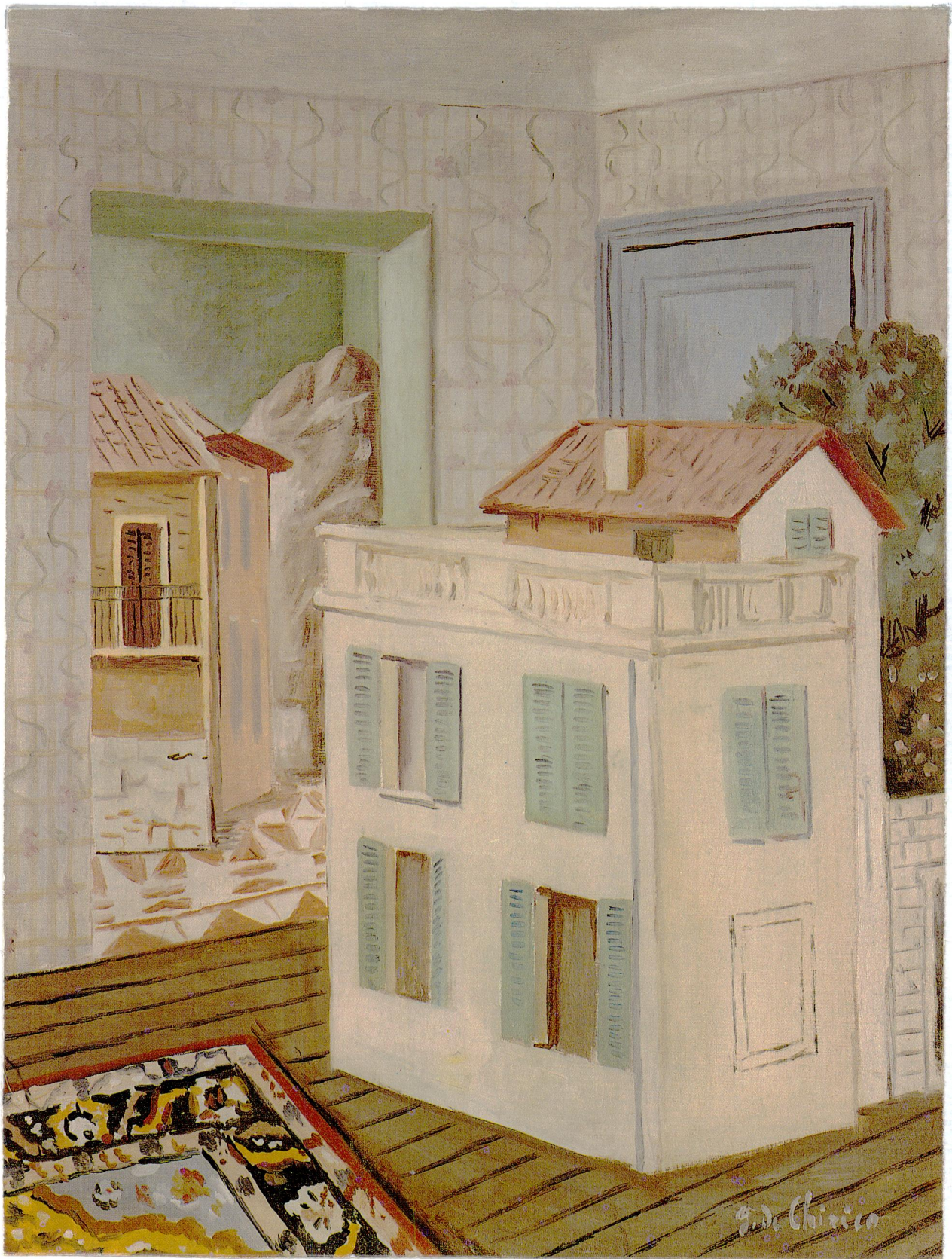
3. *The Firm's Uncertainty*, 1915.
Oil on canvas, 50 x 36 1/2 in. (126 x 92 cm).
Tate Gallery, London.
4. *Montparnasse Station*, 1914.
Oil on canvas, 55 x 77 1/2 in. (140 x 196.5 cm).
The Museum of Modern Art, New York.
James T. Soby Legacy.

