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	JTS	I.135



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ROME.

Checked for  
Chicago

1945  
Vittoria morta tavola  
2 figurezze 1941  
(and cage - red chain)

X Two figures and watermelon  
1946 - Non Pieno (in book)  
(man eating watermelon)

X Delitto della Mafia - 1946  
unfinito pic  
(peasant working murders  
behind him)

Large composition of  
women sewing (Cavotta)  
Mulsan -

Mafia - smallest version  
1948 earlier than large  
version

Still life with 2 fiocchi on  
ax 1 piece of lead wood  
1942 - unfinished -

Drawings of the Italian  
resistance - Guttuso  
has 2-3 more sold

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(Call # 24)  
The rest of the book is an  
exh. in Berlin - 1943-44  
Got most of the letters of  
the book

into 2 some watercolor  
(to be looked at)

Natura Morta con  
Pisces 1948 (1 book)

Sketch on canvas for sewing  
women (one for Mrs. Mott)  
black on white canvas with  
some bright red & green

12-15 drp. of diff. kinds  
set aside

Some less redosings  
of natural drawings  
with the artist's ink  
pen

The group in spirit in the  
ptg. Mafia that it is  
an attempt to reconstruct  
Abstract treatment  
on forms with a really  
"newspaper account" of  
an event.

1941 Natura Morta scissa  
scissa (not sep. in booklet)  
1941 (large more horizontal)

x Natura Morta (plb in book)  
with artichoke & apple  
1946.

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• micans  
Pirelli (Picasso tower)  
Morlotti (Picasso. Milla  
Maurasia  
Newzia  
Pizzinato (futurist)  
S. Tomaso (post-cubist  
more representational)  
Vedova (abstract  
but the most futurist  
of all)  
Roma  
Turcato Giulio - Via  
Margarita 48  
Cusani, oculista  
same yard

Lucio sculptor  
X Marcel woman - ciclista 1947  
the Small post-cubist head of man 1947  
the Small post-cubist head of man 1947  
X Head-shoulders of  
botto re - stippled  
1948  
X Standing figure 2 ft. of  
IL CANTANTE 1947  
a copy in Pinna  
has work in Gall.  
of Carlo Madonna

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La Margherita <sup>Regina</sup>  
Mammì <sup>Vittoria zgleana</sup>  
Craafipin. <sup>across from Embassy</sup>

Carola Gallery, Milan  
has big Buttuso

(Via Sistina)  
Obelisco - ask about

Consagra  
Turocato  
Polidori (has done only 3 or 4 figs)  
Perelli  
Guerrini  
TINO ZANCANARO (man into make  
drawings a la Mondrian of "Ballo" i.e.  
Mondrian)

R22 Campuzi - metaphysical -  
made in Renaissance interior.

Corradi D'ici Lithografie

G. M. Polidori - abstract leaves.  
2 mon. has only painted 12 figs  
or so.

Conte  
Luclino Visconti: via Salacia 366 /  
Vespignani a Parigi

MR RICHARD DORMER (Figuro)

send Del Corso Shahn books

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Obelisco (Via Corso at his house)

very recent Bartolini collage 1940

all recent  
going to make mosaic

collage of 2 women with

pink paper legs

Femme et Soldat -

supposedly a new -

Zealandez

was imprisoned because

anti-fascist - many prints

To Ti Sialora 28 1940

+ Donna con pollo

A spennato - very

X heavy impasto in

man's & pink

his wife 47

A Fabbriche sul Tevere

X scrap & work age 1940

romantic

Donna Fabbrice 1947

FABBRICA no 2

C Pollo spennato - 1947

on blue ground

A Pollo spennato more

cramped on dark

green ground

Beppe Guzzi 42 1940

nope

haystacks behind hedge

not

seemed very American

Mario Pagliarini 40 1940

etchings & drawings

paintings in low key

Fat woman combing

hair

Little boy in white

Head of old man with hat

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Melancholy boy  
Five naked women  
chatting one at a time  
back to us - very short  
Weber

Two naked women &  
one spinstersish  
clothed on with  
mauve hat, back  
to us -

Sebastiano Carta  
employed in a ministry  
mentions heads in  
water color on second  
sheet - does not  
know work of Michelangelo  
Keen

Maxwell Niccini 2/  
not works either

Vespignani & Frazzetta A<sup>+</sup>  
large drawing in black X  
& white (with the color)

Donna Seduta painting A<sup>+</sup>  
one & dice (Marino Franchetti)

Portrait of a lady woman  
in black with white X  
scarf on shoulders - A  
hair on head - white  
are grey blue mauve A  
(Baron Sibonio Franchetti)

Crucifixion (Belouze) X  
A<sup>+</sup>

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to Miller  
color as fresh

- X Bartolini friends
- 1 Scarsale creole
  - 2 Amante lungo via  
Piazzale cittadino
  - 3 Anna sopra ce dia  
Nelo
  - 4 Anna, Emma 1935

Mucini is very young friend of  
Vespignani who has done very  
few things, only 3 to 6 paintings.  
Not Santuc - lady Picasso. Tend  
romantic style.

Bartolini also poet & writer.  
Good prints, only one fair  
painting - a landscape.

Schialoja & Mucini best of  
Del Corso young ones.

END OF DEL CORSO

Artists Still To See, Rome  
Wednesday, May 12

- Coccia Via Flaminia 405  
Pietro Consagra ? 48 Via Margutta  
Giulio Turcato }

Antonio Corpora - Romanion Acad  
Viale Giulia

Achille Perilli 850905

Galleria Margherita (across from  
Am. Embassy) - Manque Crucif  
- Union

Capogrossi (?)

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Vespignani drawings  
Chelso

9, 14, 22, 28

ask address of Pina on who  
has Vespignani drawings

Pirandello ✓ Manga's lists  
May 11

Afro ✓

Stadone

Costa

Furcato

Conzagro

Cannella (accepted)

Scoratto

Capogrossi

Halla

Prampolini

Lery

Inelli

Casella, Mrs. - collector <sup>chico</sup> (nearby)

Cagli

Luclino Visconti  
Via Salara 366

Zabvattini

Dogli

Cricolo

Teneria

Margherita

Bucarelli

Palma

Thugaretti

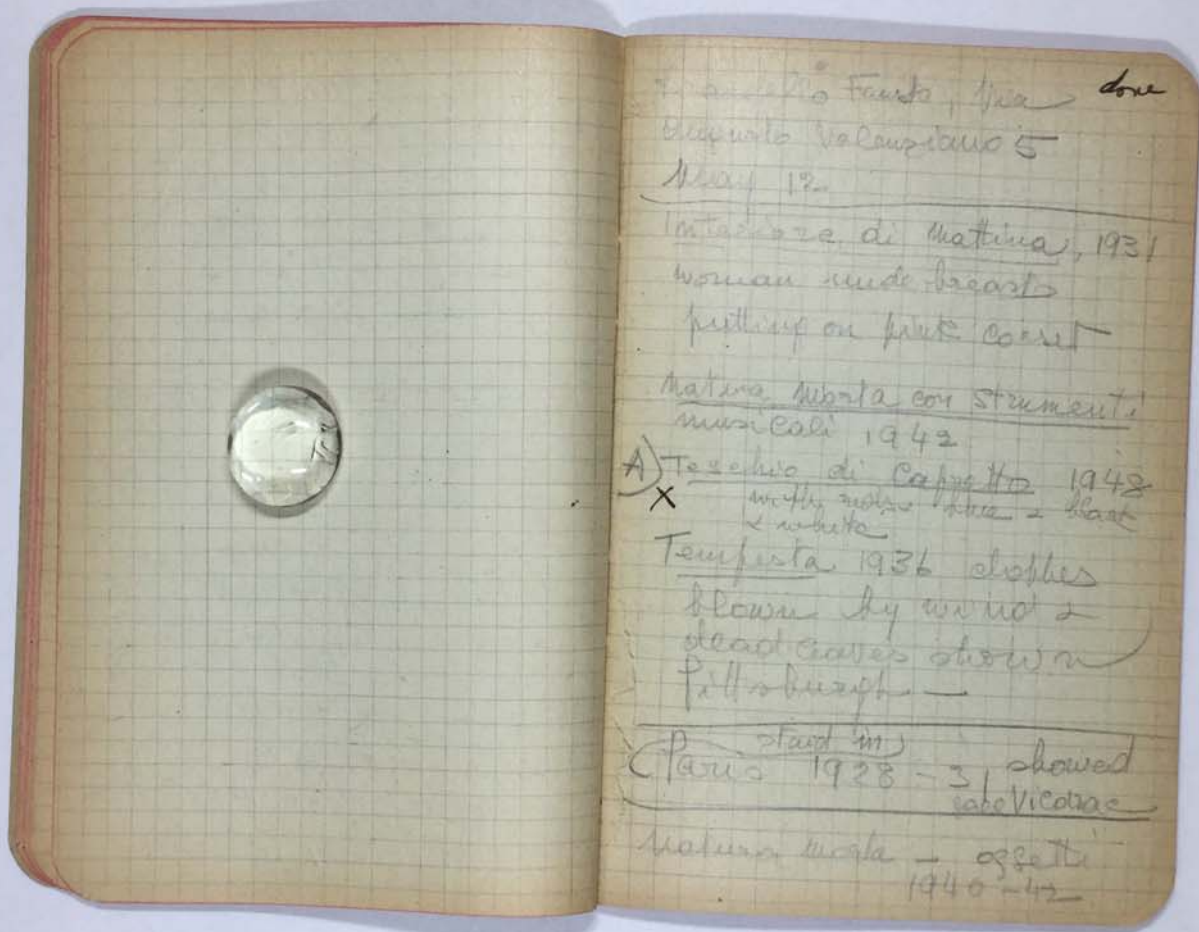
Caracciolo

Scipione

Costile ✓

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shows at the Secession  
but no pictures in the gallery  
sent 5 small things  
to Picuraale

A1 Giza ooli - 1942  
sunflowers

X<sup>o</sup> Dogliole - still life  
with fish 1945

Via Antonio Bonis 15  
old room of old Pirandello  
lots of Paris period pictures  
near Monumenta

sketch of 6 nude woman  
in country  
Bozzetto / campstze  
one with orange drapery  
seen from back

g... .. 3 weeks  
be ... .. best

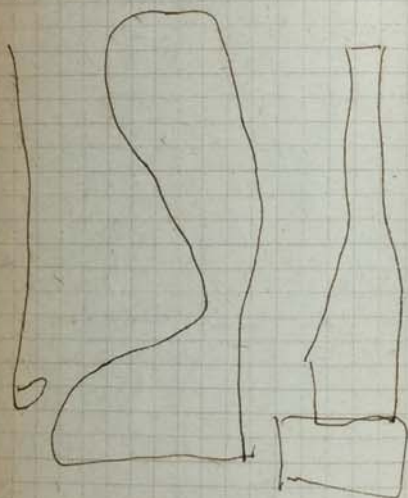
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Pollio

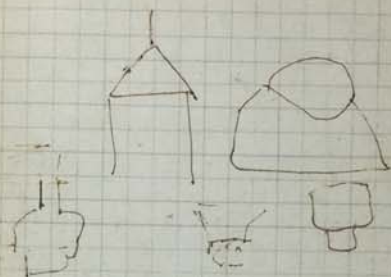
Inorandi, 1918 metaphysical  
still life with long pipe, half  
margarita lead & bottles

X



1918

1913 snow landscape Inorandi  
1914 cabinet still life



line one over piano  
upper right, above cabinet one

Terraces, subtle color colored one  
1930-31

1916 Grand facade - Vitale

Beautiful over hillside 1910  
landscape with 2 blue hills ~~1939~~

X

(1 photo)

1939

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Landscape with white  
building over bed  
bedroom.

Bedroom brown table  
life <sup>2</sup>/<sub>1</sub> shells + cone

Bedroom suit life with  
yellow bottle - at night  
of bed, Har & pitcher  
by white bottle a spoon  
+ its yellow bottle on  
glass-gas can, ~~with~~ 43, 44

Shown as on chair in  
bedroom table one: 2 <sup>no 2</sup>  
blue bottle, teapot, cup with <sup>photo</sup>  
red band around top. X

Late white one - photo 4

Landscape with white bldg  
photo 5

Landscape with white building  
X 1979

3 de chairs in office  
Tombador + 2  
Peyza d'altale (painted)

Beautiful little De Pise  
of chairs

Excellent Brown of  
X ~~shown in car trunk,~~ 90 (917)

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Dauphin 1913  
Nia Piani 42 w/ 1064  
500.000  
X Partenza - lady portrait  
and suitcase 1922  
States him from 3 hrs. 2 weeks  
Villeggiatura - 2  
pics one with foxglove  
& landscape  
Portrait of a lady sitting  
near a balcony in  
pale green with pink  
flowers  
Caznevale 1923 ex  
Carnegie Man @ Tolle  
large with landscape  
polichinello & man in  
top hat playing guitar  
1948 exhibited at F. 1948  
but is not sending up

to quadruplicate on historical  
Cacciatore in hands  
X via collector Merlo  
copies to Partenza  
2 flower pieces at Linda  
Amaldi's  
Standa Casentino 1947  
landscape in house  
lacked away in bag  
like in fact with  
small espresso  
Giovanni Merlo - owner  
of cacciatore - 488.833  
look in phone book -  
near S. di Mappia  
Merlo via ~~Amaldi~~ Mervolana 264  
Rocca Priora - landscape  
he did 6 or 7 copies  
X Small landscape - pink tones

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La Palma, May 13

Cagli pictures:

Varazione I Prima 27, 1947  
Musical instruments with yellow  
window frame in back.

Il Contorno, 1947  
dark brown with triangles

Adel Terruella, 1946  
yellow ochre mannequin head  
on right

\* Attitude for big picture at  
quadrate figures & ropes

Omaggio a un amico, 1947  
gold brown small one with  
three white bars at right

\* Teatro Trovato, 1947  
dark red with ~~one~~ one (Roberto)

Amalgoverno - large 1947  
X (means bad government)

Teatro Comico - 1940  
in low tones of yellow &  
black more abstract &  
lighter (smaller horizontal)  
done California

Il timale - big yellow  
red, black horizontal

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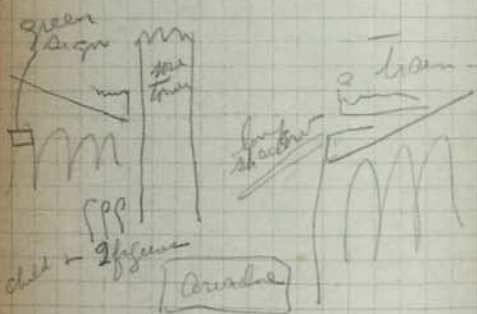
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Guadino Coll.

Mangia Cardinal 2 1/2' high  
bronze

Moore 1938 still life -  
large - blue - numerous  
objects.

De Chirico Bayza delata  
1912



1/3 good

Chirico - white columns or legs  
on top - heavily painted. Rabbit  
looking like on or over the  
top of them. One looks very bad

Cassati - Two Nudes  
with name of Mozart -  
Back

Cassati - Nude (half) with  
blue skirt Crownletta

Vespignone Buildings under  
Construction, 1946-47

De Chirico - Natura Morta  
with slice of cake or pie,  
1919

Mangia bronze figure  
standing - covering face with  
hands 1937

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Vespignani - Man  
Straw hat

X Menzies - Best ones  
Cardinals 2 disposition

X Christ & German soldier  
(hat) Cuckoo 3

X Skeleton hanging from  
cross (Burlingame)

X Cerrati - 2 skinny  
nude ragazze di Paravolo

Rosai - fiaccherai 1938  
meaus, haet - driver

Sepalga always signs TOT

A Manzu Cardinal with hands  
folded. (Bronze) 1 foot high

Jobs with Venturi, May 13, 1948

Venturi list { 42 Corso Trieste, Rome  
86.80.59

Viani: scepter at Venice

Braschi

Corpora (Acad. of Riforma)

Cultura

Vespignani

Borsano has mafai ruins

Brother of Sepalga has best

mafai - Emico Scalzo

Funna 6 of 1930

{ Menzies first against neo-  
classicism & more-  
cento work.

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~~Secolo~~  
Secolo

1/25/29 - Gallery no

Semestri A Still life, 1945 (356)  
" B Flowers, '47  
" B Figure, 1940

Vanzetti, Antonio - Heron-like seascape

+ Ornicioli French circus

+ Buttuso A Mendicanti, 1946-1944  
45,000 lire

Eleone Fantuzzi

Mafai A Natura morta con column

Nelli Woman with white gloves

A Casarati Natura morta - pomegranate + apple, line 60,000  
drawing in background

A Perandello Ossa e Pagine  
C. 1946 (on split panel)  
30,000 lire

Talk with Venturi, May 13

Said that Futurism brought internationalism in art to Italy, though we think of it as intensely national.

Says Mafai was extremely important in Rome in 1930s. Painted scene when Italian celebrated new addition. Had great effect.

Deep part by Impressionist show in Italy, so Venice this summer

Mentioned Casarati as very type of noncentro. Most of his pictures lost at Munich + in bombing.

Michelangelo Masciotta Ossai  
(Hoepfli) Parents, Firenze  
1940

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Museum - Rome	P X A+ P X A+
2 by Martini - by	Mozzani <u>Condole &amp; Jude</u>
Jose Rivera Segura	Udvardy <u>Temporale</u>
Martini oil, <u>Fiori</u>	<u>Pandigal Son</u>
3 Vicini (Lorenz)	Centani <u>La Camera Incontata</u>
Maccari (mino) watercolor	Piandello <u>La Lavanda</u>
of Bernini office	P X Fagnani <u>Portrait Vergarelli</u>
Marin self-portrait	Amiscoli <u>Still life 1939</u>
Casati - <u>Green apple</u>	Boccioni <u>Head of Mother</u>
P X Ospeda	<u>sculpture</u>
A Ragonze da	<u>2 figs.</u>
Vormano, 41-42?	A <u>Portrait de Donna</u>
Natura morta -	P X <u>" de M. Busca</u>
figure drawing in	
mar.	

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+PX mafai Two Women Disrobing  
PX mafai Final 1973  
Notes - very interesting

Bzolio - Ponte a  
Moziano near  
Lucca

but his wife in Rome  
& she knows everything

Torcato - Crusaghe  
48 Via Margueta  
near Calder in foreground

serenata Castelfranco May 14  
Siccoby Contract up to 1918

1921 or 1922 Tempura begins  
with Romero willer

1919 best of women  
Greece

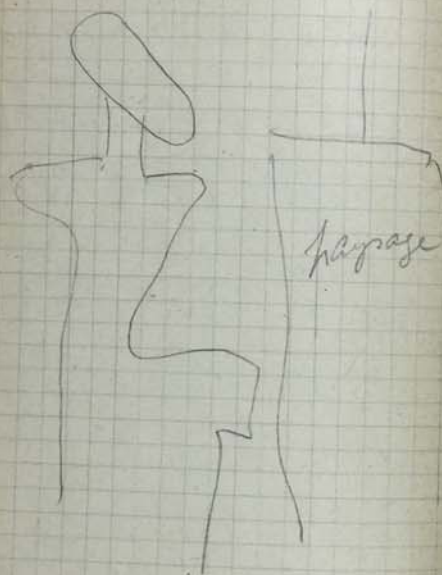
drawings: 1919 three  
monnequin



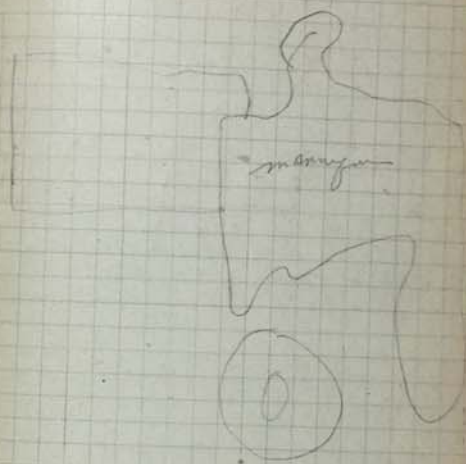
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Castelfranco  
1918 drawing



La Palomera Castelfranco



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Castellano

2 Chineses mamm. galls  
destroyed by fire and neg.  
They belonged to Girardin,  
burned up in  
Hermetica destroyed - U P  
Ornithoph.

Castellano says he gave Breton  
permission to have a copy made  
by Charles of ~~more~~ ~~longer~~ ~~times~~  
for which he paid 5, 10 francs  
c. 1922. But Charles didn't  
go back to Paris until 1924?

Scrub gent's house

\*Mafai, 1928 Hanging chicken  
Mirandella Feather dust, 1946  
(cl. tarisimi)

Batana Muta con Pava br  
Croatia

X Mafai Three Plucked Chickens  
1932(?)

B Mafai Flowers + Bottles, 1945

A " Bark + purple bottle  
1944?

A++ X  
Mafai Still life with dry  
leaves 50 X 60 high  
c. 1934-35

Da. Giulio Landisa  
Via Vicenza 5-A

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Secolo - 2nd visit  
A<sup>+</sup> X  
Stadone Coliseum 1246 (?)  
Born Naples 1911

Mrs. Sarfatti in Kitchen  
Two sides - Sironi 1934-5  
one 3/4 2 1 profile W  
X. spectacles

Sironi = Etruscan men  
on white ground  
eat food

Sironi Men's houses detail  
for houses in town of Milan

A) Sironi - housescape sub  
divided in squares  
& rectangles (photo  
Monte Carlo - Court  
Cactari)

Sironi - Boat woman  
& temple

Sironi Portrait of Mrs  
Sarfatti

Sironi - 1916 - abstract  
with fresco plate  
black bottle -  
glass

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Sironi - 1916. woman in  
imp street with umbrella

Sironi - showy woman in  
(Caucasian) with pieces  
of chocolate in her  
mouth eyes.

Sironi - a street at night  
1915 - lamp post

Sironi - 2 gouaches in  
one frame stated  
for fresco

X Sironi - landscape  
with tree wall white  
house - green on

Sironi - whole girl to  
waist with half  
2 steps in background  
1922 - 23

Sironi - shepherd nude  
with falling shorts  
a cow in mountainous  
background

A) Sironi - street scene  
in grey left side  
in shadow blue-  
grey sky

A) Sironi - factory scene  
somewhat large  
X with bus truck  
on road shadow  
of man in left  
center blue sky  
going white at  
horizon c. 1920 ??

