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Rome 14.2.49.

Dear Mr. Soby

I thank you for your kind invitation for the "Twentieth century italian painting and sculpture exhibition, that will be certainly of a great success. I will be very glad to partake to it with my first futuristic works

Awaiting further details for shipping the works, I am Sincerely

Giacomo Balla

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Breton

Paris 8 avril 1949

Cher Monsieur Soby,

à mon grand regret je ne puis vous faire tenir "Le Cerveau de l'Enfant" pour l'exposition du Museum of Modern Art. Je viens de changer d'appartement (toujours 42 rue Fontaine) et le départ de ce tableau, auquel vous savez combien j'ai la faiblesse de tenir, me priverait de l'équilibre que je cherche dans ma nouvelle installation.

Croyez, cher Monsieur Soby, qu'il m'en coûte de vous décevoir et veuillez agréer, je vous prie, mes amicales salutations.

André Breton

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MEMORANDUM from
IONE ULRICH

Date

To: M. Wheeler

NOTE

For your information
For your O. K.
Please return
Please return with comment
Please forward to

And who pays —
I get frightened
of those items
he keeps mentioning

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Reservation booked at the Plaza

Will confirm in writing, and will also ask him date of his return.

Re-book return flight on June 30th MW

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Egregio Sig. Soby Guttuso

La ringrazio della gentile lettera e della scelta che ha fatto delle mie opere - Scelta che coincide con quella che avrei fatto io stesso.

Le invierò anche il gruppo di disegni che Lei e il Sig. Barr hanno scelto con qualche aggiunta di disegni recenti in modo che Lei possa avere un certo numero nel quale scegliere.

Fra i quadri scelti e per i quali mi ha mandato le schede ce ne sono però tre che non sono più di mia proprietà: e cioè: 1) Battaglia (cavalli feriti) 1942 proprietà della Galleria d'Arte Moderna di Roma (Valle Giulia) ROMA

2) Carrettiere addormentato, 1946 proprietà Ing. Dino Zanardo (Viale Bruno Buozzi, 36) Roma

3) Mangiatori di angurie, 1946 proprietà Sig. Jan Greenlees, (Palazzo Massimo (Corso Vittorio Roma)

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Infine il quadro: Interno, uomo addormentato ha subito alcune trasformazioni e infatti l'uomo addormentato è diventato una donna che cuce.

Io credo di avere molto migliorato questo quadro, ma potrebbe essere solo una mia opinione, perciò le invierò al più presto una fotografia della nuova edizione.

Le restituisco le schede compilate anche dei quadri che non sono più miei. Ho già parlato con la Dott.ssa Bucarelli, direttrice della Galleria d'Arte moderna, e con il Sig. Greenless, che mi hanno assicurato per tempo sollecitieri i quadri (rispettivamente Battaglia, e mangiatori d'anguria).

Parlerò anche con l'Avv. Zamarro proprietario del Carrettiere.

Ho anche pregato Tommelli di chiedere i quadri direttamente ai proprietari che probabilmente saranno molto fieri di avere dipinti conservati con il massimo d'arte moderna a New York. E anche perché si accorgano più presto del loro errore

Cordiali saluti

Tutto

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avere diretti contatti con il museo d'arte moderna di New York. E anche perchè si sentono più sicuri del loro prestito

Grazie di tutto e mi scusi se Le scrivo. Mi ricordi, La prego, al Sig. Barr e mi creda suo Renato Guttuso

Roma Largo di Vicolo Mozzino 2 -
21 - 1 - 49 -

P.S. Accludo le due fotografie che mi richiede.
Grazie saluti
Guttuso

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Fontana

Milano – 1 – 1968

Signor James Thrall Soby
Chairman of the Department
of Painting and Sculpture
New York

Egregio Signor James T. Soby

In risposta alla di Lei pregiata in data 15 c.m., La ringrazio innanzi tutto per l'alto onore concessomi di partecipare alla mostra d'Arte Italiana che si terrà prossimamente a New York.

Permetta che le esprima un mio desiderio; "Le Maschere" sono concepite a coppia e vedrei volentieri, se fosse possibile, esporle assieme.

Le rimetto i formulari debitamente compilati, attendendo da Lei ulteriori comunicazioni.

Nuovamente La ringrazio e distintamente La saluta

Lucio Fontana
Via Piccinni 1

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TONINELLI

c/o Italeuropa

Mr. Barr
Miss Ulrich
Mr. Wheeler

October 13, 1949

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

Dear Mr. Toninelli:

Today we cabled you as follows:

SALES CONCLUDED GUTTUSO DE CHIRICO BOCCIONI DRAWING AND THREE STATES MIND STOP CABLE AUTHORIZATION TRANSFER PAZZINI DONNA ACCOVACCIATA MARINI HEAD OF CARRA TO NEWYORK GALLERIES AND DONGHI TO MERLOS BROTHER NEWYORK LETTER FOLLOWS

The sale of all of the Italian works of art reported to you has now been concluded with exception of the "Materia" by Boccioni which will be returned to Italy. Enclosed copy of my letter to Italeuropa lists these works.

