

This text consists of two sheets of paper, both written on back and front for a total of 3 pages and a few lines on the fourth page.

Despite its relative brevity, Giorgio de Chirico supplies important elements and important information on a theme that would, beginning from the years 1926-27, become a dominant feature in his artistic production: the seated mannequin and Archaeologist.

In the pages published here, we can trace the artist's creative journey that gave birth to a consistent part of his painting. These pages provoke a series of reflections. Firstly, they clearly indicate the source of inspiration for the theme of Archaeologist and Seated Mannequins.

Although cancelled and then corrected, de Chirico explicitly speaks of gothic apostles with particular reference to those of the Duomo of Milan. Perhaps this vision comes from one of the artist's many sojourns in the Lombard city.

Secondly, the almost literal quotation from his famous poem *Antibes* (circa 1928, in the years he was in Paris, see G. de Chirico, *Poesie-Poèmes II*, edited by C. Siniscalco and texts by M. Fagiolo dell'Arco, Studio S, Rome, 1983, p. 33), which he said was written eleven years before, means that we can date the manuscript to some time around 1938.