Albracht

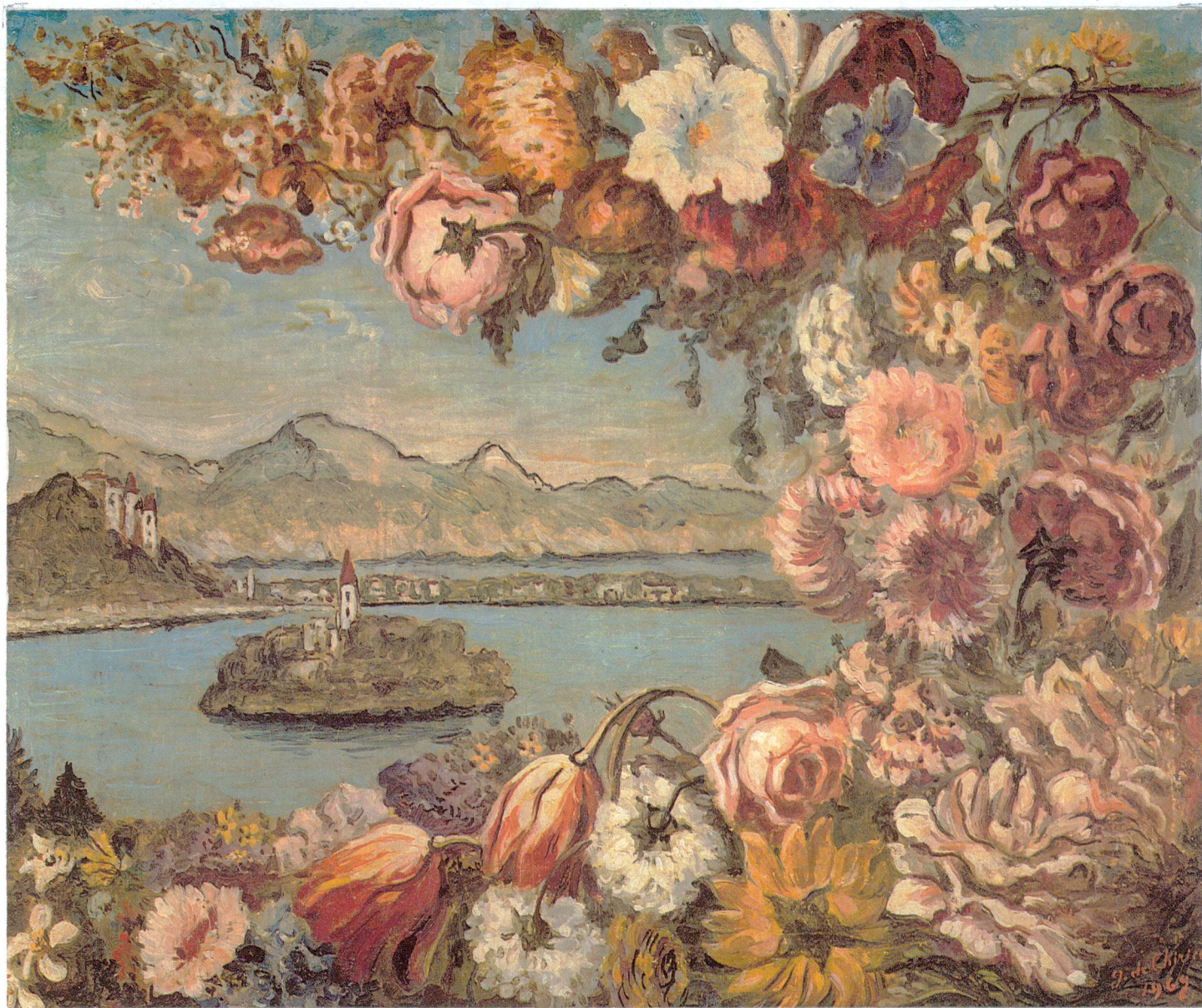
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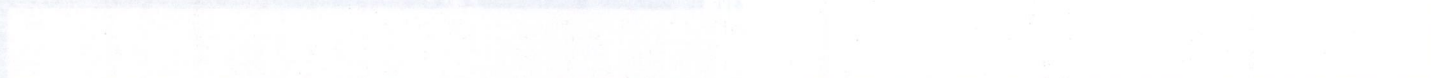
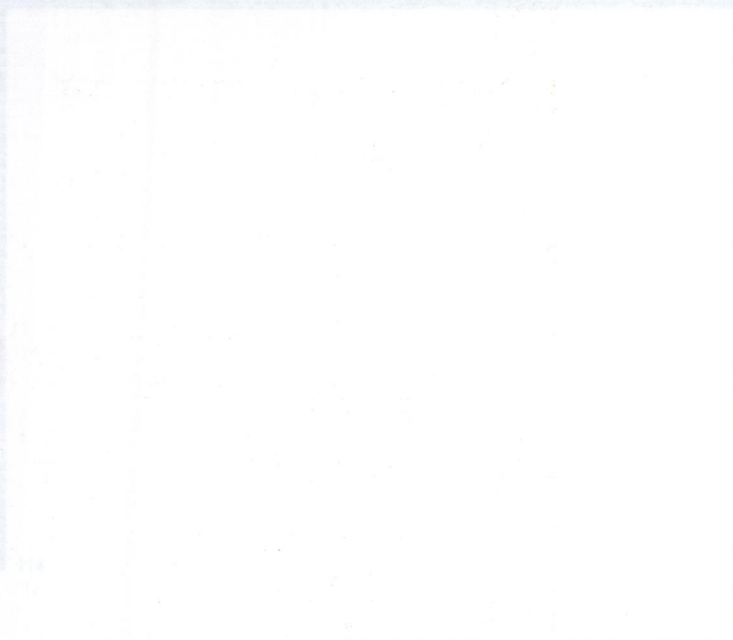
"The Archaeologists". 1927
Oil On Canvas, 45 $\frac{3}{4}$ x 35in.