The following have not been purchased, but we have been instructed to deliver them to the Hugo Gallery and the Buchholz Gallery in New York City:

Pazzini: Seated Woman, bronze
Marini: Head of Carrà, bronze

It is understood that the Museum of Modern Art will not be responsible for returning these two bronzes to Italy if they are delivered to these galleries.

Mr. Merlo has not written us again about delivering the following painting to his brother-in-law in New York:

Donghi: The Hunter, oil on canvas

Unless we receive further instructions about this transfer from Mr. Merlo we shall return this painting to Italy.

We are sorry that it has taken such a long time to conclude all of these sales. We greatly appreciate your assistance in clearing them with the Italian authorities.

Very sincerely yours,

Registrar

DHD:ek

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This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

1201

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

cc: Mr. Barr
Miss Ulrich
Mr. Wheeler

October 13, 1949

TONITALIA
MILAN
(Italy)

SALES CONCLUDED GUTTUSO DE CHIRICO BOCCIONI DRAWING AND THREE STATES MIRO

STOP CABLE AUTHORIZATION TRANSFER FAZZINI DONNA ACCOVACCIATA MARINI HEAD

OF CARRA TO NEWYORK GALLERIES AND DONGHI TO MERLOS BROTHER NEWYORK LETTER

FOLLOWS

MODERNART
NEWYORK

(Charge to Italian Exhibition)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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PALAZZO SERBELLONI
700972-MILANO

Milan, 7 octobre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
N E W Y O R K I9

Miss Doudley,

j'ai pressant besoin de connaître la liste des oeuvres que le Museum a décidé d'acheter, parce que je dois présenter à Rome une demande spécial pour faire retourner les tableaux en Italie et, de cette demande , je dois exclure les tableaux que j'ai vendu .

Je Vous prie de me vouloir informer au plus tôt possible .

En Vous remerçiant, je Vous prie d'agréer mes salutations distinguées

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PALAZZO SERBELLONI
700972-MILANO

Milan, 20 septembre I949

Mr. Monroe Wheeler
the Museum of Modern Art
II West 53rd Street
N e w Y o r k I9

Mon cher Monroe, le plus grand journal illustré italien s'appelle "Europeo" et il a un tirage de 500.000,= copie à la semaine .

Le directeur désirerait publier des photographies de l'Exposition Italienne mais, pour le caractère de ce journal il voudrait 3/4 photographies de " belles femmes fameuses du grand monde americaine" photographées devant à quelques tableaux futuriste ou de Modigliani ou de De Chirico.

Je serais trés content de pouvoir donner ces photographies parce que ceci serait une excellente propagande pour notre Exposition et, je voudrais connaitre si vous pourriez m'accontenter, vous, qui avez trés amies fameuses beautés comme les soeurs Paley exc....

Je serai trés content si vous pourrez m'accontenter et aux madames que se feront photographer j'enverrai pour cadeau un vetu des rennommés soieries Toninelli.

Je suis anxieux de reçevoir votre réponse que j'éspere affirmative.

Recevez mes salutations cordiales et mes remerçiement

Marino

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October 3, 1949

Dear Jim:

I have just had a letter from Memo saying that the Italian illustrated paper EUROPEO wants to do a story on the Italian exhibition but are only willing to do so if they can have photographs of celebrated American beauties "such as the Paley sisters", standing before the pictures. Memo seems to feel that this can be done in a flash, but we are all in the turmoil of the Anniversary show which opens on the fourth, and following that we have three smaller openings on the ground floor, and we just can't find the time to round up the beauties and rehang walls with Italian pictures to dissimulate the exhibition. I have written, telling him that we might not be able to comply with his request and I am writing you now in the hope that you may be able to soften the blow to him, because apparently it means a great deal to him personally. If only he had asked us to do this while the exhibition was still on, it would have been comparatively simple.

Many thanks for your help, as always.

Ever yours,

Monroe Wheeler
Director of Exhibitions and Publications

Mr. James Thrall Soby
Care of Chase Bank
41 rue Cambon
Paris, France

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cc: Miss Dudley
Miss D. Miller
Miss Ulrich

Italian
Toninelli

October 3, 1949

Dear Memo:

I want to report to you about our Committee's action on the Boccionis.

I brought the Materia, the States of Mind and the big drawing before our Committee yesterday. I had already written to the members of the Committee several times so that the problem was very much in their minds. We discussed the matter for quite a while and the Committee finally decided that the Museum should not accept your offer of an exchange involving the de Chirico Delights of the Poet plus $900 for the Materia. Believe me, it is with great regret that I see the Materia going back to Italy. It is indeed a most impressive picture. I wish even that we could keep it here on loan.

This report is perhaps academic since you had set a deadline of September 15 which has long since passed.

The Committee did not want even to make an offer on the Boccioni States of Mind in view of the price which the owner had placed upon it. We are, however, making an offer for the drawing which I suppose will not be accepted since it is far less than the price asked, though it is almost as much as the price we paid for the big Bal Tabarin of Severini. (Donna Benedetta has written me to ask why I discussed the matter with you. I replied that I was discussing Boccioni prices in general since I want very much to acquire one for the Museum but could not persuade my Committee that the price is reasonable.) So I am afraid that both these masterworks of Boccioni will be returned to Italy - to my great disappointment.