Sironi - II BEVITORE  
the drinker in

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minutes on clock  
grey back ground  
from green landscape  
LA BAITA DI MON.  
T A G N A

drawings  
2 landscape sketches  
in one frame  
still life in <sup>bottle</sup> frame  
2 glass  
self portrait drawing  
airplanes plane  
with nickel &  
hammer hit by  
larger plane

Carra a church in  
landscape + sky

Carra milky lady  
from 10 waist

Carra Man drinking  
from mount look  
up over shoulder

de Pisis - flowers (green)

" " pale tan picture  
heavy chair, flower  
in glass, shoe  
SE DIA E STIVALE

A Casorati woman as  
leep in cruise  
X room CAMERA  
D'ALBERGO 1929?  
Squadriennale of 1931

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Tosi - a chair  
a violin on it  
roll of music &  
palette leaning  
on top of chair  
1933-35

VIOLINO E TAVOLOZZA

Soffici - soft landscape  
of village by sea  
with 2 bath huts

Martini (Arturo) profile  
linoleum print

" linoleum girl

Sabetti - still life  
with white water  
pitcher - 2 apples  
& green vase

Pirandello - still

lit seen from above  
1928

Casella - washed  
out Tuscan landscape

Romani - portrait  
of Mrs S - dress  
imp, dark necklace

De Grada - landscape  
of Tuscan with  
expresses

Boccioni - 1909  
etching of peasant  
woman reading

Boccioni - unfinished  
portrait of Mrs S

Metelli - LA

RIVISTA MILITARE

a Sunday painter  
a shoemaker

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Giulio Carlo Argan  
(tel. 581022) Via Giacinto Cossini 66

SHOPS

Battistoni via Condotti 61-A  
silk ties, scarves.

Cucci - rth. Alinari, bag - corner.  
also ties

Franceschini - belts, etc.  
ask Sam Barbour about tailors.

Cana at Margherita, 1916 is  
called Leo Romantique

Capri's story of Forte dei Marmi  
ferry.

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Corsetti - in ...  
Piazza S. Costantino

Re degli Amici - Via  
della Croce

18 pompice - Piazza  
Papavica

Galass:

International Services, Ltd.  
32 P. Haymarket  
Travel Agency

4 Good Venetians

Vedova Galleria de Cavallo  
Vene Riva S. S. 4202  
Pignolato Venca SCIAVEN  
Santomaso

BT  
Spels? ...  
form? ...  
... State books

- a) send Del Coise Spahn books
- a) " Basmonos Stevens' reply  
re article, 70

35  
285  
171  
199 50

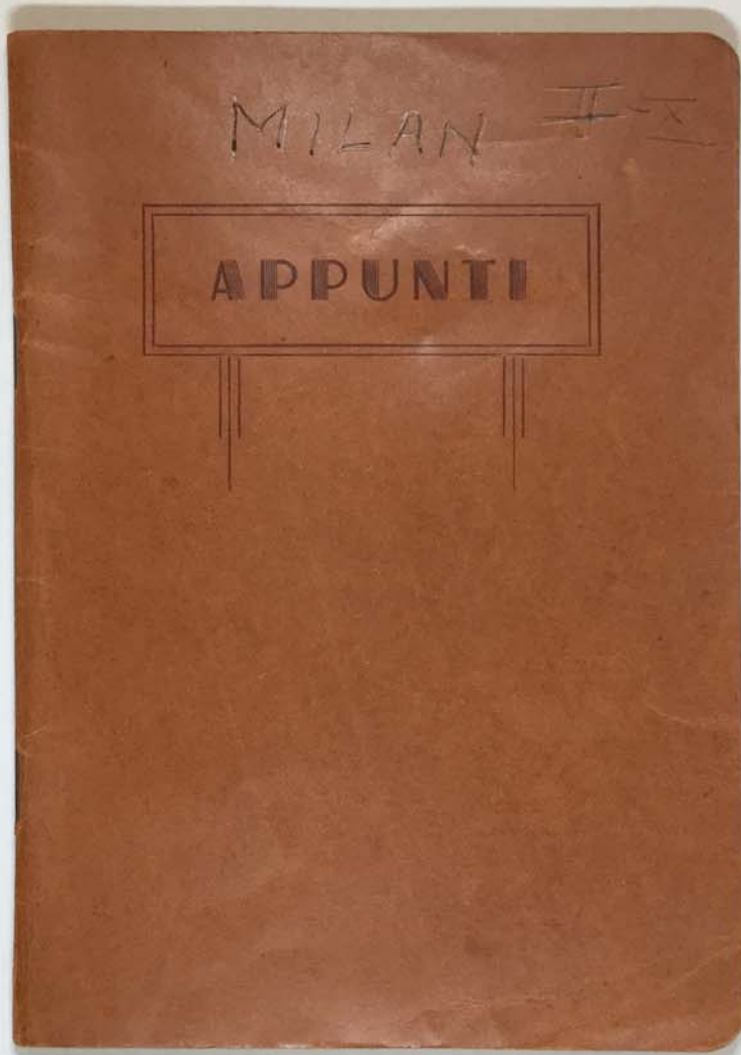
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Books at Circolo MILAN

1. ARTE MODERNA ITALIANA N. 5  
ALBINO GALVANO "FELICE CASORATI"  
ULRICO HOEPLI - EDITORE - MILANO - 1947
2. CESARE GNUDI - "MORANDI"  
EDIZIONI U FIRENZE - 1946
3. "FELICE CASORATI, PITTORE"  
PIERO GOBETTI, EDITORE - TORINO  
(no date given)
4. "MARIO SIRONI"  
EDIZIONI DELLA CONCHIGLIA  
MILANO, 1944  
SUB-TITLE: "PITTORI E SCULTORI ITALIANI  
CONTEMPORANEI MONOGRAFIE A  
CURA DI GIAMPIERO GIANI - Vol. ~~II~~
5. "GIORGIO MORANDI"  
TESTO DI GIOVANNI SCHEIWILLER  
ARTISTI ITALIANI CONTEMPORANEI  
COLLEZIONE DIRETTA DA MARIO SECCHIS  
CHIANTORE - TORINO (no date)

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6. "OPERE DI AMEDEO MODIGLIANI"  
PREFAZIONE DI RAFFAELE CARRIERI  
PITTORI ITALIANI CONTEMPORANEI -  
EDIZIONI DEL MILIONE - MILANO  
(no date)
7. "ARTE ITALIANA CONTEMPORANEA"  
a CURA DI VITTORIO E. BARBAROUX  
e GIAMPIERO GIANI  
PREFAZIONE DI MASSIMO  
BONTEMPELLI  
GRAFICO S.A. - MILANO (no date)
8. "ARTE ITALIANA DEL NOSTRO  
TEMPO A CURA DI STEFANO CAIROLA"  
ISTITUTO ITALIANO D'ARTE GRAFICHE  
EDITORE - BERGAMO, 1946
9. "CAMPIGLI" - TESTO DI RAFFAELE  
CARRIERI  
EDIZIONI DEL CAVALLINO, VENEZIA  
(no date)
10. "LA RACCOLTA FEROLDI"  
PRESENTATA DA GUIDO PIOVENE  
LE GRANDI RACCOLTE D'ARTE  
CONTEMPORANEA - EDIZIONE DEL  
MILIONE - MILANO - 1947
11. "CARLO CARRÀ" - GUGLIELMO PACCIONI  
EDIZIONI DEL MILIONE - MILANO, 1947
- Cluz Borna
12. "PITTORI ITALIANI CONTEMPORANEI"  
a cura di GIAMPIERO GIANI  
EDIZIONE DELLA CONCHIUGLIA, MILANO  
(no date)

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Chirico  
City of Modern Contemporary - ~~Modern~~  
Boya,  
Dempfle Vol, 1929

Talk with Savinio - May 1, 1945  
Milan

Giorgio Castelfranco Rome 5811880  
knows much about C before 1919.

Savinio claims Paul Guillaume  
printed Chirico false times during First  
World War. Savinio says Chirico re-  
paint jobs begin 1924 or after.

S. says C left pictures behind in  
Paris, 1915, & couldn't pay bill.  
Apt. rented by Breton who found  
pics & started exhibition.

S. claims scuola metafisica was not a  
school but a way of seeing. Ended  
1917 or 1918, began 1909.

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S. says "metaphysical" painting was inspired (1909-11) by Nietzsche's writings about Torino and other Italian cities. "The poetry of inanimate objects" also from Nietzsche.

V.V. of Spring fake because of clouds & intersecting lines in architectural drawing.

Agrees that all C. court lunched. Shoulders are fake. Landscapes bad in these pictures.

Morning Meditation in Milan. Coll. yunks (sh?)

Horses of C. 1926 began with vision of ruined Greece & wild horses, inspired by Sir Geo. Frasier's book on Greece "Sur la Traces de Persepolis" sh?

Says Paul Guillaume vulgarized titles almost from beginning.

Chirico

S. says de & C were in Ferrara in summer 1915.

S says the theory that Hebdomeros was written 1910 to 1917 is absurd. Was written just before was published.

Marnegues invented an idea by Savinio in *Series de Paris* article. See note in Carrini monograph.

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*Chiuso - Milan*

*Bergamini Les Boches Chiuso of Satyrus  
and elation square (milione color negro)  
Gheringelli bought latter picture from  
Paris c.1937. Took new & sleek.*

Books by Alberto Savinio

Hermaphrodito, 1918  
La Casa cōspirata, 1925  
Angelica o La Notte di Maggio, 1927  
Capitano Ulisse, 1932  
La Tragedia dell'Infanzia, 1937  
Les Chants de la Mi-Mort (in francese) 1938  
Dico A Te, Clio, 1939  
Infanzia de Nivasio Dolcemare, 1941  
Narrate, Uomini, La Vostra Storia, Bompiani, 1942  
Casa "La Vita", Bompiani 1943  
Ascolto il Tuo Cuore, Citta', Bompiani 1943  
La Nostra Anima, 1944  
Maupassant e l'Altro, 1944  
Sorte dell'Europa, Bompiani 1945  
Souvenirs, 1945  
Introduction a Une Vie de Mercure (in francese) 1945  
Tutta la Vita, Bompiani 1946

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Carra Carreri May 2, 48

But with tennis racket & Target  
destroyed now. Belonged to painter  
Spadini - his kids ruined it as a  
Target.

Chius

early on tempera - later tempera  
& oil.

Carreri: send Venturi & Rowant  
& mine to Carreri.

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Carrà, May 3

Donna al balcone - 1912  
the only futurist one he  
has 155 X 135

The train at the Circolo  
belongs to Ventura in  
Florence, in Holland there  
are some futurist ones left

L'estate, 1930

(two women at beach  
drying themselves - also  
dog) somewhat bigger  
than Futurist

Natura morta con  
anguria (water-melon)  
33 1/2 X 44 - 1941

A) <sup>p</sup> forma in moto circolare  
1910 - Futurist drawings  
X of Laura Pisonetti's  
55 X 65 also shown in Dore Sale low

B) Passo concerto - 1910 - draw-  
ing - w  
with titled Dono (London  
19 X 90 - done in Milan  
w/ P.C. in English synthesis  
of a Music Hall - shows  
woman - handle of cello  
Music

Drawing of figure near door -  
1922 dog on floor - pencil on small  
sheet of typing paper - sketch  
for picture belonging to Mrs  
Gideon Sichel

Drawing - Il poeta folle, 1916  
manicuree standing in room  
vase with leaves on floor -  
window with mountain landscape  
pencil on rough yellowish  
paper - small

Drawing, 1919 - sketches of metaph-  
subjects - areoled building  
large male head 3/4 pose.

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dog - hill with tree - branch  
of oak leaves - each with  
feature of arched bridge, top,  
profile of male statue, and  
female with drapery at foot  
+ Mamequin head - pencil  
larger than others

Pencil drawing - 1916 - Il poeta  
folle - seems very good  
than pencil drawing of  
same subject.

Pencil drawing - Tota de  
Napoleon III - signed 1916  
bust of Napoleon with  
cloud eyes - profile bust  
of woman -

Pencil drawing - signed 1916  
sketch for picture  
G. Pizzoloni, Columbia U.  
Natura morta metafisica  
two cups and male bust



Futurist drawing - sketch possible  
view of railroad station - signed 1913  
horizontal - somewhat long  
X May feature size - if seen  
horizontally contains face of  
woman -

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at Circolo May 3

plots -

Miozi - Blue piggy back  
X proteque

X Miozi - Sanguine. proteque  
with 4 heads

Miozi is 25 - the rest are boy's  
heads + pieced material

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Baschi May 3 - via Giordano Jan 15.  
Sironi - Sculture - 1930 - standing  
male figure in loincloth in  
space. Man leaning against  
end of street in middle.  
background

Sironi - Newspaper woman - steam  
ship - 1914 - La moglie  
del pescatore

Chirico - Il combattimento  
big fluid lines job - signed  
not dated, probably 1929  
is in Walden - figure back  
(metafisica)

P  
X Sironi - Composizione - Man with  
with African Mask.

Chirico - 1924? - Il costruttore di  
altari - pencil drawing

Chirico - Natura morta  
fisica or Les biazches

1925 - X Casorati - Smiling Nude  
seated

No photo

Dova - steel life with compo  
lier - 1946 55x50

A) Dova - Natura morta  
con testa 1946 - 60x60

B) Italo Valenti - The little chair  
with draperies 1945 (about)

A) Valenti - Yellow birdcage w.  
PX basket of fruit on chair 1945 (or)  
70x55

C) Meloni - Portrait of his wife

A) Arturo Martini - Donna in  
pigiama - draperies and  
hair - terracotta - slightly before  
1930

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\* L. Veronese Diagonale 5 1939  
Gae Bergamini, Milan

~~Jose~~ Jesi via Bona

P Severini - 1912 - Nord-Sud (metro  
X cortie, St. Lazare, Place  
Pigalle)

Soffici - Still life - with green  
bottle G.F. - 1915

P Rosai - 1914 - cubist or futurist  
X still life w. collage (velocita)

X P  
AA Rosai - Men at table - 1918-19-20  
with tablecloth

X P  
AA Rosai - Men at cafe - 1918-19-20  
without tablecloth

Rosai - Amici al cafe -  
no a man name  
Cardarelli

Chirico - Manichini - 1919?  
loaned now to Venice  
black marcelled whip

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Chirico - Shoe life with pepper  
mind shoe ring - with  
P little ribbons for medals  
1916.

Chirico - Piazza d' Italia - 1914  
P (no doubt says he  
because he's had it  
so long) with statues  
of Caravaggio on right

Campigli - 1928 - Les Fem  
mes à l'oiseau blanc  
X woman carrying straw hat  
P long gloves - love on fingers  
of other hand - woman turn  
ing hat - pink skirt  
blue umbrella - yellow  
ball on ground.

or Pettinatrice  
Campigli - Donna che si pettina  
(la coiffeuse) 1932  
X white blouse, red skirt

straw hat on cap.

P X Boccioni - L'opera d'arte per 1910  
Citta che <sup>si</sup> muove, the  
Seri says it's in the Gall of the director

! Boccioni - La rissa in  
P galleria, 1911 - protofuturist  
X (Caff.) notices the 3 hats  
two women have caught  
each other by the hair

P Casorati - Nudo nello studio -  
X naked woman seated frontally  
1921

P Mauri - 1942 - red ink drawing  
X of a carolinas (very fat.)

P (1938) Fiori secchi  
X Mafai - Yellow bouquet on yellow  
ground with blue ribbon

P Mafai - 1932 - screen w/ the  
X women's clothes hanging  
on it.

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born 1902 - lives Rome  
P Mafai - reclining figure  
in black on pink  
X? couch 1931  
Mafai - Fiori secchi - large  
single faded flowers  
growing out of grey  
rocks. 1932  
Mafai - Fiori secchi - large  
1938 - in wicker  
wastebasket. Green  
back ground - red  
ribbon on table draped  
in blue  
Semeghini - 1946 - Still life  
X (is between 69-75) city  
Verona in winter Bureau  
in Summer -  
Semeghini, Cucitricce in giallo 1930  
X P yellow jacket blue  
stitch, sewing.

X P Semeghini - 1935 - Nude reclining  
Semeghini - 1930 - Bureau - woman  
X P seated, sewing, saupine  
P Scipione died recently of  
X Tib. Red still life with 2 fish  
De Pisis - Portrait head of boy  
Il contadino 1930  
X " P oval still life =  
ovale con pesce  
X " P Soldatino nello studio  
1937 (large vertical)  
X " P Fish on beach 1931  
B " Beach 1925 open oyster  
2 shrimps on blue &  
X yellow -

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- 1926  
di Piero - Natura morta  
con tenaglia (means  
pliers)
- " 1925 - Pesci sacri with  
chinese vase & a painting  
by Chirico -
- 4) Morandi - still life with black  
X P mannequin head - 1920
- X " P Metafisico con squadra  
1919 - with ball and  
violin shape
- X " P 1921 Natura morta con  
conchiglia e melon  
Zana, (shell & eggplant)  
dark, atmospheric
- X " P 1914 Landscape - just  
green trees
- X " P 1925-30 bottles two white  
bottles, a yellow, a blue and

- a grey one -
- X " P 1919 - yellow still life  
(metaph.)  
Natura morta metafisica  
con oggetti bianchi
- D " Landscape 1913 - the  
earliest one we've seen
- X " P 1917 - Madre e figlio.
- " P 1917 Camera incantata
- X " P 1911 Ritmo di oggetti - Futurist
- X " P 1937, Capanni al mare
- X " P 1926 - ~~Il~~ Cinghiale  
(near Porto dei Marmi)  
just with sailboat.
- X " P 1922 La casa dell' amore  
grotesque period (with obj)

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- X Marini - Portrait of Mr. Jesi  
1947 - bronze
- Jucker → Jucker  
Chirico - 1918 - Interno metafisico  
con piccola fabbrica  
(little mill)
- Mozandi - 1918-19. Manichino  
su tavolo rotondo  
X? 49 x 59 - black marble  
with a piece of bread
- Carra - Natura morta con la  
Squadra - 1917 - 46 x 61  
shallow bowl facing  
obscure
- Carra - Poetic drawing 1920  
profile with some drapery  
Uomo nudo.
- X Scipioni - 45 x 51 - 1931  
San Giovanni in Laterano

- Mr. Jucker - Mays - Via Buonarroti  
Riccardo Jucker 29
- P Carra 1917-21 - Figlio del  
l'ingegnere
- Mozandi - 1918. Casseta con  
X? P bizzello - natura morta  
metafisica
- X " P 1918. Casseta con  
bacchetta.
- Chirico - Manichini - 1926-25?  
X 60 x 80 - in bronze  
back - like Matta.  
P seems to have been painted  
in Paris also on account of  
canvas
- X Savinio - Penelope e Ulisse  
P very small
- X P Rosai <sup>1927</sup> - Incontro in Via  
Toscanello - 3 women  
gossiping in street

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Corra - 1917 - Peucè drawing  
Manichino con  
bambino e quanto

" 1917 - Peucè drawing  
Male & female statues  
seated with arcade  
both have been  
photographed

X<sup>p</sup> Sizoni - 1943 - Il gazonmetro

Chirico - 1912 - Meditazione  
mattinale - 71 x 52  
went to Galleria Saffo - 1939  
belonged to the Pitti Tosi

Dark blue sea - below a white strip -  
ground under stripe light tan.  
Figure at very left dark red -  
Room inside window at night <sup>dark</sup> <sub>red</sub>

X<sup>p</sup> Chirico - Night and day -  
Giorno e notte - 27 x 40 1/2

Chirico - 1914 - (Piazza d'Italia)  
block of Carrara  
Marble - striped  
stick - statue of Cavozz  
Sailboat - figure at  
window 40 x 39  
Enigma della partenza

Sizoni - 12 x 20 1/2 - Interno  
X<sup>p</sup> metafisico con manichino  
contains number 

3
4

Mafai - Fiozi secchi - 1937  
39 x 49 - orange flower  
floating out of white  
cloud.

Mozandi - 1938-9 (?)  
X with a <sup>small</sup> blue bottle with  
a stopper in foreground -

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- Sizoui - gouache with  
X<sub>p</sub> collage 21½ x 32  
fox with parasol
- X Soffici - tempera - Cocome  
e bottiglia c 1914
- X<sub>p</sub> Rosai still life with marmetti<sup>112</sup> <sub>^</sub> bats
- X<sub>p</sub> Boccioni Study for 'Those who Go',  
1911
- X<sub>p</sub> Boccioni The Drinker, 1912 (?)

Mioni Two grotesques, one in  
blue (Circolo d'Arte)  
drawings.

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May 4

Fezoldi - Piazza Martini  
della Libertà 3 - Brescia

Chirico - Piazza d'Italia, statue  
of Cavour, round columned  
tower in back ground  
31 x 31 - ~~1913-14~~ 1912 - 7  
says one of first

Mozandi - inspired by the Picasso  
still life rose blue -  
1933 - contain water -  
jup - Etruscan vase -

c's 1911 the clay Fezoldi in  
Court of Brancacci chapel apart  
for fountain which is round rather  
than square as in C.