"The House Within The House". 1924.
Oil On Canvas, 28¾ x 21in.

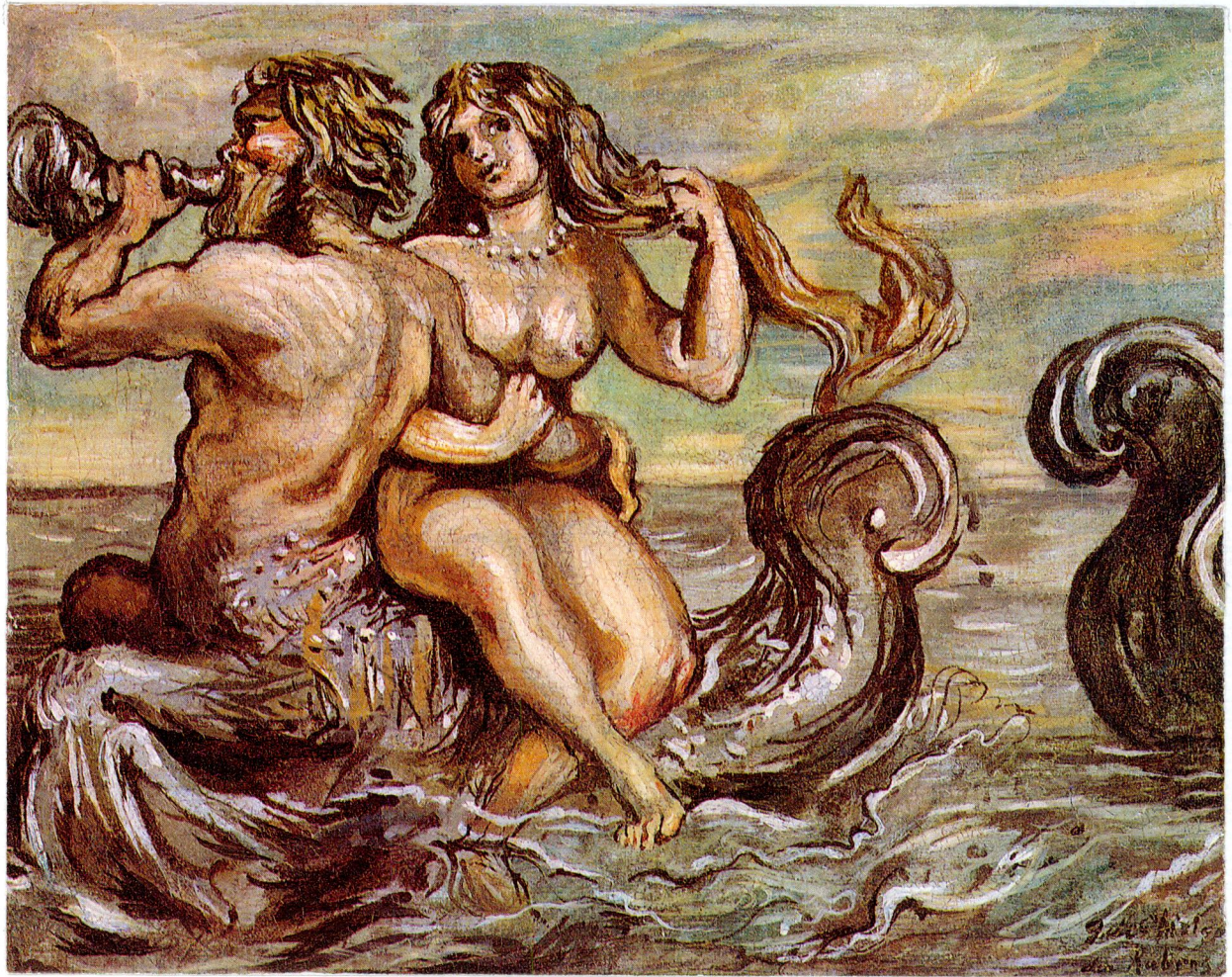


"Island With A Garland of Flowers". 1969.
Oil On Cardboard, 19 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in.





"Self-Portrait In Black Costume". 1948.
Oil On Canvas, 60x35½ in.



"Nymph With Triton" (After Rubens). 1942
Oil On Canvas $15\frac{3}{4} \times 19\frac{3}{4}$ in.



"Furniture in the Valley" 1927
Oil On Canvas 24x18in.



"Italian Square With Equestrian Statue". 1936.
Oil On Canvas, 23 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in.



"The Devine Horses of Achilles: Balios and Xanthos". 1963.
Oil On Canvas, 38 x 34 in.

Proctor

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