Sincerely,

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

Mr. Romeo Toninelli
Palazzo Serbelloni
Milan, Italy

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Pls copy
for miss Ulrich
Mr. Barr
Mr. Wheeler
D. Miller

PALAZZO SERBELLONI
700972-MILANO

Milan, 29 septembre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
New York I9

Miss Doudley,

je vous renseigne que j'ai obtenu le permis pour toutes les oeuvres d'art que vous avez l'intention d'acheter, y compris celles de Votre lettre du 23 septembre d.p.

Agréez mes salutations distinguées

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PALAZZO SERBELLONI
☎ 700972-MILANO

Milan, 27 septembre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
New York I9

Ma chère miss Doudley,

j'ai obtenu l'autorisation pour la vente des oeuvres d'art que le Museum a l'intention d'acheter, par conséquent, je vous prie de me donner, au plus tôt possible, la liste définitive des achats, car je dois l'inclure aux démarches de reimportation.

Dans l'attente d'une prompte réponse de Votre part je vous prie d'agréer mes salutations cordiales

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PALAZZO SERBELLONI
700972-MILANO

Milan, 27 septembre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
New York I9

Ma chére miss Doudley,

j'ai reçu Votre lettre du 26 août d.p; et seulement aujourd'hui je peux vous informer que les caisses qui contiennent les tableaux devront partir le 28 octobre sur le transatlantique " Sobieski" de la Gdynia America Line .

Je vous prie de vouloir développer les démarches nécessaires afin que les caisses susdies viennent remises à la Compagnie de Navigation dans le terme prescrit.

Le payement du tranport sera effectué de moi-même en Italie à l'agent général pour l'Europe de la Gdynia America Line - Frères Cosulich - Gênes.

Il serait convenable qu'un fonctionnaire de vos suîvit les operations d'embarquement en manière d'éviter des inconvenants possibles.

Dans l'attente d'une confirmation de votre part, recevez mes salutations cordiales

delivery to pier 25 DK
about 26 DK

M. Duda B09-1919 SS Sobieski
Gydnia - American Lines

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Miss Ulrich

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Barr
Mr. Wheeler

Date September 21, 1949

To: Miss Dudley

From: Olive Bragazzi

Re: Purchases from Italian show for Mr. Rockefeller

Dear Dud:

Mrs. Boyer just telephoned to say that Mr. Nelson will not be able to come to the museum to see the Italian things I listed to have out for him, but has checked the catalog more thoroughly and wants us to start negotiations for the purchase of the following works:

OK Campigli: The Hairdressers. (Plate 73 - listed at $3,300)

OK Mascherini: Cock. (Plate 122 - listed at $990)

OK Fontana: Masker. (Plate 132 - listed at 165,000 Lire)

OK " Masker II. (also listed at 165,000 Lire)

OK Rosai: Composition with a priest

These of course are for his personal collection.

If he finds he will have time tomorrow or later to come over he'll let us know. Will that be too late?

He also said (via Mrs. Boyer!) that if we could get any better prices on any of these four works of course he'd be delighted.

1 Campigli to Iam D III'd this P.M. Sept 22

The garden 28×36
27×39

Rosai:

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Ft
Pb. copy for
Miss Ulrich
Mr. Barr
Mr. Wheeler

PALAZZO SERBELLONI
700972-MILANO

Milan, le 8 Septembre 1949
Via S.Andrea 8

Miss Dudley

The Museum of Modern Art
II West 53rd Street
New York

1st letter

J'ai reçu votre lettre du 28 Août avec inclus la liste des oeuvres que les collectionneurs Americains voudraient acheter. J'ai informé Fazzini et Marini lesquels sont d'accord de vendre la sculpture et le dessin.

Je suis d'avis, vû que l'Exposition se ferme dans peu de jours, d'attendre à demander le permis aux competentes Autorités Italiennes quand j'aurai la liste générale des oeuvres qui veuillent être achetées y compris celles du Museum, de façon qu'il reste à faire une seule demande.

Je crois que la réponse sera affirmative et dans ce cas le Museum devra envoyer à l'Italeuropa le prix officiel de chaque oeuvre achetée et à l'artiste directement la différence entre le prix existant sur la facture consulaire et le prix réel de vente.

Il est préférable que vous envoyez directement aux intéressés les payement étant donné que les envoyant à moi, c'est une pure complication sans avantage ni pour vous, ni pour l'artiste.

Avec mes plus cordiales salutations.

Note

Tomorrow I will ask Mr. Wheeler what he would like us to do re shipping arrangements for Italian show next week. (message from Mrs. Barnett).

DD

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cop/ Italeuropa

Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Ulrich
D. Miller

September 7, 1949

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

Dear Mr. Toninelli:

We are interested in purchasing from the Italian exhibition the works on the enclosed list in addition to those on the list mailed to you on August 29th. Will you please obtain the necessary authorization from the Italian officials.

The Museum definitely is purchasing the Marini wash drawing "Horseman." (This is not the drawing on the previous list, which is also being purchased.) We should like to have authorization to purchase the Boccioni paintings "States of Mind" and the drawing "Muscular Dynamism" although these purchases will not be definite until approved by our trustees.

We are enclosing a copy of our letter to Mr. Merlo asking him to get in touch with you about permission to give his Donghi painting to his brother-in-law in New York.