Top second Muses 7 or 8 yrs  
later done for Elyard who  
sold to Goffé. - (Check this  
against Asselgraves interview  
in Rome)

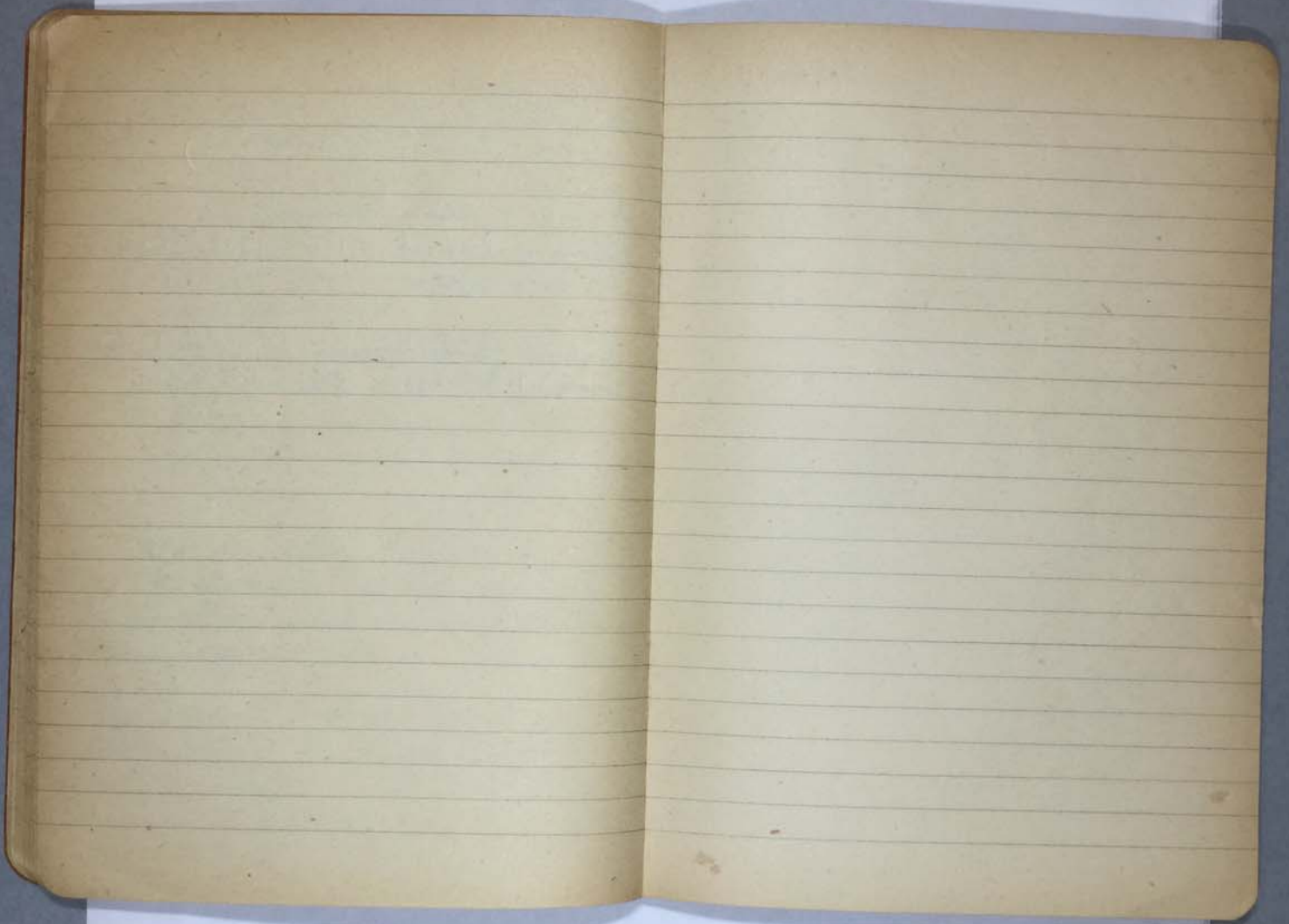
Get photo of Carmine court and  
Caron - Turon (Anderson)

Jonelli's Chino drawings  
Return of Prodigal, 1917 12 1/2" high  
8 1/2" wide right

Grand Mithyspician, '15 (dated but  
wrong) 11 3/4" high x 8 1/2" wide - right

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Carols - 2 (night)

Branco

Cosinari rich green color. interesting.  
(31 or 28)

Asnago - architect - Sunday  
painter. White house  
with fence quite nice

Zivieri

Zivieri like Gruber

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Cucolo - night May 4

Mioni - big head of woman - gray  
drawing. long hair in back  
with comb. Girl with mumps

Mioni is 27, b. 1921

pin head man - sanguine

Guttuso Chianti bottles

Meloni flat children pictures. Faune-  
Nelson colors.

Morlotti expressionist. Best is Two  
(32 yrs. old) Marble Heads, 1946

Jova Kandinsky - abstract - linear  
(22 yrs)

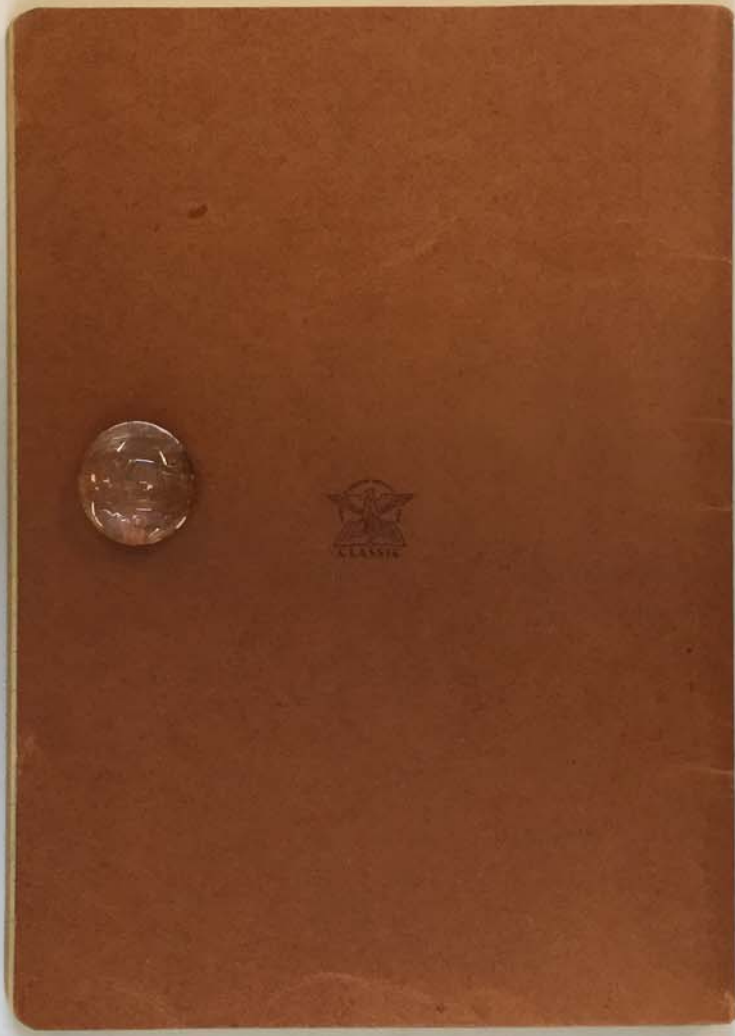
Casaria Michaleani - Faune color  
Big nude with bra. Squar-  
faces - Colquhoun color.

RC.32

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## THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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4842-18

FOR IMMEDIATE RELEASE

### MUSEUM OF MODERN ART OFFICIALS UNDERTAKE EUROPEAN SURVEY

Mr. John Hay Whitney, Chairman of the Board of the Museum of Modern Art, announced that Mr. James Thrall Soby, Chairman of the Museum's Department of Painting and Sculpture, sailed today to select works of modern Italian art for an extensive exhibition which the Museum is planning to hold next year. Mr. Alfred H. Barr, Jr., Director of the Museum Collections, will follow in two weeks. They will also go to France and England to conduct a survey of the artistic developments there since 1939.

The Italian exhibition has been under consideration by the Museum for several years, according to Mr. Soby. Ever since the war ended in Europe, the Museum has been interested in the revival which has been taking place in the creative arts in Italy. The evidence of vitality, enthusiasm and confidence, despite very bad economic conditions, made for considerable interest in Italian artists.

The exhibition is planned as a further manifestation of American interest in the revival of creative cultural forces in Europe. The traditional interest of the United States in Italy's great heritage has already been evidenced by contributions to the restoration of war-damaged historic monuments and towards the development of markets for arts and crafts. According to Mr. Soby, the Museum feels that it has a responsibility towards the artists of Europe to recognize work done under difficult war and post-war conditions and to establish an understanding relationship with them.

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## THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

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### MUSEUM TO EXHIBIT LARGE SELECTION OF ITALIAN 20TH-CENTURY ART

The Museum of Modern Art, 11 West 53 Street, will inaugurate on June 28 the first showing in America of a large exhibition of Italian 20th-century art. It will be open to the public from June 29 to September 11 and will present painting, sculpture and graphic works from de Chirico, Modigliani and Boccioni down to the present day. Much of the work will be shown here for the first time.

The exhibition is the result of a trip to Italy last summer of James Thrall Soby, Chairman of the Museum's Department of Painting and Sculpture, and Alfred H. Barr, Jr., Director of the Museum Collections, who made a careful study of contemporary Italian art. In the catalog to be published by the Museum in connection with the exhibition, Mr. Soby states: "The climate for art is propitious in Italy just now with the shackles of Fascist isolationism rusting empty on the ground, and we have sought ... without claim to finality to indicate what directions the newer creative impetus is taking."

Twentieth-century Italian art has produced two major movements, Futurism (1909-15) and the "Metaphysical School" (1915-21), which have made vital contributions to the international mainstream of art in our time. These two movements will be comprehensively represented in the forthcoming exhibition. A wide selection of art produced by leaders of the older and middle generation will be shown, work by men who have not been associated with the two movements mentioned above or who in later years have turned away from them. A large section of the exhibition will be devoted to artists who have attained national and occasionally international prominence chiefly during and since the war, many of whom were very active in the Resistance movement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

The exhibition will bring to New York about 150 paintings and sculptures and about 50 drawings and prints. It will include work of internationally important Italian artists of the early part of the century, among them de Chirico, Boccioni, Modigliani and Carrá. There will be a selected group of the older painters whose work matured in the twenties, such as Morandi, de Pisis and Campilia. Finally there will be a section devoted to the work of the young artists who have emerged during the past troubled decade. The Museum is looking forward with special interest to reviewing the works of these new artists who, during and since the war, have aroused so much interest in this country.

Mr. Soby has in preparation for the Museum a book on modern Italian art which will be published in connection with the exhibition.

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cc: Miss Dudley  
Mr. Soby  
Miss Ulrich

THE MUSEUM OF MODERN ART

cc: Miss Dudley  
Mr. Soby  
Miss Ulrich

Date November 23, 1949

November 23, 1949

To: Mr. Monroe Wheeler

From: Mr. Alfred Barr

Dear Memo:

I have received your letters of November 14 and November 18 with their distressing news.

First your letter of November 14; I find that our Registrar has very exact records of the damages which appeared on the picture here, including some scratches at the left of the canvas, about half way up. She will write you in detail about this matter.

Of course our insurance does cover reasonable devaluation resulting from damages. I think you should have no misgivings on this score. Monroe Wheeler and Miss Dudley will write you about this.

I am passing your letter of November 18 on to Monroe since Jim Soby has not yet come back to town. I am particularly upset about the damages to the terracotta which you believe to be the result of bad packing. I am sure that Monroe will want to have exact information about this, but you should hear from him shortly.

We very much regret these damages, though I hope that most of them are not really serious.

I have not yet seen Jim who has gone to Boston to pick up his son for Thanksgiving. Perhaps we shall see him next week.

Marga joins me in very kindest regards to you.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Romeo Toninelli  
Palazzo Serbelloni  
Milan, Italy

AHB:js

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# THE MUSEUM OF MODERN ART

cc: Miss Dudley  
Mr. Soby  
Miss Ulrich

Date November 23, 1949

To: Mr. Monroe Wheeler

Re: ~~Damage to works in the~~

From: Mr. Alfred Barr

~~Italian Exhibition~~

Dear Monroe:

For some reason Toninelli has written me instead of you the attached letter with its distressing list of damages.

For your convenience, I translate the gist: he says that the pictures arrived and were opened in the presence of customs officials and functionaries of the Castello Sforzesco and the packers Monti and Gemelli.

The terracotta of the Fisherman's Wife belonging to Centini was broken near the top of the leg. The work was insured at \$5,000 and the damage "is due to bad packing." All the six pictures listed suffered some scratching, "graffiature", and flaking, "scrostature."

He then says that whatever steps he could take so far as the collectors and the insurance company are concerned will have to wait for the moment since he has to go for a European trip. When he gets back at the end of the month, he will examine more accurately the situation which he proposes to leave in suspense so far as the pictures are concerned. As for the sculpture, it belongs to Centini Bonacossa. He thinks it is better for us to write directly in order to inform him and at the same time to advise the insurance company.

I had previously heard from Toninelli about the damage to his own de Chirico which had suffered from flaking and which was further damaged according to our Registrar's records by a number of scratches which occurred here after the picture was taken off the wall. Toninelli is upset because he had sold the picture and had received half the payment. He wants to be reassured about depreciation and recompense in case the purchaser requires it.

I am particularly sorry about the Centini damage since he is a friend of Mrs. Guggenheim's. Toninelli is ordinarily quite accurate. I don't like to hear from him that the damage resulted from bad packing, especially as it came over here very safely. Do you think our sculpture packing is adequate? Who was really responsible for the serious damage to the Pevsner pieces?

I hope we can handle these insurance matters as promptly and generously as possible in view of Memo's extraordinary services to the Exhibition.

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cc: Miss Dudley

✓ Mr. Soby

November 9, 1949

Dear Memo:

Our Registrar informs me that the de Chirico Hector and Andromache, now being returned to you, unfortunately received a slight damage while on exhibition: a scratch at the left edge. This is not so serious but that it can be perfectly repaired, I feel sure. Our insurance brokers have been informed of minor repairs which may be necessary to one or two other loans as well as yours; the cost of such repairs may of course be billed to the Museum.

I greatly regret that it should have been one of the paintings from your collection which was thus damaged, as you have already been put to so much trouble on our behalf. However your patience and care in making the shipping arrangements may very well have saved the loans from serious harm in transit.

Again with many thanks for all your help, I am

Sincerely yours,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Romeo Teninelli  
Via S. Andrea 8  
Milan, Italy

AHB:js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Dudley  
Mr. Seby

Miss Dudley  
Miss S. Miller  
Miss Ulrich

November 8, 1949

October 13, 1949

Dear Mr. Frua:

As I believe you have heard from Mr. Bacchi, arrangements are being made through him for the purchase of the de Chirico Sacred Fish. The sum of \$1305 is being paid to you through Italeuropa, the shipping company in Milan, the balance as you directed.

Our Registrar informs me that the Carrà Hermaphroditic Idol, now being returned to you from the Italian show, unfortunately received a slight damage while on exhibition: a chip at the upper right. This is not serious and can be very adequately repaired, I am sure. Our insurance brokers have been informed of minor repairs which may be necessary on one or two other loans as well as yours; the cost of such repairs may of course be billed to the Museum.

I greatly regret that even a minor damage should have occurred to a painting from your collection, but on the whole we were remarkably fortunate in view of the size of the exhibition.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Carlo Frua De Angeli,  
8 Piazzale Cadorna,  
Milan, Italy.

AHB:MW

The asking price of the show was \$27,000.

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THE MUSEUM OF MODERN ART

cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby

October 13, 1949

I would also like to confirm finally your other purchase from the Italian exhibition:

Dear Nelson:

To review the Italian purchases which are now successfully completed:

We bought the Guttuso Melon Maters for \$500. The museum paid \$230 in Guttuso's studio for our considerably smaller picture the Maffia so that, by the generous arrangement you suggested, you owe the museum \$270. Under the circumstances I don't think you should pay the 10% commission.

Signora Marinetti held out stubbornly for ten days but finally accepted your offer of \$6000 net for the three States of Mind.

I would like to congratulate you on this purchase. These are the most famous of all Futurist paintings and although they do not equal in quality the work of the cubist contemporaries of Boccioni, they are bolder and more interesting in idea involving, as they do, the fusion of motion and emotion in an entirely new way. Both Jim Soby and I thought that the museum ought to go up to \$7500 if necessary to get these really important pictures, but our Committee did not agree with us. So I am delighted that you have them.

In my grasping institutional manner may I ask you if you would write me so that we can have in our record your generous agreement to give or bequeath these paintings to the museum. The exact descriptions are:

- Umberto Boccioni: States of Mind. three paintings, oil on canvas, each 27 1/8 x 37 3/8". 1911.
- I. The Farewells.
  - II. Those Who Go.
  - III. Those Who Stay.

The asking price of the above was \$17,000.

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Mr. Nelson A. Rockefeller  
October 13, 1949

page two

Mr. Barr  
Miss D. Miller  
Miss Wesley  
Miss White

October 13, 1949

I would also like to confirm finally your other purchases from the Italian exhibition:

Mascherini: Cook. \$400. net (asking price \$990.)

Fontana: Masker I. }  
                  Masker II. } \$500 for two net (asking price 330,000 lire)

Campigli: The Hairdressers. }  
Ronai: Composition with a Priest. } \$2000 for two net (asking price \$3,960.)

Sincerely yours,

s/Alfred H. Barr, Jr.

Mr. Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York 20, New York  
(att: Mrs. Louise Boyer)  
AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Soby ✓  
Miss D. Miller  
Miss Dudley  
Miss Ulrich

Bill, you can check a number of things. There are several  
but the most important thing is to get the best possible price.

See this is best to look out for October 13, 1949 and  
photos.

Dear Bill:

Supplementing my letter of October 10:

1. de Chirico Sacred Fish: I phoned Bacchi, Frua's  
agent, again to see if he had heard from Frua whom he cabled  
last Saturday. He had not yet heard, but he again confirmed  
the understanding that the price of the picture was \$5000,  
that we were free to keep the picture and to forward to the  
Milan Customs the nominal evaluation of \$1305. We therefore  
consider the picture bought.

2. After four cables and conversation with her agent,  
Signora Marinetti has agreed to sell the big study for our  
striding man by Boccioni for \$700. This is a high price, but  
the drawing is unique, very large and one of Boccioni's best  
works. It is my understanding that the Committee approved a  
maximum price of \$1000.

3. Signora Marinetti, after stubborn resistance,  
accepted Nelson Rockefeller's offer of \$6000 net for the three  
States of Mind.

You will be interested and perhaps shocked to know that,  
encouraged perhaps by the current atmosphere of reaction, the  
Frick Gallery has put on the market its two Cézannes and its  
Gauguin. The Gauguin may already be bought by the Minneapolis  
Museum; I understand that Wildenstein is handling these pictures.  
Even ten years ago the nazis, when they got rid of their modern  
art, kept their Cézannes and Renoirs, beginning their liquidation  
with Gauguin and van Gogh.

Don't forget the Loren MacIver show. I went in to see  
them and thought several excellent.

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October 27, 1949

Didn't you ask about a Mondrian? There are several for sale at Koots' including some very good ones.

Sam Sals is back in town and he says he has some good pictures.

Dear Homer:

Sincerely yours,

The past few weeks have been so packed that I neglected to write you to explain what happened in the case of the fourist pictures. I did tell you I think that the Committee turned down both the Materia and the States of Mind. Several days later, however, one of the Trustees was in my office and saw the States of Mind. He was interested in them and I encouraged him to take a bid on condition that he would write me a letter agreeing the Museum that they would be bequeathed to the Museum in his will or given to us before his death. He agreed to do this. I made the bid which Mrs. Marinetti eventually accepted. We also bought the big drawing from her.

For your information let me say that the great collector bought the Helen Waters by Guggenheim for the Museum, making it to Mr. William A. M. Burden painted out long ago, the Helen Waters 75 West Street picture though the collector appeared to live 66 New York 6, New York

AHE/ob I want to thank you on behalf of our Committee on the Museum Collections for all the work you have done to make these purchases possible. As you can guess, I was most regretful that the Committee did not accept the exchange for the Materia which you proposed.

Perhaps Jim and Billie are with you now in Milan. I envy you for Marg and I often think of that wonderful, hectic six days we spent under your protection.

Recently Lucinda de Guerriff wrote to ask whether Marg and I did not want to buy some of the films. Alas, we cannot afford such significant materials. However, we have had Mrs. de Guerriff in our minds and hope still to find some position here for her where her languages would be useful.

We both send you our very best.

Sincerely,

Mr. Koots' collection  
via E. Andrea  
Milan, Italy

AHE:js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 27, 1949

Dear Memo:

The past two weeks have been so rushed that I neglected to write you to explain what happened in the case of the Futurist pictures. I did tell you I think that the Committee turned down both the Materia and the States of Mind. Several days later, however, one of the Trustees was in my office and saw the States of Mind. He was interested in them and I encouraged him to make a bid on condition that he would write me a letter assuring the Museum that they would be bequeathed to the Museum in his will or given to us before his death. He agreed to do this. I made the bid which Mrs. Marinetti eventually accepted. We also bought the big drawing from her.

For your information let me say that the same collector bought the Melon Eaters by Guttuso for the Museum, taking in exchange the Maffia. As you pointed out long ago, the Melon Eaters is a much better picture though the collector appeared to like the Maffia.

I want to thank you on behalf of our Committee on the Museum Collections for all the work you have done to make these purchases possible. As you can guess, I was most regretful that the Committee did not accept the exchange for the Materia which you proposed.

Perhaps Jim and Nellie are with you now in Milan. I envy them for Marga and I often think of that wonderful, hectic six days we spent under your protection.

Recently Madame de Guerriff wrote to ask whether Marga and I did not want to buy some of the silks. Alas, we cannot afford such magnificent materials. However, we have had Mme de Guerriff on our minds and hope still to find some position here for her where her languages would be useful.

We both send you our very best.

Sincerely,

Mr. Romeo Teninelli  
via S. Andrea 8  
Milan, Italy

AHB:js

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Soby

Mr. William A. H. Duran  
October 10, 1949  
Page 2

more. This is just for your information, since the pictures will go to Nelson if he agrees. Of course I wish the Museum were getting the States of Mind. I doubt if we can buy more distinguished, famous or interesting work for anything like that money during the coming year. **October 10, 1949** I'm sorry Jim Soby wasn't at the meeting to help us persuade our Committee to reveal a bid of at least six thousand.)

The lady has not replied though about the big drawing for which we offered six hundred. If she can tell the States of Mind she may try to finance the drawing and keep it for future income.

Dear Bill: Because of a sudden change in the exhibition schedule, Kenos has asked us to put something in the hall on the ground floor. So here put up some of the I have been trying to reach you this morning by phone, but as it may be impossible, I want to report the following.

You may remember the large and very handsome painting by Guttuso which we used as the focus of the last big gallery in the Italian show. It is called Melon Eaters, and belongs to a British diplomat in Rome named Greenlees. It is definitely better than the Maffia picture which we bought. Therefore I asked Nelson if he would not want to buy the Melon Eaters, to go eventually to the Museum, if Greenlees would sell. Nelson said that he liked the Maffia better, but would pay the difference if the Museum wanted the Melon Eaters. I think there is no doubt about which is the better picture, so that I have exchanged cables with Greenlees and finally have bought the Melon Eaters for \$500. Nelson would therefore take the Maffia, for which the Museum paid about \$230 and pay an additional \$270.