We listed Mr. Fazzini's bronze "Woman Holding her Foot" on the previous list but have discovered since then that this purchase is not definite as yet.

May we thank you again for your assistance in applying to the Italian offices for authorization for these sales.

Very sincerely yours,

Registrar

DHD:ek

Enclosed copy of Mr. Soby's cable re Fazzini.
Fazzini accepts Hatfield offer of $200.00

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20 = C Italian

Tominelli

cc/ Mr. Wheeler
cc/ Miss Sieg
cc/ Italeuropa

August 29, 1949

Mr. Barr
Miss Ulrich

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

Dear Mr. Tominelli:

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 Fazzini 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. Fazzini and Mr. Marini 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

OK'd by Miss Ulrich. Se attached - EHD

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20th C Italian

Tominelli

cc/ Mr. Wheeler
Miss Ulrich
Mr. Faeth

August 26, 1949

Mr Romeo Tominelli
Via Sant'Andrea 8
Milan,
Italy

Dear Mr. Tominelli:

Mr. Wheeler has asked me to write to you about the return of the exhibition of Italian painting and sculpture. As you know, the closing date was extended from September 11th to September 18th. This will make it impossible for us to have it ready for shipment during the week of September 20th as planned.

Because of work connected with our forthcoming 20th Anniversary exhibition, our workmen will not be able to pack the Italian exhibition before the first week in October. We can have it ready for delivery to the ship by October 11th.

Will you please arrange for shipment after that date and let us know the sailing date and the name of the ship on which you decide to have it forwarded. We need this information as soon as possible, to allow time for preparing the necessary shipping papers.

Unless we hear from you to the contrary the shipment will be consigned to you in care of Italeuropa, Milan, for clearance through customs and delivery to the owners.

Very sincerely yours,

Registrar

DHD:EK

OK'd by Miss Ulrich. See attached - DD

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Miss Ulrich:

In Bob Faeth's absence will you please OK the following draft of letter to be sent to Mr. Toninelli about the return of the Italian exhibition. I have discussed it with Miss Siderits and told her I would refer to you.

D. Dudley cc Mr. Wheeler
Miss Ulrich
Mr. Faeth

Dear Mr. Toninelli:

Mr. Wheeler has asked me to write to you about the return of the exhibition of Italian painting and sculpture. As you know the closing date was extended from September 11th to September 18th. This will make it impossible for us to have it ready for shipment during the week of September 20th as planned.

Because of work connected with our forthcoming 20th Anniversary exhibition, our workmen will not be able to pack the Italian exhibition before the first week in October. We can have it ready for delivery to the ship by October 11th.

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Unless we hear from you to the contrary the shipment will be consigned to you in care of Italeuropa, Milan, for clearance through customs and delivery to the owners.

Very sincerely yours,

Ok with me — hope it is with him —
How we had any word re items
which have been sold —
Want to pay for my car
So it is mine! (anxiously!)

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Have had no word from anyone re Italian sales so have done nothing about reporting.

I am sure you realize that our program, which is made a year and a half in advance, is not as flexible as we would like it to be. This is because most of our exhibitions are done in collaboration with other museums and we cannot change our own dates without changing theirs also. This is true of the Klee exhibition which opens here in December. If we were to extend the Italian exhibition any longer, it would shorten too much our anniversary exhibition which follows it This anniversary show,"Modern Art in Your Life," is a very elaborate presentation and we have already cut its run down to two months which is the absolute minimum. I can, however, assure you that everyone who will want to see the Italian exhibition will return to New York about the first week in September and that we shall make every effort to obtain additional publicity for the exhibition at that time, giving ample notice to our public of the closing date.

The exhibition continues to evoke enthusiastic response from all who see it, and forty-two thousand people came during the month of July!

With affectionate remembrances, I am,

Ever yours,

MW

Mr. Romeo Toninelli
Via S. Andrea 8
Milano, Italy

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cc: Mr. Soby

August 4, 1949

Dear Memo:

Jim Soby has asked me to write you more fully about the extension of the Italian exhibition.

I am sure you realize that our program, which is made a year and a half in advance, is not as flexible as we would like it to be. This is because most of our exhibitions are done in collaboration with other museums and we cannot change our own dates without changing theirs also. This is true of the Klee exhibition which opens here in December. If we were to extend the Italian exhibition any longer, it would shorten too much our anniversary exhibition which follows it This anniversary show, "Modern Art in Your Life," is a very elaborate presentation and we have already cut its run down to two months which is the absolute minimum. I can, however, assure you that everyone who will want to see the Italian exhibition will return to New York about the first week in September and that we shall make every effort to obtain additional publicity for the exhibition at that time, giving ample notice to our public of the closing date.

The exhibition continues to evoke enthusiastic response from all who see it, and forty-two thousand people came during the month of July!

With affectionate remembrances, I am,

Ever yours,

MW

Mr. Romeo Toninelli
Via S. Andrea 8
Milano, Italy

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July 26,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, ITALY.

My dear Memo:

In writing Isabel Roberts at the American Academy in Rome recently, I spoke about the small exhibition of installation photographs, clippings and so on which you were planning to have at Milan so that people could form an impression of our Italian show at the Museum. I suggested to Mrs. Roberts that perhaps the American Academy might also be able to have your exposition of materials relating to our show. She has now replied that the Academy has no space in which to hang such an exposition, but adds that her husband was going to talk to Del Corso about the possibility of having it at the Obelisco Gallery.

I wanted to write you at once to say (and I am sure you will agree) that I think it a very bad idea to have this exposition of photographs, reviews, etc., at a commercial gallery. I feel, and I am confident that Alfred Barr would agree with me, that the little exposition should be held in the American Academy or perhaps even in the Embassy itself at Rome or should not be held at all there. To give it at the Obelisco Gallery would simply to spread the impression that we worked through this Gallery and its artists only in Rome, which is not true at all. I have nothing against Del Corso or the Obelisco in saying this; in fact I admire both. But our exposition should not be tied up with any single commercial gallery, for obvious reasons.

I will write Mrs. Roberts to this effect at once. But meanwhile I wanted to get this letter off to you so that you would not think I favored the idea she has suggested. I did also mention to Umbro Apollonio at the Biennale that they might like to have your exposition too. But this too is an official rather than a commercial organization, which is a very different matter.

I won't say more, in order to get this off to you in the mail at once. Our very kindest regards. All goes well with the exposition at New York, and I will let you know about closing date as soon as possible, though I am afraid it cannot be as late as the end of October. Saluti.

Sincerely,

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1ª ESPOSIZIONE D' ARTE CONTEMPORANEA ITALIANA IN AMERICA
MUSEUM OF MODERN ART, NEW-YORK - GIUGNO/SETTEMBRE 1949

ROMEO TONINELLI
Italian Executive Secretary

Milano, I9 Luglio I949
Via S.Andrea 8

Mr. James Thrall Soby
the Museum of Modern Art
II West 53th Street - New York

Come da Sua richiesta Le comunichiamo l'indirizzo del Dr. Mascioli:

Dr. Augusto Mascioli
Via Aureliana 25
R o m a

Con molti cordiali saluti

Castiglioni Ennio

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	MoMA Exhs.	413.14

CC: Mr. Barr
Mr. Soby

Toninelli

TONINELLI

Milan. le 13 juillet 1949

Monsieur
Monroe Wheeler
11 West 53rd Street
New York 19

Mon cher Monroe,

Mon voyage de retour s'est passé sans encombre et, à peine rentré, je m'empresse de vous remercier de nouveau, de toutes vos aimables attentions à mon égard, pendant mon séjour en Amérique.

L'Exposition a été organisée d'une manière splendide et je tien à vous exprimer encore toute ma reconnaissance à cet égard.

Les collectioneurs n ont pas encore reçu le catalogue, à ce jour, et seraient bien heureux de l'avoir Veuillez bien me faire savoir à qui vous l'avez expédié et à qu'elle date l'expédition a eu lieu.

Dans cette attente, je vous salue bien cordialement.

/s/ Memo

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CC: Mr. Barr
Mr. Soby

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Dans cette attente, je vous salue bien cordialement.

/s/ Mémo

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Toninelli

THE MUSEUM OF MODERN ART
NEW YORK

June 28, 1949

Dear Mr. Toninelli:

Mr. John Hay Whitney, Chairman of the Board of Trustees, has asked me to write you to say that at the June meeting of the Trustees it was unanimously voted that you be made an Honorary Life Member of the Museum of Modern Art. I quote from the resolution:

> "The Trustees of the Museum of Modern Art wish to express their profound gratitude to Mr. Romeo Toninelli for his extraordinary generosity in making possible the Museum's forthcoming exhibition of 20th Century Italian Art. Without his initiative, efficient services and unfailing support, the exhibition would not have been possible."

It is my great pleasure on behalf of the Trustees of the Museum to enclose your membership card for the current fiscal year.

Sincerely yours,

Allen Porter

William A. M. Burden
1st Vice Chairman,
Board of Trustees

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THE MUSEUM OF MODERN ART

NEW YORK

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

OFFICE OF THE SECRETARY

June 14, 1949

Dear Senor Toninelli:

Mr. John Hay Whitney, Chairman of the Board of Trustees, has asked me to write you to say that at the June meeting of the Trustees it was unanimously voted that you be made an Honorary Life Member of the Museum of Modern Art. I quote from the resolution:

> "The Trustees of the Museum of Modern Art wish to express their profound gratitude to Romeo Toninelli for his extraordinary generosity in making possible the Museum's forthcoming exhibition of 20th Century Italian Art. Without his initiative, efficient services and unfailing support, the exhibition would not have been possible."

It is my great pleasure to be able to write you this expression of the Trustees' gratitude and to enclose your membership card for the current fiscal year.

Sincerely yours,

Allen Porter

Allen Porter

AP:rw
Enc.

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Toninelli

1ª ESPOSIZIONE D' ARTE CONTEMPORANEA ITALIANA IN AMERICA
MUSEUM OF MODERN ART, NEW-YORK - GIUGNO/SETTEMBRE 1949

ROMEO TONINELLI
Italian Executive Secretary

Milan, June 22, 1949
Via Sant'Andrea 8

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

Dear Mr. Soby,

Mr. Toninelli desires to inform you that Virgilio Lilli, great italian journalist, whom is travelling with him on the S/S Italia, would very much appreciate to be invited to the opening of the italian show. His adress in New York is:
Virgilio Lilli - Hotel:New Weston - Madison Av., AT 49 Std.