This is a very good exchange for us. Although the Maffia was the best work in Guttuso's studio when we bought it, it isn't nearly as good as the Melon Eaters. I would like to make this exchange as soon as possible if I had your approval so that we can include the Melon Eaters in the show of New Acquisitions opening next week.

Frua's agent, a Mr. Bacchi, came in Saturday morning to give me the price on the de Chirico Sacred Fish which the Committee wanted so much to buy. He said the price was \$7000, but in the same sentence said that this price had been given in a cable just received and that the price which he had had when he last saw Frua in Milan was \$5000. I assured him that the Museum would not pay over five anyway, and he said that he would accept five for Frua. \$5000 is a fair price, though not cheap, for this painting. The Committee, I think, asked me to consult with you on the price but there was no time to do so since Bacchi had to cable immediately.

Nelson saw the Boccioni States of Mind in my office and asked me to bid for them. I offered Signora Marinetti six thousand. She replied as a "mother of three minor children" asking if we could not raise the price to eight thousand. I am inclined to leave it at six, or maybe just a little

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Mr. William A. M. Burden  
October 10, 1949  
Page 2

Dorothy Miller  
Dorothy Miller

more. This is just for your information since the pictures will go to Nelson if to anyone. Of course I wish the Museum were getting the States of Mind. I doubt if we can buy more distinguished, famous or interesting work for anything like that money during the coming year. (I am awfully sorry Jim Soby wasn't at the meeting to help me persuade our Committee to permit a bid of at least six thousand.)

The lady has not replied though about the big drawing for which we offered six hundred. If she can sell the States of Mind she may try to finesse the drawing and keep it for future income.

Because of a sudden change in the exhibition schedule, Monroe has asked us to put something in the hall on the ground floor. We have put up some of the recent Italian acquisitions. I am more and more impressed by the Viani marble which I find was selected by the English critic Ramsden as one of two Italian illustrations in his book on modern sculpture.

If you have time, perhaps you will take a critical look at the labels written for the Italian things.

Dorothy Miller is working on the framing of the three Chagalls. Since they have been cleaned they look really wonderful.

Sincerely,

s/ Alfred

P. S. By coincidence I have just had a long letter from Jim Soby who says, after describing what he has seen in Paris: "I begin to believe that Guttuso is way out in front of the younger locals. Wish we could get the Melon Eaters and trade our Maffia, as per an earlier letter."

P.P.S. I enclose a carbon of a letter Jim wrote to you about the Boccioni's which you may have forgotten or did not receive. I wish we had been able to read it at the meeting. Actually, I paid five hundred for the Delights of the Poet.

Mr. William A. M. Burden  
75 West Street  
New York 6, New York

AHB:js  
enclosure

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Mr. William A. S. Jordan  
Mr. James Torral Sola  
Miss Dorothy Dudley

cc: Dorothy Dudley  
Dorothy Miller  
Wm. Lieberman  
James Soby ✓

September 20, 1948

Dear Conte Barbaroux:

The Biennale is now drawing to a close so that I write to ask you to make arrangements to send the two etchings by Bartolini which we are buying. I suppose that these can be sent by mail if they are carefully wrapped. This would save the expense and bother of sending them through a shipper.

We will remit payment in full, plus the expense of packing and mailing as soon as the prints are received in New York. Meanwhile we shall insure them at full value so that should they be lost neither the Biennale nor the artist would suffer.

I have heard from Lucio Fontana, but have not yet received any photographs or publications about his work. If in the end we decide to buy the Cristo, rest assured that we shall do so through the Biennale.

With kind regards to you and my old friends on your staff, I am,

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Conte Vittorio Emanuele Barbaroux  
Venezia Biennale  
Venice, Italy

AHB/ob

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cc: Mr. William A. M. Burden  
Mr. James Thrall Soby  
Miss Dorothy Dudley

September 15, 1949

AIR MAIL

Dear Memo:

I had hoped to give an encouraging answer to your letter of August 23 before the terminal date you have set of September 15.

I have not been in New York for two months, but correspondence with members of our committee leads me to guess that they would probably not agree to the exchange you have suggested, namely our de Chirico Delights of the Post, plus \$900, for your Boccioni Materia. There is almost no market for Futurist paintings in this country or, so far as I know, in Europe outside of Italy.

We paid (I tell you personally and confidentially) about \$1,000 for the large and famous Funeral by Carrà, \$800 for Severini's best painting, the Bal Tabarin (Severini is the most admired Futurist painter outside of Italy), and \$350 for the well-known Swifts of Balla.

Our de Chirico might be worth on the American market around \$5,000 at a dealer's for it is an excellent and unquestionably genuine work.

As you know, we are interested in the Stati d'Animo of Boccioni, but frankly I have little hope of securing them for a price which would seem reasonable to our Committee: \$17,000 seems preposterous. And \$3,000 for the big charcoal study for the Continuità is fantastic. We just paid \$100 for a beautiful and complete crayon and gouache study for the Elasticità. Very likely we shall have to do without a painting by Boccioni.

Nevertheless, we greatly appreciate your thoughtfulness in giving the matter so much sympathetic thought.

Cordially,

s/ Alfred Barr

Mr. Romeo Toninelli  
Palazzo Serbelloni  
Milan, Italy

AHB:jz

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# THE MUSEUM OF MODERN ART

Mr. William A. M. Burden  
 Mr. Stephen C. Clark  
 Mr. A. Conger Goodyear  
 Mrs. Simon Guggenheim  
 Mr. Sam A. Lewisohn  
 Mr. James Thrall Soley

Mr. Barr - Vt.  
 Miss D. Miller  
 Miss Dudley

Date ~~September 15, 1949~~

To: ~~Important purchases from the~~

From: Alfred H. Barr, Jr. ~~Ekoschika and Italian Shows~~

The Italian Show closes September 18 but will not be packed for ten days.

I hope that you can see it again with special reference to two works by the Futurist leader, Boccioni: Materia and the triptych States of Mind.

Toninelli has offered Materia in exchange for our "no. 3" de Chirico, Belights of the Park, plus \$900. (Dweemay was considering the Materia for \$3,000 in 1946.) The de Chirico might be worth about \$5,000 at a New York dealer's.

The Boccioni triple States of Mind comprise the most famous of all Futurist works - and to my mind are the most interesting Futurist paintings. The owner asked \$10,000 a year ago and currently prices them at \$17,000. Perhaps we should offer \$6,000 (for the three). I am equally eager to get the magnificent big drawing of a horse in movement - a study for our bronze figure by Boccioni, illustrated no. 16 in the catalog. Jim Soley, who sails for Europe September 20, prefers the States of Mind but does not think the owner will take \$6,000.

The Ekoschika Show now closes October 4.

I repeat more or less my memo of July 15 asking you to study the show so that we may decide at our next meeting whether we should get a good later work by this important painter, and which.

We now have two first-rate early portraits, Dr. Fister and His Wife (1909) and the Self Portrait (1913). These we bought very cheaply years ago.

We should, I think, have a representative later work. There are very few first-rate pictures for sale. Among these is one of his most striking pictures:

Il Duomo at Florence - priced at \$5,000. Perhaps better is the View of Florence lent by Peigl and recently added to the Exhibition - asking price \$6,000.

Two desirable pictures are owned by Paul Cassirer who might sell them:

Luca - catalog No. 44 - insured at \$6,000 (this painting is listed as owned by a private collector in Los Angeles, but is said to be for sale through Paul Cassirer)

The Manxill - catalog No. 40 - insured at \$6,000.

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Minor Italian Purchases

Since it was impossible to hold a meeting of the Committee during the summer and it was highly desirable to add a few purchases before the show closed, I consulted with Mr. Seby and found that we agreed on the following:

Pontana	Christ	ceramic	\$ 180.00	7.100
Guttuso	Bull	drawing		
"	Mina Gar	"	54.00 for two	
Viani	Rude	marble	990.00	
Lepri	Banquet	gouache on wood	gift of Mr. and Mrs. John de Menil	
Marini	Horseman	wash drawing	40.00	

We should also choose, if the Committee approves, one of the two superb Marini portraits: the Garrà or the Vitali. Either about \$500.00.

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THE MUSEUM OF MODERN ART

cc/ Mr. Toninelli

Mr. Soby  
Miss Ulrich

September 7, 1949

Sig. Giovanni Merlo  
Via Merulana 264  
Rome,  
Italy

Dear Sig. Merlo:

We have received your letter of August 29th notifying us that you wish to give the painting "Il Cacciatore" by Donghi to your brother-in-law, Mr. (Grant?) Simon, New York.

It will be necessary for you to write to Mr. Romeo Toninelli, Via Sant'Andrea 8, Milan, and ask him to obtain the necessary permission from your government officials for this painting to remain in this country. Otherwise we must return it to Italy with the rest of the exhibition.

If permission is granted will you please send us the address of your brother-in-law and we will have the painting delivered to him shortly after the close of our exhibition.

Very sincerely yours,

Registrar

DHD:ek

*Mr. Merlo wrote that he was not able to  
The exhibition closes on September 17th. He has written to ask if we  
will this to his brother-in-law if not  
now said.*

00

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# THE MUSEUM OF MODERN ART

cc: D. Miller  
 C. Bragazzi  
 Miss Ulrich  
 Mr. Soby

**To:** Mr. Barr

**From:** Miss Dudley

**Date:** August 30, 1949

**Re:** Italian Purchases

Dear Alfred:

Here is a list of Italian works sold from the exhibition and a copy of my letter to Mr. Toninelli asking him to apply to the Italian authorities for the necessary permission to sell.

I note that the following are reserved for possible museum acquisition:

- Boccioni: States of Mind -- The Farewells, oil on canvas \$17,000. (for 3)
- Those Who Go, oil on canvas
- Those Who Stay, tempera and oil on canvas
- Boccioni: Muscular Dynamism, charcoal \$ 3,000.
- Carra: Drunken Gentleman, oil on canvas board (not for sale)
- de Chirico: Sacred Fish, oil on canvas (not for sale)
- Marini: Portrait of Carra, bronze (no selling price)
- OR  
 Portrait of Vitali (if bronze cast can be made)
- Marini: Horseman, wash drawing 22,000 Lire
- Pissinato: Dockyards, oil on burlap \$ 600.
- Rocci: Composition with a Priest, oil on canvas \$ 600.

Are you still interested in the Casorati "Eggs on a Table", oil on wood? \$2,000.

The exhibition closes on September 18th. We have written Mr. Toninelli that we can have it packed and ready to deliver to a ship by October 11th. Should we ask him to apply for permission to sell these reserved works in case arrangements to purchase them are made before the exhibition is returned?

*MDA*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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cc/ Mr. Wheeler

W. S. [Signature]

cc/ Italeuropa

Mr. Barr  
Miss Ulrich

August 29, 1949

Mr. Romeo Toninelli  
Via Sant'Andrea 8  
Milan,  
Italy

Dear Mr. Toninelli:

Enclosed is a list of works which the Museum and a few private collectors wish to purchase from the Italian Exhibition. We have listed them by box number as they appear on the consular invoice sent to us by Italeuropa.

The owners of all works with the exception of the Pazzini bronze, "Woman Holding her Foot," and the Marini drawing, "Horseman," have been notified and have agreed to sell after permission has been granted by the Italian authorities. Will you be kind enough to notify Mr. Pazzini and Mr. Martini that two private collectors wish to purchase this sculpture and drawing.

Mr. Barr may be interested in acquiring a few additional paintings for the Museum. I am writing him today to discover whether or not he wishes to have you obtain permission for their sale. In the meantime will you please make application to the proper Italian authorities for permission for the sale of the works on the enclosed list. When these sales have been approved, should we remit to you or to Italeuropa the values of the works as specified on the consular invoice?

We shall greatly appreciate your assistance and hope that you will be able to forward the necessary authorization for these sales to us soon.

Very sincerely yours,

Registrar

DHD:EK

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EXHIBITION OF ITALIAN ART  
MUSEUM OF MODERN ART, NEW YORK

Date August 27, 1949

Forwarded from Geneva, May 25, 1949 on S.S. Sobieski

Consular Invoice No. 1795, dated June 1, 1949, Milan. Acquisitions from the

From: Mr. Guttuso, Italy

Italian Exhibition

Works to be purchased after permission has been granted by the Italian authorities:

Box M.M.A. - N.Y. - No. 2  
Guttuso: Man Pushing a Cart, drawing Lit. 5.000 \$ 9.00

Box M.M.A. - N.Y. - No. 3  
Guttuso: Bull, watercolor Lit. 5.000 \$ 9.00

Box M.M.A. - N.Y. - No. 7  
Guttuso: The Mafia, oil on canvas 30.000 53.00

Box M.M.A. - N.Y. - No. 16  
Marini: Horseman, drawing 10.000 18.00  
Balla: Swifts, gouache 10.000 18.00

Box M.M.A. - N.Y. - No. 17  
Passini: Cat, bronze 30.000 53.00

Box M.M.A. - N.Y. - No. 20  
Fontana: Christ 25.000 44.00

Box M.M.A. - N.Y. - No. 22  
Viani: Nude, marble 40.000 70.00

Box M.M.A. - N.Y. - No. 25  
Martini: Daedalus and Icarus, bronze 160.000 278.00

Box M.M.A. - N.Y. - No. 27  
Passini: Woman Holding her Foot, bronze 30.000 53.00

You and I shall be right also to try a good Italian picture - the picture by Viani, the Christ, I understand, the Cat. I like both. How do you feel? Good Good (1949).

I'm glad you're reading our picture of our picture. You see that I'm not so very happy with it. The "artistic" of our "look at picture" could scarcely have been more successfully useful - otherwise the picture was most flattering.

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# THE MUSEUM OF MODERN ART

cc: Mr. Soby  
Mr. Barr - Vermont

Date August 27, 1949

To: Mr. William A. M. Burden

Re: Acquisitions from the

From: Mr. Alfred H. Barr

Italian Exhibition

Dear Bill:

We are planning to make an announcement of a number of acquisitions from the Italian show. Most of them have been approved by the committee. A few I tried to get you to see, several times, but you couldn't make it. Jim, however, approved them with enthusiasm so I'd like to include them in the release. They are:

Fontana	<u>Christ</u>	ceramic	\$ 180.00
Guttuso	<u>Bull</u>	drawing	
"	<u>Mine Car</u>	"	54.00 for two
Viani	<u>Nude</u>	marble	950.00
Lepri	<u>Banquet</u>	gouache on wood	gift of Mr. and Mrs. Jean de Menil.

Have you had a chance to look at the Kokoschkas I mentioned in my memo of July 18?

We should also shortly decide about the Boccioni triple States of Mind. Together they comprise the most famous of all Futurist works - and to my mind are the most interesting Futurist paintings. The owner asked \$10,000 a year ago and currently prices them at \$17,000. I propose offering her \$6,000 (for the three). I am writing Jim for his opinion. I am equally eager to get the magnificent big drawing of a figure torso in movement - a study for our bronze figure by Boccioni.

Toninelli has offered his big Boccioni Materia in exchange for our "no. 3" de Chirico, Delights of the Post, plus \$900. (Sweeney was considering the Materia for \$3000 in 1946.)

Jim and I feel we ought also to buy a good Marini portrait - Jim prefers the Vitali, Mr. Clark, I understand, the Carrà. I like both. How do you feel? Cost about \$500.

I'm glad you're reading over reviews of our catalog. Only one that irked me was Perry Rathbone's. His "evidence" of our "lack of balance" could scarcely have been more carelessly unfair - otherwise his notice was most flattering.

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CC: Mr. Barr - Vermont

High Museum of Art, NYC.  
August 12, 1949  
Page 2

August 12, 1949

I am sending you by air mail a copy of our catalog which will give you the names of the owners of the various works. If I can give you any further information that will be helpful to you, please let me know.

Sincerely yours,

/s/ Harold Steiner

Dear Mr. McClure Smith:

Alfred Barr, who is now in Vermont, has sent me your letter of August 2nd. I am delighted to hear that our Italian Exhibition invoked such an enthusiastic response from you.

The problem, however, of sending it to Australia is a very great one because the Italian lenders agreed most reluctantly to lend the pictures for New York alone. The most important lenders declined to extend the period of their loans to permit the exhibition to go to other important cities here. It would, therefore, not be appropriate for us to make further requests on behalf of galleries in Australia.

If you wish to have the exhibition, most of which comes from the Italian lenders, I think the best way would be to appeal directly to Dr. Fernanda Wittgens, Director of the Brera Museum and Superintendent of all the museums of Northern Italy. I believe that if you would approach Dr. Wittgens through diplomatic channels the chances of her concerning herself with an exhibition similar to ours for Australia would be very good. She is an extremely energetic and capable person and is certainly the most active individual in government art circles in Italy. If anyone could persuade the Italian lenders to participate in an Australian show, I believe she would be the person.

Our own representative in Italy for this exhibition was Romeo Toninelli - Via S. Andrea 8, Milan - but since he was the person who discouraged us from having the show in other American cities, I doubt whether he would be very useful to you in this connection.

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Hugh McClure Smith, Esq.  
 August 12, 1949  
 Page 2

MUSEUM OF MODERN ART

Miss Diller  
 Miss E. Miller  
 Mr. [unclear]  
 Mr. [unclear]  
 Mr. [unclear] - Vermont

Date August 12, 1949

To: Miss Diller

Re: Purchase of Third Book

From: I am sending you by air mail a copy of our catalog which will give you the names of the owners of the various works. If I can give you any further information that will be helpful to you, please let me know.

Sincerely yours,

Dear Miss

s/Monroe Wheeler

I attach a copy of a letter to [unclear] regarding to purchase the Third Book at \$950, and Order 150% for this payment. This will go through the official channels unless payment is specially made, etc.

Hugh McClure Smith, Esq.  
 The Sydney Morning Herald  
 Hunter Street  
 Sydney, N.S.W.  
 Australia

LOW:ja

[Faint, mostly illegible text]

[Faint, mostly illegible text]

[Faint, mostly illegible text]

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## THE MUSEUM OF MODERN ART

cc: Miss Dudley  
Miss D. Miller  
Mr. Soby ✓  
Mr. Wheeler  
Mr. Barr - Vermont

Date August 12, 1949

To: Miss Ulrich

Re: Purchase of Viani Mude

From: Mrs. Draganzi

from Italian show

Dear Ione:

I attach a copy of a letter to Traverso agreeing to purchase the Viani Mude at \$950, and Order 45635 for this payment. This will go through the official channels before payment is actually made, won't it?

I would send you a copy of Traverso's letter of August 1 except that it's hand-written and practically indecipherable -- especially since I don't know Italian. However Alfred says in a note to me:

"He (Traverso) seems honestly not to have understood our green slip. The piece is surely worth this amount. After purchase has been cleared note that he wants to be paid through:

Cassa di Risparmio di Firenze  
(Agenzia di Piazza della Libertà)  
Florence, Italy"

Please paste a red star on the Viani. Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Barr - Vermont  
Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby ✓  
Mr. Wheeler

August 12, 1949

Dear Mr. Traverso:

Many thanks for your considerate letter of August 1. I regret our misunderstanding caused by the fact that you had listed the selling price of the Viani at \$1000 on the green lender's form. This price, as the form indicates, would be subject to 10% commission to the Museum in case of sale to a collector. Ordinarily in the United States, museums obtain a lower price than collectors (as in Italy, too, where Museums ordinarily receive 30% or 50% reduction).

However I certainly do not want to disappoint you and am therefore asking our Treasurer to pay you \$950 - deducting only 5% for our commission. I do hope this will be satisfactory to you.

With many thanks for your cooperation, I am

Faithfully yours,  
s/Alfred H. Barr, Jr. (ob)

Mr. Leone Traverso  
Via Guinicelli 12  
Florence, Italy

AHB/ob

P.S. - I return herewith your letter from Viani.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Nelson A. Rockefeller  
 Mr. René d'Harnoncourt  
 Mr. James Thrall Soby

Mr. Norman C. Clark  
 August 7, 1949  
 Page 1

It is like to ask you now, well ahead of time, if you'd let  
 us borrow some of your great Futurist things for the  
 show, at least, for any time during August 7, 1949  
 happen to need them in your New York home. I have in mind the  
 wonderful Secret, the Stairway, the Manor Villa, Portrait,  
 the van Gogh, one of the Facilities, the early Manors, the  
 beautiful Manors, Manors, we have Portrait and the  
Manors. Most of these paintings represent our collection  
 more it is really wanted. try or all of them would be welcome  
 Dear Mr. Clark:

René d'Harnoncourt has told me of your interest  
 in the Italian Exhibition, particularly the Futurists,  
 the metaphysical de Chiricos and the sculpture of Marini.  
 I wish I'd had a chance to go through with you so that we  
 might compare notes on the show.

You already know that we have acquired two or  
 three of the best Futurist things. We were unable to get  
 the de Chirico Disquieting Muses because the owner decided  
 in the end to sell his whole collection for a high figure  
 to another Italian who has set up a foundation to receive  
 it. I am relieved to find, however, that Philip Goodwin's  
Great Metaphysician stands comparison with the Muses very  
 well indeed. Philip has very generously agreed to put his  
 picture in his will for us.

I was particularly pleased to hear of your en-  
 thusiasm for Marini. We have, as you know, the smaller of  
 the two horsemen exhibited, bought out of his studio for  
 \$250. I wish we had the big horseman instead, but he had  
 not yet done it when we were in Milan. However, Blanche  
 Rockefeller bought it later on our recommendation. Under  
 our informal agreement she will probably turn it over to  
 the Museum as a gift within the next five years.

A week ago I asked Jim Soby to write Marini to  
 ask for a price for a cast of the Head of Vitali which is  
 privately owned, and to reserve the Head of Carrà for the  
 Museum in case we can't get the Vitali portrait. Do you  
 think that we should get the Carrà head anyway - it is the  
 one reproduced in the catalog with the shock of long hair at  
 the back.

The Italian show occupied me so intensively during  
 May and June that I was unable to give any attention to the  
 summer installation - and reinforcement - of the Collection.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Stephen C. Clark  
August 7, 1949  
Page 2

I'd like to ask you now, well ahead of time, if you'd let us borrow some of your great French pictures for next summer or, in fact, for any time during the year when you do not happen to need them in your town house. I have in mind the wonderful Seurat, the Cézannes, the Renoir Tilla Durieux, the van Gogh, one of the Vuillards, the early Picasso, the beautiful miniature, Harlequin, the late Picassos and the fine Masson. Most of these paintings complement our collection where it is sadly weakest. Any or all of them would be valuable not only during the "season" but also during June and September, the migration months, when so many teachers and students pass through New York.