There will be in New York for the opening of the exhibition also Mr. Mario F. Vespa of the Compagnia Cosulich and In g. Antonio Boschi, one of the collectioners who lent works for the exposition. Mr. Toninelli would be truly grateful to you if you would be so kind as to invite them with a personal invitation.
Their adresses are:
Dr. Mario F. Vespa - Cosmopolitan Shipping Co. - 42 Broodway - N.Y.
Ing. Antonio Boschi - c/o Mr. Nicolò Baseggio - 11 West 42nd Street
New York 18 - (Room 2836)

OK sent as

Thanking you very much, I remain sincerely yours

Edmunda Allen-Tuska

Secretary to Mr. Toninelli

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CC: Mr. Barr
Mr. Soby

Tominelli

June 22, 1949

Dear Memo:

I am sorry that I cannot be in New York to meet your boat on Saturday but I am looking forward eagerly to seeing you here Monday morning.

We are giving a dinner for you and the Italian Ambassador before the opening. This will take place in the Museum Garden, if the weather is nice, otherwise in the Penthouse. We expect you to be here at 7:15 o'clock sharp, black tie.

I would like to give a cocktail party for you at my apartment, 410 Park Avenue, on Thursday, July seventh. Let me know on Monday if this day will be agreeable.

I am delighted that you are here.

/s/ Monroe (Wheeler)

Mr. Romeo Toninelli
Hotel Plaza
Fifth Avenue at 59 Street
New York 19

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JOSEPH L. EGAN
PRESIDENT

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QPH-2-20-INTL-PD

JUNE 13, 1949

TONITALIA
MILAN
(ITALY)

HOLDING AIRLINE RESERVATION JULY NINE OR SIXTEEN

PLEASE CONFIRM. WILL MEET YOU AT PIER. REGARDS

SOBY

CHARGE: Italian Exhibition

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CC: Mr. Soby
Mr. Wheeler

JUNE 13, 1949

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cc: Mr. Soby

Toninelli

June 9, 1949

Toninelli

THE MUSEUM OF MODERN ART

Date June 14, 1949

cc: Mr. Wheeler
Mr. Soby

To: Mr. Toninelli

Re:

From:

We have booked a reservation for you to Paris via Air France for Saturday, July 16th, 7:00 P. M. (Flight 08B). The airline requests payment on or before June 27th.

Frances Keech will lo
also plane reservatio
it for.

We presume the Casel
already expecting.

Green slips came in
for Mr. Lewisohn's
Registrar's office

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cc: Mr. Soby

Toninelli

June 9, 1949

Dear Mr. Toninelli:

Frances Keech will look after hotel reservation and also plane reservation when we know the date he wants it for.

We presume the Casella de Chirico is the one we are already expecting.

Green slips came in today for the Yale Boccionis and for Mr. Lewisohn's Modigliani. I gave them to the Registrar's office.

A.

secretary to
Mr. Monroe Wheeler

Mr. R. Toninelli
Via Sant' Andrea 8
Milan
Italy

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cc: Mr. Soby

Toninelli

June 9, 1949

Dear Mr. Toninelli:

We have made a reservation for you at the Plaza Hotel for the 25th of June and have an option until June 22nd on Flight 08B via Air France New York to Paris for Saturday, July 9th. Since you did not give us a definite date of departure, will you be good enough to confirm this booking before June 22nd, if it is in accord with your plans.

We have not as yet received the bills from de Pedrini for the de Chirico and Morandi color plates and until we are advised of the exact charges we cannot forward you the amount in dollars which you requested. Inasmuch as you yourself will shortly be in New York, Mr. Wheeler has asked me to inquire whether you might not prefer to have us pay you while you are here.

Very truly yours,

secretary to
Mr. Monroe Wheeler

Mr. R. Toninelli
Via Sant' Andrea 8
Milan
Italy

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copies for:
Mr. Soby
Miss Dudley
Miss D. Miller

Palazzo Serbelloni
Milano
June 9, 1949

Mr. Alfred H. Barr
c/o The Museum of Modern Art
11 West 53rd Street
New York

Dear Barr:

as I told you in my last letter dated May 18, Prof. Wittgens, to give the permission of exporting the works for the exhibition, had asked me to deliver to the Sovrintendenza Belle Arti a declaration that all works would return to Italy. At that moment there was not time to discuss the matter, therefore I wrote the declaration.

Now that everything is settled and that the works have left, I desire to inform you that according to the Italian law, a similar declaration is necessary only for the paintings or sculptures that have been done more than fifty years ago. The declaration, therefore, has no juridical value.

I also spoke to the substitute of Prof. Wittgens, Prof Dell'Acqua who found I was perfectly right in saying that, if it was a good thing not to leave the most important works go out of Italy, it would have been a great damage to the Italian art and artists not to give them permission of expanding their talent.

I therefore think that if there will be any American collectioner or Museum who will want to purchase any work of the Exhibition, it will be possible to obtain Brera's permission, exception made only for a few of the most important pieces.