This is, of course, a very general request which need not be answered now -- especially during the awful heat we've been having.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Stephen C. Clark  
149 Broadway  
New York 6, New York

AHB:jws

P. S. As you may have seen in the papers, we've put the Three Musicians on view in July when we hoped to get the maximum publicity for it. The stratagem seems to have worked well, with large cuts in both the Times and the Tribune. (Have you heard the rumor that Miss Gensler, having been fired from the World Telegram because of her interest in modern painting, is to be given the Herald-Tribune job? Poor Royal Cortissoos would turn in his grave over such a hard-boiled successor!)

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cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Seby ✓  
Mr. Wheeler  
Mr. [unclear]

July 25, 1949

Dear Mr. Traverso:

Many thanks for your courteous letter of July 15. We are delighted to know that you are willing to let our Museum have the fine marble by Viani.

I find that on the green information form you have set a price of \$1000 subject to 10% discount for Museum expenses in connection with the exhibition. You would therefore receive \$900 from a sale to a private collector. Under these circumstances would you accept an offer of \$800 (eight hundred dollars) from our Museum as a purchase for the Museum Collection?

Hoping that you will agree, I am,

Very cordially yours,

s/Alfred H. Barr, Jr.

Mr. Leone Traverso  
Via Guinicelli 12  
Florence, Italy

AHB/ob

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THE MUSEUM OF MODERN ART

not Miss Dudley  
Mr. Whelan  
Mr. Soby  
Miss D. Miller

Date July 25, 1949

To: Miss Ulrich  
From: Mrs. Barr

cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby  
Mr. Whelan

Dear Sirs

July 25, 1949

In reply to Mr. Soby's letter of July 8 in copy of

Dear Mr. Guttuso: Guttuso likes the following prices on his

works: Many thanks for your prompt letter of 15 July.

We are delighted to know that you are willing to let our Museum have one or both of the two drawings, Toro and Carolla in Miniere. Will you accept our offer of 30,000 Lire for the two together? If that is not agreeable to you, we would very much like to purchase one, Toro, at 18,000 Lire. Won't you let us know your decision?

We have noted the prices for which you will sell to the public the six other works mentioned in my letter of July 8, and will inform you of any offers.

With kind regards, I am,

Sincerely yours,

s/Alfred H. Barr, Jr.

Mr. Renato Guttuso  
Largo di Villa Massimo 2  
Rome, Italy

AHB/ob

P.S. - I hope you are not falling between Scylla and Charybdis, as we have heard!

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# THE MUSEUM OF MODERN ART

cc: Miss Dudley  
 Mr. Wheeler ✓  
 Mr. Soby ✓  
 Miss D. Miller

Date July 25, 1949

To: Miss Ulrich

Re: Prices from Guttuso

From: Mrs. Bragazzi

Dear Ione:

In reply to Mr. Barr's letter of July 8 (a copy of which was sent you) Guttuso lists the following prices on six works in the exhibition in which the Museum is not interested, and therefore are for sale to the public:

Garciofo e male (plate 107)	Lire 65,000	(net to me without % to Noma)		
Drawing (encaustic)	18,000 L.		"	"
" (watercolor)	25,000 L.		"	"
" (encaustic)	18,000 L.		"	"
" (gouache)	25,000 L.		"	"
" (watercolor)	22,000 L.		"	"

Sincerely,  
 Mrs. Bragazzi

Mr. Guttuso  
 Via Indipendenza 77  
 Rome, Italy

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cc: Miss Dudley  
Miss D. Miller  
Mr. Soby ✓

July 20, 1949

Dear Mr. Cagli:

Mr. Barr has asked me to write you about the two mosaic heads by Mirko which we have held here for such a long time. You remember our Committee decided in October 1947 to wait for the big Italian exhibition in the hope that other Mirko works might be included, from which a selection could be made for our Collection, rather than accepting your generous offer of one of these heads. At that time I believe Mr. Barr suggested that we hold the two pieces until the Italian show opened.

Unfortunately Mr. Soby, who arranged the exhibition, was not able to use the heads. Won't you let me know where you would like us to deliver them? If you expect to return to New York soon we can wait until that time to make arrangements.

I hope that you will be in New York before the Italian exhibition closes in September, it is a very beautiful show.

Sincerely,  
s/ Olive Bragazzi

Mr. Corrado Cagli  
Via Ludovico Muratori 27  
Rome, Italy

ob

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## THE MUSEUM OF MODERN ART

Date July 19, 1949

To: Harry Skovington  
From: cc: Mr. Soby ✓  
Miss Dudley

Re: \_\_\_\_\_

Mr. Charles Uht is coming at 9:30 Monday, July 25, to photograph the Peroldi-Mattioli de Chirico "The Disquieting Muses" and also Mrs. Tichenor's version which will be here on Friday. He will be using the photography room.

DD

Please let me know as soon as you can your decision, which I hope will make it possible for us to acquire this beautiful ceramic.

With kind regards, I am

Sincerely,  
s/Alfred H. Barr, Jr.

Mr. Lucio Fontana  
Via Piccinni #1  
Milan, Italy

AHB/ob

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THE MUSEUM OF MODERN ART

Date July 18, 1949

To: Mr. Soby  
Mr. Karpel  
From: Miss Dudley

cc: Miss Dudley  
Miss D. Miller  
Mr. Soby ✓  
Miss Ulrich  
Mr. Wheeler

The following is an excerpt from Mr. Roberto Fontana's letter of July 5, 1949:

July 19, 1949

Dear Mr. Fontana:

We are delighted to have your three ceramic sculptures in the exhibition. They are surely most distinguished works of their kind.

I write you now to ask you whether you would accept an offer of 100,000 Lire for the Cristo for the Collection of the Museum of Modern Art.

Please let me know as soon as you can your decision, which I hope will make it possible for us to acquire this beautiful ceramic.

With kind regards, I am

Sincerely,  
s/Alfred H. Barr, Jr.

Mr. Lucio Fontana  
Via Piccini #1  
Milan, Italy

AHB/ob

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## THE MUSEUM OF MODERN ART

Date July 18, 1949

To: Mr. Soby  
Mr. Karpel  
From: Miss Dudley

Re: \_\_\_\_\_

The following is an excerpt from Mr. Lamberto Vitali's letter of July 5, 1949:

" Je profite de la présente pour vous prier de demander à MM. Soby et Karpel s'ils ont remercié M. Giovanni Scheiwiler (ainsi que je les avais priés) pour la bibliographie qu'il a soignée personnellement. En effet ils ne m'ont jamais rien répondu à ce sujet; j'espère qu'ils trouveront un instant pour le faire, surtout à présent que le travail de l'exposition est terminé."

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# THE MUSEUM OF MODERN ART

cc: Mr. Wheeler  
 Mr. Soby ✓  
 Miss D. Miller

Date July 15, 1949

To: Miss Ione Ulrich  
 From: Mr. Alfred H. Barr

Re: Gift of Mr. and Mrs. Jean de Menil

Dear Ione: Dear Mr. Cardazzo:

Mrs. Jean de Menil has written me from Texas to say that she is willing to give us the Lepri Banquet in the Italian Exhibition. It is mistakenly called Luncheon in the Tower in the catalog. She has bought the picture from the Hugo Gallery in New York so that there will be no complications, but could you have a red star put on it just to encourage other sales.

We expect to announce the gift shortly.

With very kindest regards to your mother, I am

Dr. Carlo Cardazzo  
 Galleria del Cavallino  
 Palazzo Pitti  
 Florence  
 Italy

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THE MUSEUM OF MODERN ART  
New York 19, New York

CC: Miss Dudley  
Miss Ulrich  
Miss D. Miller  
Mr. Soby

Mr. Nelson A. Rockefeller  
Mr. John Jay Whitney  
Mr. James Thrall Soby  
Mr. Thomas H. Lee  
Miss Betty Chamberlain

July 15, 1949

AIR MAIL

Dear Mr. Cardazzo:

Our Committee has not yet decided upon purchases from our Italian Exhibition, but has empowered me to offer you the amount of 200,000 lire for the Morandi Natura Morta, 1938 - the picture with the blue, white and two vermilion bottles.

Will you not let me know if this offer is satisfactory so that we may make arrangements to collect and ship the picture? Also let us know in what way you would wish us to pay.

We greatly regret the absence of the Sironi and the beautiful Scipione still lifes. They are both badly needed in the Exhibition though I am glad to say that we have been able to illustrate both in our catalog.

With very kindest regards to you and to your brother, I am

Sincerely yours,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Carlo Cardazzo  
Galleria del Cavallino  
Palazzo Pisani  
Venezia  
Italy

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THE MUSEUM OF MODERN ART  
New York 19, New York

copies to: Mr. Nelson A. Rockefeller  
Mr. John Hay Whitney  
Mr. James Thrall Soby ✓  
Mr. Thomas Braden  
Miss Betty Chamberlain

To: Mr. Barr - Mr. Soby - Mr. Wheeler

From: PERSONAL

July 15, 1949

Following your suggestion that we approach the Executive Committee as prospective exhibitors of Twentieth Century Italian Art, I have been in contact with the National Gallery of Art and the American Gallery in Washington, the Los Angeles County Museum, Europe and I thought the review of our Twentieth Century Italian exhibition in the current Time, July 18, was excellent. The choice of illustrations showed real knowledge of what is significant in Italian art of the past forty years; the text was well balanced, accurate and discriminating.

Richard Brown of the San Francisco Museum advises that they have returned the pledge of \$25000 for the Italian exhibition, that previous commitments for their winter schedule and that he would be glad to suggest the space for this exhibition. Otto Nathan of the Toledo Museum would like to recognize the proposal in the absence of Mr. Nathan in Europe. Mr. Val editor of the Los Angeles County Museum is out of the city until Thursday evening. In view of these circumstances and the certainty of the availability of a number of the finest recent works of art I would like you to consider an alternate proposal by Alfred Barr. Particularly in view of the present and past the thought that Twentieth Century Italian painting will be greatly enriched.

Sincerely,  
s/Alfred H. Barr, Jr.

Mr. Henry R. Luce  
Editor-in-Chief  
Time Magazine  
Time and Life Building  
9 Rockefeller Plaza  
New York City

AHB/eb

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## THE MUSEUM OF MODERN ART

Date July 14, 1949

To: Mr. Barr - Mr. Soby - Mr. Wheeler

Re: \_\_\_\_\_

From: Porter McCray

*PM*

Following your suggestion that we approach several representative museums as prospective exhibitors of TWENTIETH CENTURY ITALIAN ART, I have been in contact with the National Gallery of Art and the Corcoran Gallery in Washington, the Los Angeles County Museum, the San Francisco Museum and the Toledo Museum. I have not approached the Art Institute because of Dan Rich's absence in Europe and because of a previous conversation with him regarding the KLEE exhibition in which he said his schedule was completely filled for the 1949-50 season. As was expected the National Gallery declined and a telegram this morning from Herman Williams, Director of the Corcoran Gallery thanks us for having given them the opportunity of presenting this exhibition but regrets that practical difficulties, previous commitments and costs make it impossible for them to present the exhibition.

Richard Freeman of the San Francisco Museum advises that they have returned the pledges of \$35000 originally made for the Italian exhibition, that previous commitments have been made for their winter schedule and that he would be reluctant to renew his request for funds for this exhibition. Otto Whitman of the Toledo Museum feels unable to renegotiate the proposal in the absence of Mr. Godwin in Europe. Mr. Valentin of the Los Angeles County Museum is out of the city until Thursday evening. In view of these circumstances and the uncertainty of the availability of a number of the Italian loaned works of art I would like you to consider an alternative proposed by Alfred Barr. Particularly in view of the probability that the Museum's Collection of XXth Century Italian painting will be greatly enriched within the coming months Mr. Barr suggests that next year's circulating exhibition program include an exhibition ~~either~~ largely from the Collection ~~either~~ of the Futurist painters or a group of major Italian painters.

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

PUBLICITY DEPARTMENT

July 14, 1949

Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

Dear Jim,

I am already collecting duplicate copies of all reviews of the Italian show that come out locally such as Newsweek, Time, Cue and the papers. Close to the time of publication this is fairly easy, and they will look more legitimate in the original. Clips that come in from the farther reaches are for the most part smaller, and these we can easily mount together and stat later on.

In addition to the rather static wall-by-wall shots by Sunami of the installation, I had 3 taken by Homer Page to include people looking at the show in interesting photo compositions. These too will go to Toninelli.

Stille never turned up, but he phoned. I gave him some additional material for his article for Europea or whatever he is writing for - it changes weekly as far as I can make out; probably the virtue of being much in demand.

I'm glad you wrote Burrows - hope you beat the bejesus out of him for bad journalism, bad research and evil practice in not having checked with us in any way first.

Have been calling all the press about Emily Genauer's firing, and I hope some will produce results and publicity. The press is much interested and shocked, yet it is hard to tell whether they will go through with anything or whether they will get cold feet and pull it out at the last minute. AP, for instance, simply would not touch it because it would entail a "surmise" on their part as to why she was fired, and they won't do "interpretive" reporting.

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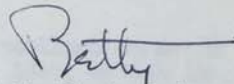
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Mr. James Thrall Soby

page two

Incidentally, A. J. Liebling is now at work on a New Yorker piece about the Hiss trial - should be worth keeping an eye out for.

Best to you both. (I no longer dare to write your wife's name as between the 2 of you I am utterly confused about its spelling and which form she prefers!)



Betty Chamberlain  
Publicity Director

BC:jm

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THE MUSEUM OF MODERN ART

cc: Mr. Soby

Date: July 13, 1949

To: Mr. Guggenheim

Re: Italian show closing date

From: Mr. Soby

July 13, 1949

Dear Mrs. Guggenheim:

If we are going to extend the Italian show a week, it would be very useful in maintaining our attendance if this fact could be disclosed to our Publicity Department, which is of course in charge of releases during the course of the show.

Dear Mrs. Guggenheim:

I wonder if you saw the excellent column in the Paris Herald Tribune of May 20, 1949, by John Devoluy. I am sending you a copy. Could you return it at your convenience since it is the only one we have.

I hope you noticed the two delightful terra cottas by Arturo Martini which your friend Count Centini Bonacossi lent to our Italian show. They are a real addition to it, and we are indebted to you for your suggestion that we look up his collection in Florence.

Sincerely,

Mrs. Simon Guggenheim  
630 Park Avenue  
New York 21, New York

AHB:jws

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# THE MUSEUM OF MODERN ART

cc: Mr. Soby ✓ Chamberlain

Date July 13, 1949

To: Mr. Wheeler

Re: Italian show closing date

From: Mr. Barr

July 13, 1949

Dear Monroe:

If we are going to extend the Italian show a week, it would be very useful in maintaining our attendance if this fact could be disclosed to our Publicity Department, which is going to send out a number of releases during the summer on the show.

I think that Mr. Soby is answering Dr. Sayre's letter which you published in your column of July 10.

A week before the show opened I suggested to Jean Volkmer that she prepare two small display placards on the book, to be placed on the jambs to the left and right of the entrance into the third floor galleries. She completed one in time for the opening, using the color plate of the Disquieting Muses. The other placard, which is equally important - especially as it would be in the light - has not yet been done. Jean says she's waiting for some instructions from you about price. work did not appear in the two large and very inclusive exhibitions.

I had suggested using the Boccioni bronze on the second placard; it would be better, I think, to reverse the position of the two placards so that the Boccioni bronze could be seen in the same moment as the cut of it.

Under the circumstances I very much object to Dr. I am convinced that the best place to create an interest in buying our exhibition catalogs is in the exhibition itself. Can't we have your help in selling these books? Better -

though I do not question your profatory remarks that the Museum may have failed to include the work of a number of younger artists. However, it just isn't true that Malinconni is considered important in Italy as you suggest.

Sincerely,

s/ Alfred W. Barr, Jr.

Mr. Carlyle Burrows  
The Herald Tribune  
230 West 41st Street  
New York, New York

AWB:jwa

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	JTS	I, 135

cc: Mr. Soby  
Miss Chamberlain

July 12, 1949

PERSONAL

Dear Mr. Burrows:

I think that Mr. Soby is answering Dr. Smythe's letter which you published in your column of July 10.

I am writing you personally to say that I think that the hospitality of your column has been imposed upon by Dr. Smythe. The truth is that the painter Meissner whom Dr. Smythe admires so much is completely unknown to both Mr. Soby and myself, at least so far as we can recall. His leadership of the coming Italian school must indeed be "oblique," to use Dr. Smythe's word, since his work did not appear in the two large and very inclusive exhibitions, the Quadriennale at Rome and the Biennale at Venice, nor have I been able to find his name in any of the four or five standard works on contemporary Italian art.

Under the circumstances I very much object to Dr. Smythe's innuendo that Meissner's work has been omitted from the exhibition because of "some personal pique of one of the directors." I am sorry you published the letter - though I do not question your prefatory remarks that the Museum may have failed to include the work of a number of younger artists. However, it just isn't true that Meissner is considered important in Italy as you suggest.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Carlyle Burrows  
The Herald Tribune  
250 West 41st Street  
New York, New York

AHB:jws

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# THE MUSEUM OF MODERN ART

cc: Allen Porter  
D. Dudley  
J. Soby

Date July 8, 1949

To: Front Desk -  
Att: V. deVries

**To:** A. Russell

Re: \_\_\_\_\_

**From:** Iona Ulrich (not in show)

Enclosed is a list of items from the Italian Exhibition, which are for sale, with prices. The second smaller list covers items, without prices, for which "offers" may be accepted. We will approach the artist in behalf of the prospective purchaser.

All inquiries should be referred to Miss deVries or Mr. Porter; or, in case of the absence of both, Mrs. Russell.

Notice of any sale should immediately be sent to this office with a copy to the Registrar. We would like the name, address, and, if possible, the telephone number of the purchaser.

It will take some time to actually effect a sale, as it is necessary for us to obtain permission from the Italian government. This should be explained to the purchaser. When details have been satisfactorily completed, the purchaser will be billed. Delivery must, of course, await termination of the exhibition.

Carra	Portrait for the Fates	80	2,000	200,000
	Refugees	81		100,000
Carra	Portrait of the Artist	110	2,000	200,000
Carra	Study for Spies at the Stake (not in show)	119	400	
Carpigli	The Garden	73	2,000	
	The Matronesses	73	2,000	
Carra	Midnight		200	
Clerici	Spherical Chessmen	102	300	
	Yahweh's Majesty		200	
	(not in show)			
Dagbl	The Hunter	82	1,500	
	Landscapes		500	
	Departure		1,000	

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Selling Prices - ITALIAN SHOW - Tentative list

Artist	Title	Plate #	Dollars	Lira
Afro	Lis fuarpis (not in show)		\$ 150	
	Trophy	110	350	
Balla	Girl Balcony	26	800	
	Study for Girl Balcony		110	
	Study for Girl Balcony (not in show)		110	
	Study for Swifts (not in show)		110	
	Artichoke and Apple	107		100,000
Boccioni	States of Mind:			
	I The Farewells	8		
	II Those who Go	7		
	III Those who Stay (not to be sold separately)	6	17,000	
	Muscular Dynamism	16	3,000	
	Elasticity	8	6,000	
Borra	Concert for Two Flutes	80		300,000
	Refugess	81		100,000
Gagli	Study for Spies at the Stake (not in show)	109	800	
Campigli	The Garden		2,000	
	The Hairdressers	73	3,000	
Casorati	Midinette, 1903 (Galleria del Cavallino)		350	
Clerici	Spherical Obsession	102	350	
	Tattered Memory (not in show)		200	
Donghi	The Hunter	82	1,300	
de Pisis	Landscape		500	
	Departure		1,200	
Enrie	Postcards - Reserved tentatively			

*Reserved tentatively*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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<u>Artist</u>	<u>Title</u>	<u>Plate #</u>	<u>Dollars</u>	<u>Lira</u>
Passini	Seated Woman	127	\$2,600	
	Woman Holding her foot	128	900	
	Cat		600	
	6 drawings (not in show)			20,000 each
Fontana	Christ	131	Reserved tentatively	150,000
	Masker	132		150,000
	Masker II ?			150,000 ?
Greco	Head of a Man (not in show)	129	115	
	The Singer	130	250	
Guttuso	Artichoke and Apple	107		100,000
	5 drawings ?			
Lepri	Banquet	104	500	
	Landscape		800	
Mafai	Still Life (not in show)		700	
	Landscape with Trains	92	700	
Marini	Nude	118	2,700	
	Still Life (not in show)			
Martini	Daedalus and Icarus	116	Reserved tentatively	600,000
	Cock	122	900	
Modigliani	Caryatid	47	6,600	
Morandi	Still Life, 1920 (Galleria del Cavallino)		1,000	
Pirandello	Sunflowers			70,000
	Goat's Head			70,000
de Pisis	Napoleon's Horse		1,100	
Pizzinato	Dockyards - Reserved tentatively		600	

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<u>Artist</u>	<u>Title</u>	<u>Plate #</u>	<u>Dollars</u>	<u>Lire</u>
Rossi -	Composition with a Priest	86 - Reserved tentatively	600	
	Billiard Players	83	1,500	
	Still Life		1,200	
Russolo -	The Fog	17	2,200	
	Entrance of the Gallery			
	Entrance of a Gallery			
Santomaso -	Fisherman	112	600	
	Still Life with Chicken	111	600	
Scialoja -	Factories on the Tiber	96	150	
	5 drawings (not illus.)			
Severini -	Boulevard (A la Show)	20	450	
Sirani -	The Flagellation	70	1,100	
	Landscapes		1,100	
Stradone -	The Colosseum	95	1,000	
Tosi -	Still Life (not in show)	65	360	
Viani -	Nude - Reserved tentatively	133	1,000	

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MUSEUM OF MODERN ART

Selling Prices - ITALIAN SHOW - Tentative list

Date July 13, 1958

Items Probably for Sale

<u>Artist</u>	<u>Title</u>	<u>Plate #</u>	<u>Dollars</u>	<u>Lira</u>
Carra	- Interior of the Gallery Cannon at a Gallop Rhythm in Motion	19 127		
Guidi	- Figures in Space Nude	#76 #75		
Guttuso	- 5 drawings	(not illus.)		
Mansu	- 6 drawings (4 in show)	- Sold - 1 on left in main Room		
Marini	- 13 drawings and 2 lithographs			

Handwritten notes: "Museum of Modern Art", "July 13, 1958", "Date", "Dollars", "Lira".

MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART  
**THE MUSEUM OF MODERN ART**

cc: JTSoby ✓

Date July 13, 1949

To: Miss Chamberlain

Re: Attached clippings re

From: Mr. Barr

Italian exhibition

Dear Betty:

I am returning the Italian show clippings. I hope you are remembering to get a duplicate set for Toninelli.

painting was packed in Italy and paid for it, as I remember, before shipment was made - 130,000 Lire. Should this purchase also be cleared with the authorities, since it came through Customs as a loan to the show and not as a purchase?

I am very happy to have a copy of your memo of July 8 with the list of works for sale.

May I suggest that the Front Desk be given a rule-of-thumb valuation for the Lire so that if a purchaser asks how much is a hundred thousand lire, they can say about \$180. Also does the Front Desk understand that the price doesn't include the museum's commission? Wouldn't it be clearer if the price were listed with commission?

s/Alfred H. Barr, Jr.

Doubtless you have already solved these minor problems.

Misses Helga Marini  
Talia Haggis - Via Cavallotti 9  
Genoa, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

cc: Mr. Soby ✓  
Miss Dudley  
Miss D. Miller

Date July 12, 1949

To: Miss Ulrich  
From: Mr. Barr

Re: Martini letter attached

Dear Ione:

Here are two copies of a letter to Signora Martini making an offer of 450,000 lire for the bronze Daedalus and Icarus. Should she accept the offer I suppose you should then take the matter up through official channels.

I have now made definite offers for this Martini for the museum and the little Halla watercolor of the Swifts for myself.

I have also written to Dr. Traverso, the owner of the big Viani marble Nude, asking him whether he would care to sell.

As you know we bought the Guttuso Maffia before the painting was packed in Italy and paid for it, as I remember, before shipment was made - 130,000 Lire. Should this purchase also be cleared with the authorities, since it came through Customs as a loan to the show and not as a purchase?

I am very happy to have a copy of your memo of July 8 with the list of works for sale.

May I suggest that the Front Desk be given a rule-of-thumb valuation for the Lire so that if a purchaser asks how much is a hundred thousand lire, they can say about \$130. Also does the Front Desk understand that the price doesn't include the museum's commission? Wouldn't it be clearer if the price were listed with commission?

s/Alfred H. Barr, Jr.

Doubtless you have already solved these minor problems.

Signora Brigida Martini  
Viale Liguria - Via Cornelia 7  
Rome, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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NEW YORK  
Tribune  
July 12, 1949

cc: Mr. Soby  
Miss Ulrich (2)  
Miss Dudley  
Miss D. Miller

July 12, 1949

Thank you for your letter  
reference to the remarks of Dr. Smythe  
which were published in the New York  
Herald Tribune last Sunday.

Dear Signora Martini:

Mr. Soby has given me your letter of 10 June because  
he knew that I wanted to write you about the possible purchase  
of the Dedale Icaro.

We have now had a chance to study this beautiful  
bronze which both Mr. Soby and I would like to see in the Museum  
Collection.

After much deliberation, I am happy to write you that  
we can offer 450,000 Lire which is 10% less than the price which  
was asked at the Biennale in Venice last summer. As I recall,  
the Biennale deducted 15% to cover its own expenses.

Will you not let us know if the price of 450,000 Lire  
is satisfactory to you since we should like to announce this  
purchase by the Museum before the exhibition closes.

I regret very much that I have not had the opportunity  
to make your acquaintance. Mr. Toninelli has told me of the  
beautiful large sculptures in your garden which I hope some time  
to see.

With kind regards, I am

Sincerely,

s/Alfred H. Barr, Jr.

Signora Brigida Martini  
Vado Ligure - Via Savasia 9  
Savona, Italy

AHB/og

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JAMES T  
29 Mounta  
Farmington,

NEW YORK  
**Herald Tribune**

European Edition  
Published Daily in Paris

July 12, 1949

230 West 41st Street, New York 18  
Pennsylvania 6-4000

Mr. Carl  
The Her  
New York

Dear Mr. Soby:

Thank you for your letter in reference to the remarks of Dr. Smythe which were published in the New York Herald Tribune last Sunday.

Dear Mr.

Smythe  
of Modern  
Galleries  
(Museum  
great st

I must say I was considerably perplexed by the suggestion in the letter that one of the directors of the Museum of Modern Art might have based any of his judgments on "personal pique" - judgments, which in particular, might relate to an important exhibition such as the Italian Art show. However, considering the observation as one on which he was informed, and the letter as relating to a timely topic, I decided to give the author a hearing.

and myse  
whatever  
his name  
asked me  
younger  
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that cou

I am very glad to have your reply, especially since it confirms my feeling that the language of the letter was unfortunate, and I shall be glad to try to print your comment clarifying the incident.

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for reas  
implicat

Sincerely,  
*Charles L. Brown*

In fact  
this pair  
recently

Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

Duncan  
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Barr, Jr.,  
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JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

July 10, 1949

Mr. Carlyle Burrows,  
The Herald-Tribune,  
New York, N.Y.

Dear Mr. Burrows:

In today's Herald-Tribune you published a letter from Dr. Duncan Snythe regarding the exhibition of twentieth-century Italian art now at the Museum of Modern Art. Dr. Snythe objects to the omission from the exhibition of the artist Guillermo Weisner, and adds: "If it is true that the museum has ignored him (Weisner) because of some personal pique of one of the directors, I think it a great shame."

The two directors of the Italian exhibition were Alfred H. Barr, Jr., and myself. Neither of us has ever met Weisner; neither of us has any reason whatever to be angry at him. Indeed, so far as we can remember, we did not hear his name mentioned in Italy when we were there assembling the show, though we asked numerous artists, critics and collectors for the names of artists - especially younger artists - whose work we should investigate. Moreover, Weisner was not represented in either of the two huge exhibitions of modern Italian art held in that country last year - the Quadriennale at Rome and the Biennale at Venice.

In any exploratory exhibition such as ours there are bound to be omissions which the future will repair. But no artist was left out of the show for reasons of "personal pique," and Mr. Barr and I resent very much Dr. Snythe's implication.

We agree with Dr. Snythe as to the importance of Carlo Carrà. In fact since the opening of the exhibition we have added an excellent work by this painter which was not available when the shipment left Italy and only recently arrived by air with other important works.

sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Keech  
Mr. Soby  
Miss Dudley  
Miss D. Miller

July 9, 1949

Egregio Dott. Traverso:

Crede che Ella sia già stato informato dell'arrivo del marmo di Viani in perfetta condizione. Esso è ora collocato nell'Esposizione di Arte Italiano del XX Secolo.

Questa scultura mi piace molto e vorrei poterla raccomandare a nostro Comitato di Acquisto.

Naturalmente comprendo bene che Ella è un collezionista privato e che è più che possibile che non sia disposto in nessun modo a cedere questo pezzo, ma in caso favorevole potrebbe farcene sapere il prezzo?

La prego di voler perdonare questa mia domanda. Ecco le mie ragioni. La scultura è qui sul posto di modo che il Comitato sugli Acquisti la può veramente vedere. Se non comprassimo esattamente questo Nudo potrebbedarsi che non acquisteremo nessun'opera di Viani mentre se Lei fosse disposto a lasciarci acquistare proprio questa scultura Lei potrebbe forse comprare un altro la vero di Viani che Le piacerebbe altrettanto.

Ad ogni modo mi permetta di ringraziarla per il suo generoso prestito e gradisca i miei più distinti ossequi.

s/ Alfred H. Barr, Jr.

Alfred H. Barr, Jr.  
Director of Museum Collections

Mr. Leone Traverso  
Via Guinicelli 12  
Florence, Italy

AHB:jws

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Keech  
Mr. Soby  
Miss Dudley

July 8, 1949

*not sent - transferred  
into Italian  
by Mrs. Barr*

Dear Mr. Traverso:

As you have doubtless heard, the marble sculpture by Viani has arrived safely and is now installed in the exhibition, 20th Century Italian Art.

I am so much impressed by the Viani Nude that I should like to recommend it for acquisition to our Committee on Museum Collections.

Of course, I realize that you are a private collector and may be quite unwilling to sell this sculpture to the Museum, but if you should be willing, will you not let me know the price?

Please don't be offended by my question. I ask it because the sculpture is here for our Committee to see. If we cannot buy this particular piece, we may not be able to acquire a work by Viani at all - whereas if you sell the work to us you may be able to purchase another which will please you equally.

In any case, with many thanks for your generous loan, I am

Sincerely yours,

s/ Alfred H. Barr, Jr.

Mr. Leone Traverso  
Via Guinicelli 12  
Florence, Italy

AHB:jws

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cc: Mr. Barr  
Miss Miller  
Miss Dudley  
Miss Ulrich

THE MUSEUM OF MODERN ART  
NEW YORK 17

11 WEST 53RD STREET  
TELEPHONE: CIRCLE 8-8904  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

July 7, 1949  
July 8, 1949

My dear Marino:

Dear Jim: I am writing on behalf of Alfred Barr to inquire whether the Museum might acquire a bronze cast of the head of Lamberto Vitali which Signor Vitali has lent to our exposition. Would you be kind enough to let me know whether this would be possible and at what price to the Museum? present exhibition, and at what price?

If it if the Vitali Head is a unique piece, perhaps in its place we might acquire the head of Carlo Carrà which you yourself so generously have lent us. Would you kindly quote a price to the Museum for the Carrà Head too?

More and more I am convinced that the big horseman is better. I will write you as soon as possible a full report on the exposition which seems to be going very well.

With kindest regards to you and Marina.

Sincerely,  
*[Signature]*

Signor Marino Marini  
Piazza Mirabelle #27  
Milan, Italy  
Spring Road  
Farmington, Connecticut

JS:dj  
AMH:js

P.S. Could you also please quote us prices on the drawings you kindly lent us? The Museum itself might be interested in acquiring the wash drawing of a horseman.

*P.S. And in the letter to Marini*  
*the drawings - wash - of a horseman.*  
*P.*

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# THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

July 7, 1949

Dear Jim:

I hate to bother you further about Italian acquisitions, but would you mind writing Marini or Vitali to ask whether we could purchase the head of Vitali in the present exhibition, and at what price?

If it turns out we can't, I think we should get the Carrà. Would you mind asking him what he would charge the Museum for it - assuming the Vitali is impossible?

More and more I am convinced that the big horseman is better than our smaller one and may be his best piece.

Sincerely,



Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

AHB:jws

P.S. And in the letter to Marini would you ask about the drawing - wash - of a horseman.  
P.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Barr  
Miss Miller  
Miss Dudley  
Miss Ulrich

July 8, 1949

July 8, 1949

My dear Marino:

I am writing on behalf of Alfred Barr to inquire whether the Museum might acquire a bronze cast of the head of Lamberto Vitali which Signor Vitali has lent to our exposition. Would you be kind enough to let me know whether this would be possible and at what price to the Museum?

If the Vitali Head is a unique piece, perhaps in its place we might acquire the head of Carlo Carrà which you yourself so generously have lent us. Would you kindly quote a price to the Museum for the Carrà Head too?

I will write you as soon as possible a full report on the exposition which seems to be going very well.

With kindest regards to you and Marina.

Sincerely,

Signor Marino Marini  
Piazza Mirabello #2  
Milan, Italy

JTSdj

P.S. Could you also please quote us prices on the drawings you kindly lent us? The Museum itself might be interested in acquiring the wash drawing of a Horseman.

JTS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Soby  
Mr. Soby  
Mr. Soby

cc: Miss Ulrich  
Miss Dudley  
Miss D. Miller  
✓Mr. Soby

July 8, 1949

Dear Mr. Guttuso:

I am interested in recommending one or two of your drawings as possible purchases for the Museum Collection. One represents a bull; the other a man pushing a cart or maybe a car in a mine (please tell us which).

Will you let me know the prices to the Museum for these two drawings?

Will you also let us know the selling prices to the public of all the works you have lent, namely the following:

- 1. Cardofo e mela (Artichoke and Apples) Drawing, ink
  - " " watercolor
  - " " gouache
  - " " ink
  - " " watercolor (Bull)
- as it is quite possible that some collector or museum here might want to buy one.

Many kind regards to you from Mr. and Mrs. Soby, my wife and myself.

Sincerely,

s/ Alfred H. Barr, Jr.

P. S. I hope to be able to send you the photograph of paintings as shown in the Exhibition.

Mr. Renato Guttuso  
Largo di Villa Massimo 2  
Rome, Italy

AHB:jwa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. Barr  
 Mr. Soby  
 Mr. Wheeler

THE MUSEUM OF MODERN ART

Miss Gellert  
 Mr. Barr  
 Mr. Soby  
 Mr. Wheeler  
 Mr. Nathan

Date: July 7, 1949  
 Re: Thanking you for the honor of a Life Membership in the Museum of Modern Art in recognition of my assistance in connection with the current exhibition of Twentieth-Century Italian Art.

To: Alfred H. Barr, Jr.  
 From:

July 7, 1949

I should like to reserve for possible future exhibition the following works in the Italian Exhibition (some are not yet ready for sale):

Dear Mr. Whitney:

I wish to express to the Trustees of the Museum of Modern Art my very great thanks for the honor you have shown me in presenting to me a Life Membership in the Museum of Modern Art in recognition of my assistance in connection with the current exhibition of Twentieth-Century Italian Art.

I am very pleased with the conscientious and thorough study which the Museum of Modern Art has made of the art of my country and with the installation of the exhibition itself. I, for my part, wish to thank the Trustees of the Museum for permitting Mr. Soby, Mr. Barr and Mr. Wheeler to undertake this project which, I am sure, will do much to strengthen the cultural relations between our two countries.

With renewed thanks and my respectful greetings, I am,

Very sincerely yours,

Romeo Toninelli

Mr. John Hay Whitney  
 Chairman,  
 Board of Trustees  
 Museum of Modern Art  
 11 West 53 Street  
 New York 19

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Miss Dudley  
Mr. Soby ✓  
Miss Ulrich  
Mr. Wheeler  
Mr. Burden  
Mr. Nathan Wheeler

July 5, 1949

Date

To:

Re: Italian works to be reserved  
for possible Museum acquisition

From:

Alfred H. Barr, Jr.

I should like to reserve for possible Museum acquisition the following works in the Italian Exhibition (some are lent privately, but may yet be for sale):

		Lender		Asking Price	Insurance
Boccioni	<u>States of Mind</u>	Senora Marinetti	Plates 5, 6, 7	\$17,000 (for all 3)	
	I. <u>The Farewells</u>				\$ 7,000.
	II. <u>Those Who Go</u>				5,000.
	III. <u>Those Who Stay</u>				5,000.
Boccioni	<u>Muscular Dynamism</u>	"	Plate 16	\$ 3,000	\$ 3,000.
Carrà	<u>Drunken Gentleman</u>	Frua	Plate 37	not for sale	1,800,000 lire
de Chirico	<u>Sacred Fish</u>	"	Plate 35	not for sale	3,000,000 lire
Rossi	<u>Composition with a Priest</u>	Cavallino Gallery	Plate 86	\$ 600.	\$ 600.
Pizzinato	<u>Dockyards</u>	The artist			\$ 1,200.
Martini	<u>Daedalus</u>	Senora Martini	Plate 116		1,000,000
Marini	<u>Portrait of Carrà</u>	The artist	Plate 121		\$ 500.
Fontana	<u>Christ</u>	The artist	Plate 131	150,000 lire	
Viani	<u>Nude</u>	Traverseo	Plate 133	\$ 1,000	\$ 1,000.
Guttuso	<u>The Bull</u>	The artist			5,000 lire
"	<u>Man Pushing a Cart</u>	"			"

AHB:js

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# THE MUSEUM OF MODERN ART

cc: Mr. Soby

July 5, 1949

Date

Miss Strick  
Miss Gulley  
Miss M. Miller

To: Mr. Monroe Wheeler

Re: Pricing of Italian Catalog

From: Mr. Alfred H. Barr

Dear Monroe: We have decided that the Museum's 1949 exhibition...

I think your solution of pricing the Italian catalog is admirable.

I do hope that in the future we shall be able to maintain a difference between our over-counter exhibition catalog and general retail distribution. In other words, share with the public the large distributors and retailers mark-up which is such a ball and chain to the American publishing industry.

Might it not be better to leave the price off the third floor placard entirely since non-members are likely to be confused by the words "Members' Discount".

Between the price of the exhibition catalog and the price received will be held up by the printing industry. Mr. Tinsell of the artists.

NW

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## THE MUSEUM OF MODERN ART

cc: Miss Ulrich  
Miss Dudley  
Miss M. Miller

**Date:** July 1, 1949

**To:** Mr. Barr  
Mr. Soby ✓

**From:** Mr. Monroe Wheeler

**Re:** Sales of Works in  
the Italian Exhibition

We have decided that the Museum's 10% commission on works sold from the Italian exhibition will be added to the prices specified on the lenders' forms instead of deducted from them. As works are sold we shall notify Mr. Toninelli who will obtain official export permissions from the Brera Museum in Milan. We shall then remit to Italeuropa, the export agents who are responsible to the Italian government, the value of the works specified on the consular invoices. Any difference between the price on the consular invoice and the amount received will be held by us pending instructions from Mr. Toninelli or the artists.

MW

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THE MUSEUM OF MODERN ART

cc: Mr. Soby ✓  
Mr. Wheeler  
Miss Dudley  
Miss D. Miller  
Miss Ulrich

To: Mr. Frua

From: Mr. Soby

June 30, 1949

Dear Mr. Frua:

Dear Mr. Frua:

Many thanks for your cordial note. My wife and I were delighted to have it.

The exhibition to which you have generously lent so many pictures has now opened, though we do not yet know whether it will have the success we hope and believe it should have.

I write you now with some hesitation to ask you whether you might be inclined, as a favor, to sell one or two of your loans to the Museum. Mr. Soby and I, as you know, are particularly interested in the Sacred Fish by de Chirico and the Drunken Gentleman by Carrà. Won't you let us know if you are disposed to sell, and at what prices?

We wish very much that you were here in New York to see the show which I think would greatly interest you.

With very kind regards from my wife and myself, I am

Sincerely,  
s/Alfred H. Barr, Jr.

Mr. Carlo Frua  
8 Piazzale Cadorna  
Milan, Italy

AHB/ob

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# THE MUSEUM OF MODERN ART

**Date** May 28 (and very late)

cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich

**Re:** Italian acknowledgments

**To:** Mr. Braden

**From:** Mr. Soby

Dear Tom:

I agree entirely that you should be listed on the acknowledgment page of the Italian catalog, and I have accordingly printed the following entry:

Dear Signora Casarati:

"I also wish to thank Thomas W. Braden, pig, boor, secessionist, anti-Christian, for having the incredible gall to walk out of the Museum's front door alone, alone, I say, except for the luminous and altogether wonderful company of the Princess Boncompagni, with whose beauty I, for one, not mentioning my colleague Mr. Barr whose appetite for lunch overrules other passions during the hours between 11:30 a.m. and 2:30 p.m., & with whom I for one, wishing no rivals, have been mortally stricken since I saw her first in Rome, long before Thomas W. Braden had ever heard of her and certainly before he had seen her; to Thomas W. Braden, for having quickly and triumphantly walked away in the opposite direction with ~~his~~ so lovely a vision, with no word of apology, no invitation to others extended; to Thomas W. Braden I wish a comparable experience of envy and a long, long remorse, the stinker, the absolute stinker."

Signora Depina Margherita Casarati  
32 via Mandel  
Turin, Italy

ASB/4

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cc: Mr. Soby

cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby

By Air

April 14, 1949

April 22, 1949

Dear Signora Casorati:

Thank you so much for your prompt answer to my inquiry about Casorati's Eggs on the Table. Unfortunately I am not empowered to make purchases of over \$1,000 without the formal approval of our Committee on the Museum Collections. The Committee, I am afraid, would not be able to act without seeing the painting, especially as they would probably feel that the price is high.

In any case I hope that you have by now consented to lend the painting to our exhibition of modern Italian art, about which Mr. Soby has written you. The picture is so distinguished that it may well serve as its own successful advocate.

I hope to be able to write you further about this matter in the future.

Sincerely,

s/Alfred H. Barr, Jr.

Signora Daphne Maughan Casorati  
52 via Massini  
Turin, Italy

AHB/ob

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MUSEUM OF MODERN ART

cc: Mr. Soby

31 WEST 23RD STREET  
TELEPHONE: CIRCUS 2-4800  
GRAND CENTRAL STATION, NEW YORK

April 14, 1949

Dear Jim:

Dear Mr. Bragaglia: copies of letters to Bragaglia about  
a Boccioni drawing and to Mrs. Casorati about the Casorati  
drawing. Since my letter of April 8, I have been able  
to get the consent of my Committee to purchase the  
Boccioni drawing of which you sent me a photograph at  
the price you named, namely \$100.00. I might care to write  
Mrs. Casorati immediately, asking whether she would con-  
sider the We would expect, as is our custom, to make  
payment after the drawing is received here in New York.

You may have received Mr. Soby's letter asking  
you to lend the drawing. I assume, therefore, that the  
drawing would come with the shipment for the exhibition  
which Mr. Soby is organizing with the help of Sig. Romeo  
Toninelli in Milan. It is a picture in the Casorati's collection.  
Is it too late to borrow this for the show because I think  
we would be pending its arrival in this country, you might  
let me know how you wish the payment to be made. The copy  
of the letter if you can conveniently write him to borrow  
it, perhaps I still wish to know whatever history you may  
have of the drawing, as well as your explanation as to  
why it is signed at the side. Are you sure that the  
signature is genuine?

Sincerely,

s/Alfred H. Barr, Jr.

Mr. James Thrall Soby  
29 Mountain Spring Road  
Mr. Anton Giulio Bragaglia, Direttore  
Teatro Degli Indipendenti  
Via Lombardia 14  
Rome, Italy

AHB:jws

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

April 8, 1949

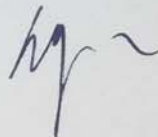
Dear Jim:

Here are copies of letters to Bragaglia about a Boccioni drawing and to Mrs. Casorati about the Casorati Egg painting.

Both these letters should have been written weeks ago. In view of this fact, you might care to write Mrs. Casorati immediately asking whether she would consider the loan of the picture. My letter may have arrived only a couple of days before, but we have no time to lose.

The drawing by Boccioni puzzled me at first because it is signed on the side, thereby making the drawing unintelligible at first glance. Turned around, it becomes a finished and excellent study ~~of~~ the Elasticità, the best of the single pictures in la Marinetti's collection. Is it too late to borrow this for the show because I think we would certainly want to buy it at \$100. It is 43 cm. square. Bragaglia's address is on the bottom of the copy of the letter if you can conveniently write him to borrow it, perhaps referring to my letter.

Sincerely,



Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

AHB:jws

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
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cc: Mr. Soby

April 8, 1949

Dear Signora Casorati:

Dear Mr. Bragaglia:

Through an oversight I have neglected to answer your letter of February 23 about the Boccioni drawing. My apologies.

Let me assure you that our Museum is interested in the drawing, but I would appreciate knowing more precisely its history and also why it is signed sideways instead of at the bottom.

Can you recall from whom you got the drawing originally?

May I ask you to reserve the drawing for us until we have had a chance to receive your reply. I promise to give you a final answer promptly.

Sincerely,

s/Alfred H. Barr, Jr.

Mr. Anton Giulio Bragaglia, Diretto  
Teatro Degli Indipendenti  
Via Lombardia 14  
Rome, Italy

AHB:jws

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THE MUSEUM OF MODERN ART

cc: Mr. Soby

NEW YORK 19

21 WEST 53-D STREET  
TELEPHONE, CIRCLE 6-9500  
CABLES, MODERNART, WNY-7086

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

April 8, 1949

Dear Jim

Dear Signora Casorati:

Here is a letter from Peroldi which I send you in translation. I realize that the question I am going to ask you may be of no interest to you or to your husband, yet I was so impressed by the quality of Casorati's painting of Eggs on the Table which I saw at an exhibition in Milan many months ago, that I am writing you to ask whether you would consider selling it to our Museum, and if so, at what price.

As I recall, the painting is listed as owned by you so that you may not care to dispose of it at all, but in any case, I hope you won't mind my having asked the question. I have a chance on buying the lot and disposing of the other two. Unfortunately the one trustee interested in the lot and I. May I hear from you as soon as you can conveniently answer my inquiry. My compliments to you and to your husband.

I'll discuss it with you here.

Sincerely,

Sincerely,

s/Alfred H. Barr, Jr.

Signora Daphne Maugham Casorati  
52 via Mazzini, Soby  
Turin, Italy Spring Road  
Farmington, Connecticut  
AHB:jws

AHB:jws

(not in M.C.  
RR  
7/21/51)

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

April 9, 1949

Dear Jim:

Here is a letter from Feroldi which I send you in translation.

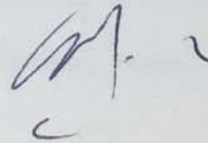
Perhaps you could think the matter over and let me know your opinion when you come down.

I know of no means of obtaining a 50% reduction in plane passage. Do you?

With the Metaphysician in Goodwin's will and the Muses which we hope to buy from "F", and our Delights of the Poet, I wonder if we need either the Hector and Andromache or the early Enigma. However, if necessary we might take a chance on buying the lot and disposing of the other two. Unfortunately the one Trustee interested in the H. and A. is Phil Goodwin, who now has another and better substitute.

I'll discuss it with you here.

Sincerely,



Mr. James Thrall Soby  
29 Mountain Spring Road  
Farmington, Connecticut

AHB:jws

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Avv. PIETRO FEROLDI  
Piazza Martiri Della Libertà, 3  
BRESCIA

Brescia 1° aprile 1949

MISTER

ALFRED H. BARR  
DIRECTOR THE MUSEUM OF MODERN  
11 West 53rd Street  
New York

Referring to the courteous conversation I have had with Messrs. Barr and Soby and to the subsequent correspondence, I have come to consider the possibility of selling all the works which you have indicated for acquisition, and would add to them the de Chirico Enigma of the Hour and the Hector and Andromache. The three works have always been together in various exhibitions, and they figure in your publication upon de Chirico as part of my collection.

If you believe that you could enter into this kind of plan, would you let me know very soon?

As for price and the method of paying, I am convinced that we could reach an agreement.

For some time now I have not had any word from Mr. Toninelli, but I have decided to come to New York for the opening of the exhibition and in order to settle with you. Some degree of agreement is, however, necessary within a reasonably short time in order to include in the shipment the two additional works of de Chirico.

Repeating then what I have said to Comm. Toninelli, I ask you to let me know if it will be possible to obtain through your intervention a reduction of 50% upon the cost of air passage? In any case, not having the possibility of exporting the necessary money for a soujourn of at least eight days in New York, you would do me a favor to let me have, against the price of the sale, a necessary amount of money.

Please accept my most cordial regards.

s/Pietro Feroldi

translation dictated by  
Mr. Barr - 4/9/49  
jws

P.S. - Perhaps I forgot to tell you that long ago you used to give my wife chocolate on the piazza when she was a little child. Her father, poor soul, was a friend of yours at one time.

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cc: Miss Dudley  
Miss D. Miller  
Mr. Soby ✓

Rome 11.11.49

Dear Mr. Barr:

For your continued interest in this work

March 15, 1949

I like to give you one of the two studies of the "Rondini".

Dear Mr. Balla: As I asked me the price of this study, I tell you that

It should be given to you. Forgive me for not answering your letter before this. I should also have acknowledged your very charming greetings card. You were most kind to offer to give me one of the studies for the Rondini. I must answer you, however, that it is not possible for me to accept gifts, much as I should like to have the watercolor.

Unfortunately I cannot afford to buy the watercolor which I had hoped might be lower in price in view of the current Italian market.

Please do not feel badly about this. I look forward to seeing the two studies when they come for our exhibition.

With cordial greetings to you from my wife and myself, I am,

Sincerely yours,

s/Alfred H. Barr, Jr.

(1) The size is for one ca. 23 x 15 1/2, and for the other is of ca. 36 x 32 1/2 without frame.

Mr. Giacomo Balla  
Via Oslavia 39  
Rome, Italy

AHB/ob  
Dictated by Mr. Barr but  
signed in his absence

P.S. - Perhaps I forgot to tell you that long ago you used to give my wife chocolates on the Pincco when she was a little child. Her father, named Scolari, was a friend of yours at the time.

AHB jr

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c  
o  
p  
y

Rome 14.2.49

Dear Mr Barr:

For your continual interest for my artistic work I like to give you one of the two studies of the "Rondini" . Having you asked me the price of this study, I tell you that it should be for you of 100 dollars except the 10% commission for the Museum of Modern Art. (1)

I thank you also for your kind invitation for the "Twentieth Century Italian Painting and Sculpture Exhibition," to which I wish a great success.

Cordially,

s/Giacomo Balla

- (1) The size is for one cm. 23 x 19 1/2, and for the other is of cm. 36 x 32 1/2 without frame.

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cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby ✓

March 15, 1949

March 15, 1949

Dear Mr. Guttuso:

Many thanks for your letter of February 23. I am very happy to know that you accept our offer of 130,000 Lire for the smaller version of your Maffie which we saw in your studio last spring.

Since the painting is in Milan in the hands of Mr. Toninelli, I am writing to him directly to suggest that he hold the picture in Milan and include it in the shipment of the Italian exhibition which our museum is to open in June.

What you say about the exhibition in Bologna interests me. I have not heard of it. Won't you tell me about it?

I have just received notice that you expect to come to this country very shortly; I look forward to seeing you. My wife and Mr. and Mrs. Soby join me in sending you cordial greetings.

Sincerely yours,  
s/Alfred H. Barr, Jr.

Mr. Renato Guttuso  
Via St. Andrea 6  
Milan, Italy

Mr. Renato Guttuso  
Largo di Villa Massimo 2  
Rome, Italy

AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Miss Dudley  
Miss D. Miller  
Miss Ulrich  
Mr. Soby

March 15, 1949

Dear Toninelli:

I have just had a letter from Guttuso dated Rome February 23, accepting our offer made in behalf of the Museum Collection for his painting the Maffia which he writes me is now in your hands in Milan for the purpose of color reproduction.

I have written him to suggest that you keep the picture in Milan and include it in the shipment for the exhibition.

As I have informed Guttuso, we expect to pay for the picture after it has been received by the museum in good condition.

Sincerely yours,

s/Alfred H. Barr, Jr.

Mr. Romeo Toninelli  
Via St. Andrea 6  
Milan, Italy

AHB/ob

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SLIDES J.T.S. Trustees meeting, Mar. 10, 1949

Internationally known artists:

1. De Chirico Melancholy and mystery of a street, 1914
2. Modigliani Jean Cocteau, 1917

Internationally important movements

1. Futurism (1909-16)

- a) Boccioni sculpture, Unique forms of continuity in space, 1913
- b) Balla painting Dog on leash, 1912
- c) Severini painting Armored train, 1915

Scuola metafisica (1915-20)

- a) De Chirico, The Duo, 1915
- b) Carlo Carrà, The drunken gentleman, 1916

More recent developments

- a) Verrocchio's Colleoni monument of the late 15th century contrasted with
- b) Marino Marini's Horseman of 1947
- c) Giorgio Morandi (most respected painter in Italy)  
Still life  
Landscape

The Italian system of different schools for different cities still in force

- a) Felice Casorati (Turin) studio figures - Nude
- b) Rosai (Florence) - social realism Workers
- c) Sironi (Milan) - expressionism Urban Landscape
- d) Donghi (Rome) realism The Hunter
- e) De Pisis (Venetian school and impressionism) Little Soldier
- f) Campigli (Venetian school) influence of Seurat, Pompeian frescoes.

The Roman School of 1930 in reaction against Fascism's neo-classicism

- a) Scipione (died at 29) The Cardinal
- b) Scipione drawing for same
- c) Mafai Dried flowers

The New generation a) Marino Marini (sculptor) Nude

Eme. Hahnloser

- b) Giacomo Manzù (sculptor) Christ and the German soldier  
Portrait of a lady (large sculpture)

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The New Generation (cont.)

- Muccini (extreme youth of some new Italian artists) - Vespignani, Graziella (girl)
- Pizzinato (revival of Futurism and abstraction)
- Guttuso (most influential younger artist# in Italy, political situation, with Italian artist as important figure in the tug of war between Communism and the Western powers).

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cc: Miss Chamberlain  
 ✓ Mr. Soby  
 Miss D. Miller  
 Mr. Ritchie  
 Mr. Burden

Statement by Alfred H. Barr, Jr. for Release

"The Museum's new Italian acquisitions accord with the Museum's policy of collecting works both by older 20th century foreign artists whose reputations are already established and by younger men whom the Museum believes are worthy of international attention.

Futurism is one of the most famous of all modern movements and the word "futurist" has been used for decades by the general public for anything new and "modern" in the arts. Yet Futurism, which began in Italy about 1910, has been almost unknown in this country through original works of art. The Museum has now added to its collection three of the half-dozen most renowned achievements of the movement.

Carrà's Funeral of the Anarchist Galli expresses the turbulent sensations of the artist as a bystander caught in a street riot and demonstrates one of the Futurist principles: "we are going to put the spectator in the center of the picture." This huge painting was shown in Paris in 1912 and traveled to London, Berlin and twelve other European cities, though not in America, for the Futurists declined an invitation to exhibit in the New York "Armory Show" of 1913.

A gayer side of Futurism is seen in Severini's famous Bal Tabarin of 1912. Here the hectic kaleidoscopic rhythms of a cabaret show are accented by glittering sequins which the artist has pasted on the canvas. Swifts and Speeding Automobile, the two paintings by Giacomo Balla, Roman member of the Futurist quintet, though influenced by early photographs of movement, anticipate by over 20 years the kinetic effects of recent stroboscopic photography.

Umberto Boccioni, the chief of the original band of Futurist painters, was also a sculptor. To his masterpiece, the bronze figure of a striding man called Unique Forms of Continuity in Space, the Museum has added a pioneering work of 1912,

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the Development of a Bottle in Space. These two sculptures, the recently purchased study for the painting Elasticity done in the same year and the three large drawings for the States of Mind given by Vico Baer in 1941 further illustrate Boccioni's art, but still leave the Museum without a painting by the Futurist leader.

Diametrically opposite to the Futurists is the modest and retiring Giorgio Morandi whom many discriminating Italians now look upon as their best living painter. The Museum has bought a very rare early still life by Morandi, a subtle arrangement of bottles and pitchers painted in 1916 shortly before the artist joined de Chirico and Carrà to form the Metaphysical School.

Of the Italian painters under fifty, Renato Guttuso of Sicily and Rome is by far the best known abroad. His Maffia, a picture of civil strife in Sicily, and his Mine Car are both "socially conscious" subjects handled in a vigorous, clear style influenced by Picasso. Bruno Cassinari, the most distinguished Milanese painter of Guttuso's age, portrays his mother with quiet, introspective tension. Stanislaw Lepri's Banquet is a witty miniature fantasy in the surrealist tradition.

Though the best painters of the younger generation in Italy are generally abstract in style, three very young and very talented artists are realists with romantic or satirical overtones. Muccini, Vespignani and the girl Graziella Urbinati, call themselves the School of Portonaccio, after one of the poorest districts of Rome. The Museum has bought Muccini's Bull and several drawings and prints by the others. Their contemporary, Salvatore Fiume of Milan, looks back to the early de Chirico in his Isle of Statues.

Many visitors to the current exhibition have felt that the recent Italian sculptors surpassed the painters. To the purchase of Marino Marini's haunting bronze Horseman, announced some months ago, the Museum has now added Martini's Daedalus and Icarus in which fragmentation of the figures has been used with poetic relevance; Fontana's ceramic crucifix, a brilliant fusion of baroque movement with expressionist

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Page 3 MUSEUM OF MODERN ART

fervor; and the young Viani's grandly modeled marble torso. The two bronzes by Boccioni and a stone head by Modigliani, acquired in 1939, complete the sculpture roster.

Recent acquisitions by the Print Room include the work of well-known Italian artists not otherwise represented in the Museum Collections, notably the older painters Casorati, de Pisis, Campigli and Bartolini and the sculptors Manzù and Mirko.

With these new additions the Museum's collection of modern Italian art becomes the most important outside of Italy. In fact, no Italian public collection now equals the Museum's representation of Modigliani or the early de Chirico or the pioneer Futurists. And although Italian art of the period 1920 to 1940 has so far been neglected, a good beginning has been made in representing what may yet be known as the Italian Post-Fascist Renaissance."

Mr. James Thrill Soby  
Atty and Printer General  
St. Simons Island  
Georgia

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

ALFRED H. BARR, JR.  
DIRECTOR OF THE MUSEUM COLLECTIONS

March 17, 1949

Dear Jim:

Nelson has just phoned after receiving your letter about the Futurist section of the Italian catalog. He asked if I could do it without taking too much extra time. I said it would take extra time, maybe two or three weeks, but that I would be glad to do it, with his personal approval as President. He then gave his approval.

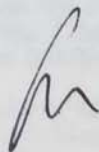
I take this on with some misgivings, simply because I am writing so slowly and feeling terribly discouraged. I have done most of the research on the Futurist business but I am horribly muscle-bound in the actual writing. I am afraid your piece on the Scuola Metafisica will be so elaborate and scholarly that it will be completely out of scale with mine on Futurism, which I must keep very short. I don't intend to use a lot of footnotes or make it in any sense a thorough study. Do you mind?

I am seriously concerned over the catalog being delayed, and this is in direct conflict with my equal concern at the show's being at the end rather than the beginning of June. I wish to hell now that it were put off until the middle of next year. I dread the thought of those eager and skeptical Italians arriving for a post-season opening, without a catalog, without trustees to make a fuss over them and with a temperature of 101°.

Yours pessimistically,

Mr. James Thrall Soby  
King and Prince Hotel  
St. Simon's Island  
Georgia

AHB/ob



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Mr. Dalech.  
C. Kelly

30 Rockefeller Plaza  
New York 20, N.Y.

Mar. 5, 1949

Mr. Nelson A. Rockefeller,  
30 Rockefeller Plaza,  
New York 20, N.Y.

February 26, 1949

Dear Nelson:

I believe there is a very good chance that Marino Marini will come to America sometime during the next year or so. I had a letter from him yesterday in which he spoke of his great hope that he would soon come here for a stay. I feel certain that he will come if we can line up a few portrait commissions for him, which I don't believe would be difficult. And I agree completely that it would be better to have your wife's portrait done here, since you will be rushed in Milan.

The Italian show, as you know, is now at last definitely scheduled for this summer. There have been so many delays that I am fearfully behind with the catalogue which is an unusually complicated job both because of the range of the material and because of the fact that I read Italian very, very slowly. I'm writing now to ask whether it would be at all possible for Alfred to write the section on Futurism. Originally I had counted on his doing this, but Monroe has told me that you didn't want him to take time away from the revised edition of Cubism and Abstract Art. I understand this, of course. But actually Futurism is a subject Alfred must deal with in his Cubism book, so that he will have to do the research anyway. I don't think it would take him long to write a separate piece for the Italian catalogue on Futurism. Indeed, he could probably condense such a piece for use in the Cubism book, with very little wasted motion.

I cannot tell you what a help it would be to have Alfred write this piece. His name would mean much to the prestige of the Italian catalogue, of course. He knows much more about Futurism in relation to other developments in abstract art than I do; his help would free me to work on all the other sections of the catalogue. I am really anxious to get the catalogue done and published while the Italian show is still on in the Museum, for people here know little about the modern Italian painters and sculptors, and the catalogue would be an immense help, I hope, in helping the public sort out the various personalities and directions involved.

Could you let me know at your convenience whether Alfred's help is possible. I should be grateful, I can assure you, and I believe we should then have a much better catalogue than would be the case without him.

With very kindest regards,

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.135

30 Rockefeller Plaza  
New York 20, N. Y.

Room 5600

February 26, 1949

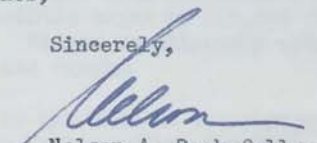
Dear Jim:

Thank you for your letter of the twenty-fourth concerning Mr. Marino Marini. Your suggestion of a letter of introduction is much appreciated, and I would like very much to meet him.

Unfortunately, it looks as though we can't stay more than two days in Milan. Alfred said something about Mr. Marini coming over here, and I wonder if you know anything about such plans. If so, that would be perfect because we could work it out later on while he is here. If not, we will have to see what we can do while we are in Italy.

With best wishes,

Sincerely,

  
Nelson A. Rockefeller

Mr. James Thrall Soby  
Museum of Modern Art  
11 West 53rd Street  
New York, New York

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*Italian lecture*

February 23, 1949

February 23, 1949

could get for the museum. If the best we asked for is all we might take another one if we should be interested. It is called *Italy* and is valued at about 4 or 500,000 lire.

Dear Nelson:

There are three artists in Rome whose work I think might interest you. They are Guttuso, Fazzini and Muccini.

Renato Guttuso is the best known artist under 40 in Italy and one of the best known in the world. His fame rose sharply after the war, not only for his art but also because of his resistance work and his position as a leader of Communist sentiment among artists and intellectuals. For two or three years, however, he has been much troubled by Stalinist art policies which have been forced down the throats of Italian sympathisers. Recently he openly quarreled with Party dogma, insisting on his right to paint the way he wants to. A good many of his pictures have been bought by Italian collectors and museums. We bought a minor early picture and have recently made him an offer on a very good typical painting of 1948. He is a friend of the Roberts' who can take or send you directly to his studio. His prices may have gone up but last spring ranged from 60,000 Lire for a small picture through 150,000 for middle sized to 200,000 for the biggest, which are very big. He has an extremely attractive personality, intelligent, open and virile.

Muccini seemed to me the best of the youngest painters. We bought a brilliant picture by him called the Bull. He paints very little. His work can be seen, if any is available, at the Obelisco Gallery, Via Sistina 146, which the Roberts know very well. His prices are proportionately too high but he gets them — as much as 100,000 Lire for a small oil.

Pericle Fazzini (studio: Via Margutta 51A) seems to Jim and myself to be the best sculptor in Rome. Go to his studio and see what he has. We are borrowing several things for our show, especially an excellent bronze of moderate size which I wish we

P.S. - I am also asking Dorothy to show you a painting by de Kooning which seems to be excellent. I saw it in the Whitney

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cc: Mr. Soby ✓  
Miss D. Miller

Mr. Nelson A. Rockefeller

February 23, 1949

page two

February 23, 1949

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might take another one if we should be interested. It is called  
Dear Nelson: and is priced at about 4 or 500,000 lire.

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J.T.S. - I was also asking Dorothy to show you a painting by  
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Mr. Nelson A. Rockefeller  
February 23, 1949

page two

could get for the museum. If the cast we asked for is sold he might make another one if we should be interested. It is called Donna Accovacciati and is priced at about 4 or 500,000 Lire.

Marino Marini's address in Milan is Piazza Mirobello 2. If you have time I would certainly recommend him to do a portrait of Tod. His portrait of Nellie Soby came out beautifully and required only two sittings.

I am dropping a postcard to Jim asking him to write you a note of introduction to Marini, asking him also to tell you whatever he knows about Marini's plans.

I gather that you don't want to be involved with collectors, etc., in Milan, but if you do Jim or I could give you the names of the principal collectors there and in Venice and Rome.

Sincerely yours,

AHBam jr.

Mr. Nelson A. Rockefeller  
30 Rockefeller Plaza  
New York 20, New York  
att: Mrs. Louise Boyer

AHB/ob

P.S. - Dorothy is picking out the Koerners. When you come to look at them I think you should stop on the third floor to see our Koerner which seems to me so much better than any of the current exhibition.

P.P.S. - I am also asking Dorothy to show you a painting by de Kooning which seems to be excellent. I saw it in the Whitney

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Mr. Nelson A. Rockefeller  
February 23, 1949

page three

show and admired it so much I recommended it to Blanchette who gave it several days' trial but finally decided not to buy it. Just this afternoon I was talking to Clement Greenberg, the most vigorous of the younger critics; he said he thought it the best painting of the whole Whitney exhibition. I do think it is a lot better of its kind than the big Koerner is of its kind.

Sincerely yours,

dictated by Mr. Barr 2/21  
but transcribed in his absence

Mr. James Thrall Foby  
c/o The Museum of Modern Art  
11 West 53 Street  
New York, N.Y.

FOURTEEN WALL STREET  
NEW YORK 6, N.Y.

October 13, 1948  
Richard O'Connell II

WILLIAM C. BARR

Secretary

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FOURTEEN WALL STREET  
NEW YORK 5, N. Y.