Awaiting to see you soon, I remain sincerely yours,

s/ Toninelli

Regal Brera Gallery

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WESTERN UNION

CABLEGRAM

THE MUSEUM OF MODERN ART

Date June 8, 1949

To: Mr. Braden

From: James Soby

Re: Resolution - Toninelli Honorary Life Membership

In writing Toninelli today about other matters I mentioned that our Trustees had passed a formal resolution of thanks and made him an Honorary Life Member, with bound copies of all Museum publications going to him with our compliments for life.

I hope the resolution and the certificate of his Life Membership will be sent soon, since he will soon leave for America.

JUN 9 AM

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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TONINELLI

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN
PRESIDENT

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NLT	Cable Night Letter
	Ship Radiogram

Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN

COPIED FOR: Mr. Barr
Mr. Soby
Miss Dudley

VIA W. U. CABLES

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1949 JUN 8 PM 7

NLT MODERNART=
NEWYORK=

'MODERNART'
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

MR WEELHER STOP WILL SEND PAINTINGS AIR PLEASE CONFIRM
BOOKED MY RETURN TICKED AND ROOM PLAZA THANKS=
TONINELLI=...

JUN 9 4M

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JOSEPH L. EGAN
PRESIDENT

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

JUNE 7, 1949

TONITALIA
MILAN
(ITALY)

DELIGHTED YOU ARE COMING. TWENTYFIFTH TOO LATE FOR CUSTOMS CLEARANCE AND INSTALLATION. PLEASE SHIP REMAINING PICTURES AIR.

WHEELER
RODMANRAY

CHARGE: Museum of Modern Art
11 West 53rd Street
New York 19

MUSEUM CHARGE: Italian Exhibition

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Mr. Soby
Miss Dudley
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WHEELER
MODERNART

CHARGE: Museum of Modern Art
11 West 53rd Street
New York 19

MUSEUM CHARGE: Italian Exhibition

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COPIED FOR: Mr. Soby
Mr. Barr
Miss Dud-
ley

MILANO
NLT MODERNART=
NEW YORK=

SOBY WEELHER STOP WILL BE NEWYORK JUNE TWENTYFIVE
S/S ITALIA WITH MISSING PAINTINGS STOP PLEASE BOOK
IMMEDIATELY RETURN BY AIR TO PARIS OR ROME AND ROOM
PLAZA PLEASE CONFIRM THANKS=

TONINELLI=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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COPIED FOR: Mr. Soby
Miss Ulrich
Miss Dudley
Mr. Barr

Toninelli

Palazzo Serbelloni

June 7, 1949

Mr. Monroe Weelher
c/o the Museum of Modern Art
11 West 53rd Street
New York

Dear Monroe,

Italeuropa has sent to the Museum the invoice for the forwarding expenses while I was in Paris. There are therefore some mistakes as a few of the expenses concerne me and others are not well specified to you.

Here inside please find a copy of this invoice with my observations marked in red.

My opinion is that Italeuropa did a very good job but is far too expensive.

All my best regards. Sincerely yours,

/s/ Memo (Toninelli)

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COPIED FOR: Mr. Soby
Miss Ulrich
Miss Dudley
Mr. Barr

Toninelli

Palazzo Serbelloni

June 7, 1949

Mr. Monroe Weelher
c/o the Museum of Modern Art
11 West 53rd Street
New York

Send Miss Ulrich original

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copy

THE PLAZA

Fifth Avenue at Fifty Ninth Street, New York 19, N.Y.

December 27, 1946

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Dr. Wheeler:

Following up the conversations that took place between you, Dr. Barr, Mr. Soby and myself, in regard to a future large exhibition of modern Italian art at the museum in New York planned for the second half of 1947, and in view of the possibility of our collaboration animated by the desire to render our respective countries the service of high cultural value devoid of any commercial interests, I believe these to be your outstanding obstacles: -

A) To collaborate with a basically uncommercial artistic association for the purpose of organizing the exhibition.

B) Absolute freedom on your behalf of the choice of the works as well as the artists to be presented in said exhibition.

C) The solution of the financial problem such an exhibition carries with it.

Point "A" can be resolved in the following manner: - There exists in Milan a cultural association called "Circolo delle Arte" which I have the honor to represent and of whom I have asked by wire to send me their statute which I will be only too glad to show you as soon as it arrives. This "Circolo delle Arte" is a free cultural association of art enthusiasts directed by a Board of 21 members which is composed as follows: -

Seven backers, which is to say the owners of the art galleries "Millione" and "Camino";

Seven members chosen from the directors of national galleries, active art teachers and outstanding art historians;

Seven members chosen from the outstanding art collectors.

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Excluded as members of the "Circolo delle Arte" are all art dealers.

It is the purpose of this association to offer the very best, both in painting as well as sculpture. There are in addition lectures and conferences and the members have at their disposal a large library of modern art and up to date collection of literature in the form of art magazines of all countries.

I wish to bring to your attention that this organization which has its main quarters in Milan - via Sant Andrea 1, could be of vital help to you by becoming your point of contact and taking over such technical details as: -

1. Uniting the works chosen by your experts;
2. Cataloguing them;
3. Packing them;
4. Shipping them to the States.

Furthermore, if you desire, a member of the "Circolo delle Arte" could accompany your experts on their visits to artists, private collectors and museums for the purpose of assembling the works to be exhibited.