October 13, 1948  
Dated October 11

Dear Jim:

Many thanks for your letter of October 1 about the Italian Show. I still have hopes that some drastic re-arrangement will take place in the Show before the Fall of 1949 and also without disturbing the precious Permanent Collection! I know your feeling about the latter. It will be respected!

Peggy and I are certainly very anxious to spend an evening with you in Hartford and I am trying to incorporate such a trip with a visit which I have to make to United Aircraft. As soon as I do, I will let you know well in advance.

I thought our Collections Committee Meeting was satisfactory as far as it went and I hope we will be able to clean it up thoroughly at the meeting on Wednesday.

Sincerely,

*Bill*

William A.M.Burden

Mr. James Thrall Soby  
c/o The Museum of Modern Art  
11 West 53 Street  
New York City

Sincerely,

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Oct. 1, 1948

Mr. William A.M. Burden,  
111 Broadway,  
New York 6, New York.

Dear Bill:

## THE MUSEUM OF MODERN ART

**Date** November 26, 1948

**To:** James Soby

**Re:** Italian Show

**From:** Margaret Miller

I telephoned you Wednesday because a Cincinnati collector was at the front desk offering to take someone from the Museum to a warehouse to see a group of Italian pictures which he had just brought back from Italy. He had been referred to the Museum by Mr. Dwight of the Cincinnati Museum.

When I was unable to reach you I referred him to Alfred who may have more details.

Sincerely,

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Oct. 1, 1948

Mr. William A.M. Burden,  
111 Broadway,  
New York 6, New York.

Dear Bill:

I was greatly cheered Wednesday night by your enthusiasm for the Italian show and for the ideal behind it. My own feeling is that we have a decided responsibility to show what has been going on in Italy since 1918, not only because the quality of the art warrants it, but because such fairly comprehensive reports on European painting and sculpture are clearly part of our function. Of course the show was never planned for political reasons, yet I can't help believing that it would do something, however minor, to offset the widespread European theory, carefully fed by propaganda, that as Americans we are not interested in cultural matters. As I wrote Nelson on my return from Europe, the Italian artist is a very important figure indeed in Italy; I think the Museum's interest in him can be of real value to a better understanding between our countries.

It is too late now, I'm sure, to have the show before fall, 1949, though I profoundly wish things could have been arranged otherwise. We need a lot of space for the show, which now totals some 214 items, though it will be pared down. No such space is available in the Museum before next fall, since the League date cannot be changed apparently. And I frankly don't think we should consider putting the show in the Permanent Collection space, as you suggested the other evening. It was a constant struggle during the recent war years to keep the Collection space free being used for emergency loan-exhibition purposes. My own belief is that the Collection is the backbone of the Museum's activity and stand in relation to modern art. It gives a continuity and standard to everything we do, and it commits us with a seriousness and strength which nothing else can replace. Of course it draws fire on us at times, but all the more it has won us a respect for permanence of aim within the ever-all, changing field. We own these works, and show them year in and year out, and nothing, I think, confirms our integrity more securely to the public. I feel so strongly about this, and have since I first joined the Museum staff, that I quite frankly would not want to direct the Italian show if it meant taking down the Collection. I can't remember whether I said how I felt the other evening or not, being preoccupied with the Whitney-Metropolitan crisis and the Italian show. But I do feel that way, very strongly.

Best to you, and I do hope you and your wife will stop here one day on your way to Hartford or Boston. We're nearly always here from Saturday to Tuesday and, needless to say, we'd love to see you.

Sincerely,

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## THE MUSEUM OF MODERN ART

Date Aug. 16, 1948

To: Miss Chamberlain

Re: Italian pics

From: Soby Chamberlain

Dear Jim,  
Dear Betty: Somehow I seem to be the recipient these days of all of Alfred Frankfurter's confidences, problems, etc. But this one I can't. I've already written airmail to Dr. Emilio Jesi, whose Morandi we want to do in color with Art News, and also to the painter Renato Guttuso in whose studio Dr. Frankfurter will find a second picture for color. I've explained to them who Dr. F. is and what Art News is and told them about the color plates. I'll also write airmail to Pietro Ferroldi and to Signora Marinetti saying that Dr. F. may want to do pictures in their collections in color. So all four pictures (the fifth was an alternate at Guttuso's) should be ready for Dr. F. to choose from. The only collector who may prove difficult over there is Jesi - a nice man and the most important collector of modern Italian art in Italy but sometimes reluctant to let his pictures go out of the house. For him, arrange to have his pictures, have been sent, etc. I've given Dr. F. the necessary addresses but I think an agent would help. Would suggest that he get in touch with Romeo Toninelli home address Via Sant'Andrea 3, Milan, office address Corso Venezia 16 (no it's the other way around). Toninelli is an extraordinarily efficient man and will be glad to help round up the pictures, I know. He's the chief Italian organizer of our show, as you know, and his business office will handle matters far faster than anyone else. I'll write Toninelli that Dr. F. is coming. I think Dr. F. would like to see Toninelli's own collection which has very good things in it - Boccioni, de Chirico, etc., etc. Tell Dr. F. that he can safely entrust the whole problem of following up the color plates to Toninelli.

As to Italian critics, the one who impressed Alfred and me most was Umberto Vitali, Via Boccaccio 45, Milan. He's a first-rate scholar and a most serious critic. Difficulty is that he is a business man and hasn't much time to write. Also his taste is very rigid, i.e. he considers Morandi and Marini the only great living Italian artists. But he'd write a good piece on anything that interested him. An entirely different type is Raffaele Carrieri, via Borgoamovolo 15, Milan. Carrieri is a journalist rather than a scholar, but Marga says he has an excellent style as a writer, and he knows a good deal about the Italian art scene. He's rather casual about historical facts sometimes but I think could write something lively and informative for Art News. As Dr. F. probably knows, the art market in Italy centers in Milan, so I think these two Milan critics would be better than anyone in Rome.

I'm frankly rather reluctant to give anyone our Italian lists at this moment. Not that I mistrust Dr. F.; I don't at all. But I'm afraid that if names on our lists should slip out or get known in some accidental way, it would complicate the show. But will send, of course, if you really think it's O.K. The lists aren't complete yet, though almost, and some of the people on them we've chosen only for certain periods of their work. For example, the Rosais of 1920-22 are wonderful, but the recent ones are feeble. So unless we indicate periods as well as painters, I don't think the lists will mean much. Rather than give Dr. F. our show list, wouldn't the list I sent Ambassador Dunn in Rome, of all the prominent Italian artists now alive, be nearly as good? Do let me know; I send whichever you think best. The Dunn list has brief identifying descriptions, tells whether the artists are young or old, where they live, etc., etc. I'll wait to hear from you. Best, hurriedly,

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## THE MUSEUM OF MODERN ART

**Date:** Friday the 13th of Aug.

**To:** Jim Soby

**Re:** Italian pix

**From:** Betty Chamberlain

Dear Jim,

Somehow I seem to be the recipient these days of all of Alfred Frankfurter's confidences, problems, etc. But this one I can't solve alone.

The background: Alfred F. is going to Europe on Aug. 29 (postponed from tomorrow), wants to select the two pictures from the list of five you and Alfred B. gave him, have them sent to Milan to be colorprinted. He worries however about the fact that no one with whom he will deal in getting these pictures will know who he is. Therefore wants to know if there is some central authoritative agent to whom he can apply with our sanction to act as go-between for him, arrange to have him see pictures, have them sent, etc. He will pay him for time and expenses if desirable, but would like such a deal to facilitate his working with the pictures and also to speed up operations for him on a rather flying trip.

Additional problems: Also to save him time and give him a chance to see for himself some of the better work being done in Italy without having to spend the kind of time you did, Alfred F. would like very much to have a strictly confidential list of the works you and Alfred B. have selected. He will simply use it as a kind of Baedeker for himself, promises to release it to no one, not even himself in his capacity as editor. I understand that you have such a list, that there is none in the Museum, that perhaps you would be willing to let me have it copied for him on this confidential basis. I am aware of the fact that I tend to have more faith in Alfred F. than most people around here, which may be misguided on my part; but I really think the guy is completely trustworthy on a promise like this. I don't think his personal integrity on such a matter is affected by his perhaps unfortunate judgments on some matters. Further than this on the subject I will not outstick my neck.

One other request: Do you know of any Italian writer who would be available and good at writing about contemporary Italian art for the Art News? A.F. would like to hire him for an article if such exists.

Please forgive me for bothering you with all this - don't know what else to do to get the information before he leaves. Hope to see you soon.

Best, please, to Nellie.

Betty

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CC: Miss Ulrich

Mr. Barr

Mr. Soby ✓

Miss Pernas

Miss Chamberlain Frankfurter

-3-

August 5, 1948

We might also share with you the cost of having a couple of Stati reproduced for the book on Braque which we shall issue next winter and I am discussing this with Mr. Henry Hope. August 5, 1948

Very sincerely yours,

Dear Alfred:

Harold Wheeler  
Director of Exhibitions  
and Publications

This will confirm our agreement to share the cost of having made in Italy color reproductions of two of the following Italian paintings for our exhibition of 20th Century Italian art provided the sizes are not larger than 6-1/2" x 8":

Boccioni Stati d'animo, I (Gli Addi) \*  
Coll.: Signora Benedetta Marinetti  
Piazza Mancini 20  
Rome

de Chirico Le Muse inquietanti  
Coll.: Sig. Pietro Feroldi  
Piazza Vittoria 6  
Brescia

Morandi Natura morta (photograph attached)  
Coll.: Dr. Emilio Jesi  
Via Brera 12  
Milan

Guttuso La Maffia (smaller version)  
Coll.: Sig. Renato Guttuso  
Largo di Villa Massimo 2  
Rome

or

Carrettiere addormentato, 1946  
Coll.: Sig. Dino Zanardo  
Rome  
(address can be obtained from Guttuso)

Dr. Alfred M. Frankfurter  
ART NEWS  
136 East 57 Street  
New York 22  
New York

\* This is the first in the Stati d'animo series and its subtitle is Gli Addi

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Dr. Alfred M. Frankfurter

-2-

August 5, 1948

We might also share with you the cost of having a couple of Braques reproduced for the book on Braque which we shall issue next winter and I am discussing this with Mr. Henry Hope.

Very sincerely yours,

Planned Parenthood Corporation  
47 East 72nd Street  
New York 21, New York

Monroe Wheeler July 7, 1948  
Director of Exhibitions  
and Publications

Gentlemen:

**Enclosure**

We are writing in reference to the following cases which arrived for us on the SS WASHED MOUNTAIN on July 9, 1948:

- U. S. A. 1 case containing an oil painting from Galko's Studio.
- U. S. A. 1/2 2 cases containing 7 sculptures in bronze, 20 lbs. each, from Mr. Marini of Paris.

We understand that these cases are covered by bills of lading numbers 15 and 16. Since these bills of lading have not arrived, will you please release this shipment to our agents, E. J. Hyman & Company, 25 Broadway, New York 4, N.Y. In consideration of your releasing this shipment without bills of lading, we hereby guarantee to hold you harmless from any consequences which may arise from your action.

Very sincerely yours,

Respectfully,  
Monroe Wheeler

MM:DM

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cc: W. J. Byrnes & Company  
 Miss Ulrich  
 Mr. Barr  
 Mr. Soby ✓

July 7, 1948

Stockard Steamship Corporation  
 17 Battery Place  
 New York 4, New York

July 7, 1948

Gentlemen:

We are writing in reference to the following cases which arrived for us on the SS MOHAMED ALI EL KEBIR on July 5, 1948:

- G. B. L. 1 case containing an oil painting from Galleria Borromini.
- M. M. 1/2 2 cases containing 2 sculptures in bronze, 261 kilo, from Mr. Marini of Milan.

We understand that these cases are covered by bills of lading, numbers 15 and 16. Since these bills of lading have not arrived, will you please release this shipment to our brokers, W. J. Byrnes & Company, 25 Broadway, New York 4, N.Y. In consideration of your releasing this shipment without bills of lading, we hereby guarantee to hold you harmless from any consequences which may arise from your action.

Very sincerely yours,

Very sincerely yours,

Registrar

DHD:bh

*Y. France c. 60,000 line*  
*Morocco 200,000 line*  
*Morocco 400,000 line*

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THE MUSEUM OF MODERN ART

Miss Ulrich  
Miss Barr  
Miss Soby

cc: Miss Ulrich  
Mr. Barr  
Mr. Soby

July 7, 1948

July 7, 1948

From: Miss Dalley

W. J. Byrnes & Company  
25 Broadway  
New York 4, N.Y.

Attention: Mr. Swenson

Re: Our order #38246

Dear Mr. Swenson:

I am enclosing a pro-forma invoice\* listing the contents of the three cases which arrived for us on the SS MOHAMED ALI EL KEBIR on July 5, 1948. I understand that these cases are covered by bills of lading numbers 15 and 16. Since these bills of lading have not yet been received, I am enclosing a letter to the steamship company authorizing them to release these cases to you.

Also enclosed is a copy of our letter to the shipper requesting a consular invoice and certificate of originality.

We have already instructed you to enter these cases under Paragraph 1807.

Very sincerely yours,

Registrar

DHD:bh  
encl.

\* Finance c. 60,000 Line

Marine 250,000 Line

YMS → Marine 200,000 Line

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# THE MUSEUM OF MODERN ART

cc: Mr. Soby  
 Miss Ulrich  
 Miss Lytle  
 Dorothy Miller

Date July 7, 1948

To: Mr. Barr  
 From: Miss Dudley

Re: Prints & Drawings from  
L'Obelisco, Italy

Dear Alfred:

Today we received the following prints and drawings from L'Obelisco, via Sistama 146, Rome:

1. Roll (bent and stained)

Graziella Urbinati: drawing (wrinkled) 3,000 lira  
 Piranesi: Etching (wrinkled)  
 (for Mrs. Barr)

2. Roll

(for Mr. Soby?) 6 Etchings, 1 drawing, 1 printed page "Cueste Acqueforte": 5,500 lira

Vespignani: 2 etchings  
 Graziella Urbinati: 2 etchings  
 Muccini: 2 etchings  
 Muccini (Ritratto del Pittore Vespignani con Graziella), 1 drawing

*I'm  
 and three  
 yours*

3. Package

Felice Casorati: portfolio of 10 lithographs, 2 printed pages; 18,000 lira

Mirko: Crucifixion, linoleum cut: 2,500 lira

TOTAL: 29,000 lira

The Muccini painting (Il Toro?) has not arrived.

I have sent this material to Dorothy Lytle to store.

*Quoc (pa arts)*

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CC: Mr. Barr  
Mr. Soby  
Miss Ul  
Miss Du

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

February 21, 1949

Dear Jim:

Alfred is working three days a week at Nelson's place in Tarrytown, Tues, Wed, Thurs. Address is:  
Pocantico Hills  
Tarrytown NY., tel: Tarrytown 4-2720

Also Nelson wants to know whether Marini will be in Milan in April. He's interested in possibility of having M. do a portrait of Tod. Would you mind writing Nelson encouraging him, and perhaps write a letter of introduction for him to take to Marini?

*ohw (per AH)*

doing preliminary research and he is extremely enthusiastic about the excellence and variety of the work which is available and is convinced that it will make a tremendous impression in this country where most of the artists concerned have never been well seen.

As to dates, we ourselves would like to have it in the autumn of 1949 but Mr. Soby thinks that it will be possible, if you were to join us, to let you have the exhibition in the spring of 1949 and then keep it here during the summer months for the New York presentation in October.

We estimate that the additional costs of shipping the exhibition to Toledo and back to New York would be around \$750, which cost, of course, would be shared by us both in case of joint sponsorship.

Will you be good enough to communicate this information to Mr. Godwin? Mr. and Mrs. Barr are now in France and will not return until the end of July. If Mr. Godwin wishes to get in touch with him in Paris, Alfred's address is c/o Chase Bank, 41, rue Cambon.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Otto Wittmann, Jr.  
Assistant Director,  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 2  
Ohio

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CC: Mr. Barr  
Mr. Soby ✓  
Miss Ulrich  
Miss Dudley

MUSEUM OF MODERN ART

June 10, 1948

To: Mr. Barr, Mrs. Barr  
From: Mr. Soby ✓

Dear Mr. Wittmann:

I am very happy to receive your letter of June eighth expressing your interest in the exhibition of Twentieth Century Italian Art. Mr. Soby has just returned from Italy where he has been doing preliminary research and he is extremely enthusiastic about the excellence and variety of the work which is available and is convinced that it will make a tremendous impression in this country where most of the artists concerned have never been well seen.

As to dates, we ourselves would like to have it in the autumn of 1949 but Mr. Soby thinks that it will be possible, if you were to join us, to let you have the exhibition in the spring of 1949 and then keep it here during the summer months for the New York presentation in October.

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Very sincerely yours,

/s/ Monroe Wheeler

Mr. Otto Wittmann, Jr.  
Assistant Director,  
The Toledo Museum of Art  
Monroe Street at Scottwood Avenue  
Toledo 2  
Ohio

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# THE MUSEUM OF MODERN ART

Date February 11, 1948

To: Mr. Barr, Mrs. Barr

Re: Italian trip

From: Mr. Soby ✓

Dear Alfred and Marga:

During the long conversation with Mr. Hatch we found out two definite facts about sailings to Europe.

1. There are no cabin or tourist accommodations to Europe on the Cunard Line this spring or summer.

2. The American Export-Italian Line will take only round-trip passengers and this is probably true of all the Northern route lines.

Since the Sobys' problem is to have as much time as possible in Europe, we have therefore done the following: We have booked passage at the minimum first class rate on the Mauritania, leaving New York April 2. This passage depends on a likely cancellation. If this does not happen, we have reserved a minimum first class cabin on the Queen Elizabeth sailing March 27. We have definitely booked return passage cabin class on the Queen Mary from Southampton June 2. This will give us nearly two months in Europe.

Minimum first class on the Queen Elizabeth is	\$365.
on the Mauritania	\$335.
Cabin class on the Queens	\$225.

Hatch says cabin class is fine on all the Cunard boats, but tourist class is the old 3rd class and quite bad.

I thought it better since we are all agreed on spring to get our part of it settled as soon as possible. If these dates do not suit your plans, there are several possibilities. The Cunard Line might book one way passage if someone could persuade the Italian Line to do the same. Anyhow, if we can all somehow get to Europe everything will arrange itself. I have a pocket full of booklets and a mind full of misinformation, on the whole subject, but this is what it comes down to, I think.

Naturally it would be wonderful if we can all go on the same boat.

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# THE MUSEUM OF MODERN ART

cc: Mr. Soby, Mr. Sweeney

Date September 25, 1945

To: Mr. Wheeler

Re: Attached Letter

From: Mr. Barr

I attach a letter which Margaret received recently from Cesare Brandi who you may remember was in curatorial charge of the Italian paintings when they were shown here in 1940. At that time I was impressed by Brandi's intelligent interest in contemporary Italian painting. We talked several times about the possibility of a modern Italian show.

This is the subject of his present letter which I am referring to you with copies of this memo to Jim Sweeney and Jim Soby.

certain very interesting younger artists as well as a fairly strong older generation. More picking and choosing would be necessary though, because of the unusually frequent collapse of many who were really talented at one time.

Jim Soby has for some years been interested in modern Italian art and might give a valuable opinion.

AHB:bk

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XX<sup>th</sup> C. Ital. art  
prepared

# THE MUSEUM OF MODERN ART

Date May 22, 1945

To: Mr. Wheeler co: Mr. Soby ✓

Re: \_\_\_\_\_

From: Mr. Barr

May 17, 1945

Dear Monroe:

I have just received a letter of May 15 from Professor C. R. Morey who is now in Rome in charge of Cultural Relations between Italy and United States. Attached is a copy of his letter to Blake-More Godwin. I do not know whether the proposed exchange of exhibitions is feasible but I do believe that the contemporary Italian school is now second only to that of France on the European continent. We have discussed a modern Italian show off and on since 1933. Sometime I believe we shall have it, to be very carefully selected by someone from the Museum or by someone we can trust in Italy. It would be necessary to avoid official entanglements. Although Italian official art of the Oppo Casaroti Carana is better than it is elsewhere. There are certain very interesting younger artists as well as a fairly strong older generation. More picking and choosing would be necessary though, because of the unusually frequent collapse of many who were really talented at one time.

Jim Soby has for some years been interested in modern Italian art and might give a valuable opinion.

My best wishes to Margaret and to you.

Sincerely yours,

AHB:bk

C. R. Morey

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C  
O  
P  
Y

May 15, 1945

Mr. Alfred Barr  
Museum of Modern Art  
New York City

Dear Alfred,

I enclose a copy of a letter just sent to Blake-More Godwin which speaks for itself. Could you give me your advice on the feasibility of an exchange of exhibitions of contemporary Italian and American painting to get rolling some time in the Fall? This is one of the projects that I hope very much to carry through as part of our program of cultural cooperation, and I feel sure that you would have as much or possibly more interest in such a program with reference to Italy than in the case of any other country.

My best wishes to Margot and to you.

Sincerely yours,

C. R. Morey

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REE

THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCLE 5-8900  
CABLES: MODERNART, NEW-YORK

BERNARD KARPEL, LIBRARIAN

May 28, 1948

Dear Jim:

Just got letter from Alfred in which he says:

...when Jim Soby arrives please get a list of his books before he takes them back to Farmington....

This may seem like a nuisance to you, but I think we ought to have some inkling of what you have. I've already given you a list of what's here.

Alfred mentions some things he is getting, among which, unfortunately, are some duplicates. I'd like to avoid that, and get things that would only supplement what you and Alfred already put together.

Shall I assume that your Italian material is your personal library, or that, in some instances, as you have so generously in the past, you plan to donate them to the Library at some appropriate time?

Things being the way they are in re budget, I'd like the library dollar to cover as much as it can, and a little more knowledge of what every one has, whether or not it is in this Library, will work out to mutual advantage in the long run.

Loads of good wishes for your new labors!

Cordially,

*Bernard*

[Karpel]

Alfred has, in part: Bartolini (Chiantore), di Pisis (Chiantore), Casorati (Accami), Scipioni, disegni; Rosai (Arnaud), Sciltian (Hoepli) and "many other things".

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*twentieth-century*

ITALIAN ART

Informational panel with text and a small image.

Poster and framed image on the right wall.

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Small, illegible text label on the wall to the right of the fourth photograph.

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OLDER GENERATION



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