Point "B" is non-existent as far as we are concerned due to the fact that we heregy guarantee your experts complete freedom of movement and absolute liberty of choice.

Point "C" consists of the following expenses: -

1. The voyage of your experts and their stay in Italy.
2. Transportation and insurance of the chosen works from Genoa to New York and return;

In regard to this last point I wish to state, as President of the "Circolo delle Arte", that due to the artistic and national importance represented by such an undertaking we are willing to participate in expenses in one of the following ways: -

1. To cover all expenses preliminary to the arrival of the chosen works and deliver them to the Port of New York, excluding insurance.

2. To cover all expenses of your two experts during their entire visit in Italy whom we will be honored to receive as our guests.

Recalling our conversation of the 18th of this month in which we also discussed the possibility of exhibiting other works of the same artists represented in your museum, I believe to have understood that such an undertaking would not be unfavorable to you.

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It might also be of interest to you to organize the preliminary exhibition of art books illustrated by Italian artists (comparable to Volard). Naturally such an exhibition would be entirely at our expense.

Hoping that this concrete offer of collaboration will be given thorough examination and might culminate in a practicable agreement before my departure for Europe I shall be looking forward to hearing from you.

In the meantime please accept our most sincere appreciation for your cooperation.

In Highest Esteem,

/s/ Angelo Toninelli

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MISS DUDLEY

cc: Miss D. Miller
cc: DD

June 7, 1949

CONFIDENTIAL

Dear Toninelli:

I am afraid I have not acknowledged your letter of May 18 about official authorization required in case we wish to purchase any of the works from the Italian Exhibition.

Does this mean that the owners of the paintings in Rome, Venice and Florence must ask authorization of the Sovrintendenza Belle Arti in Milan, or should they make their requests to the authorities in their own cities?

We are, of course, much distressed and astonished at the annoyances which the Sovrintendenza Belle Arti has caused you and the general work of the exhibition. What you write confirms our feeling that, whenever possible, we must avoid working through official channels in the organization of exhibitions.

I can't tell you how often we appreciate the extraordinary energy and generosity of your work in making the exhibition possible.

My wife joins me in sending you, as always, our very warmest regards.

Sincerely,

s/ Alfred Barr

Mr. Romeo Toninelli
Pallazzo Serbelloni
Milan, Italy

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THE MUSEUM OF MODERN ART

Date June 3, 1949

To: Mr. Braden

Re: Mr. Romeo Toninelli

From: James Thrall Soby

At its meeting of June 2nd the Board of Trustees passed the following resolution:

> "The Trustees of the Museum of Modern Art wish to express their profound gratitude to Romeo Toninelli for his extraordinary generosity in making possible the Museum's forthcoming exhibition of 20th Century Italian Art. Without his initiative, efficient services and unfailing support, the exhibition would not have been possible. The Museum is indeed deeply indebted to him and the Trustees, as an indication of their gratitude, have unanimously voted that Sig. Toninelli be made an Honorary Life Member of the Museum."

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Toninelli

COPIES FOR: Mr. Barr
Mr. Soby
Miss Ulrich
Miss Dudley (with list)

Mr. Romeo Woelbar
c/o The Museum of Modern Art
11 West 53rd Street
New York

May 31, 1949

Dear Mr. Toninelli:

I enclose herewith a list of loans to the Italian exposition from France, England, Mexico and the United States which Mr. Soby has asked me to send you. They are taken from the catalog as it now is, but there may be a few changes later on. I haven't included the credit lines as I am not sure how all these are to be.

Sincerely,

Alice Bacon
Secretary to Mr. Soby

Mr. Romeo Toninelli
Palazzo Serbelloni
Milan
ITALY

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich
Miss Dudley (with list)

PALAZZO SERBELLONI

Mr. Monroe Weelher
c/o The Museum of Modern Art
11 West 53rd Street
New York

Dear Monroe,

Here enclosed please find the list of the works exactly subdivided as they are in each case.

They are all together 27 cases that we had to remake twice as Prof. Wittgens told us too late that they had to be made in a special way, different to the way in which Monti Gemelli always made them in thirty years of his activity. In this way the expenses have been naturally double to obtain the same result.

It has been a great job to collect, pack and forward all the works, but I think everything is alright and I hope you will be satisfied.

I will send a list also to Soby, but to him the works subdivided according to the artists.

There are a few works that did not yet arrive, (about ten): I will send them Via Aerea for the end of the month.

As ever, most sincerely yours,

/s/ Memo

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Italian.
Tomnelli

cc: Mr. Barr
Mr. Wheeler
Miss Dudley

May 29, 1949

Dear Memo:

I have asked the Museum to send you at once a list of the works being borrowed from collections outside Italy, including American collections. There are not many of these pictures but you should, of course, have a list.

I have your letter listing the pictures which have not yet arrived in Milan and are therefore being sent by air. I also note that Signore Trinchero, de Blasio, and Falqui are not lending; I had not been counting on their works. I am glad that Sig. Greenleaf's Guttuso is coming, although I am afraid that we shall have to remove another picture at the last minute in order to hang it. This is perfectly possible.

I met at the Museum this past week Princess Boncompagni, who had just arrived from Italy by air. She told me that she had had a last minute talk with Signora Casella, who now definitely wants to send her three pictures - the de Chirico Roman Landscape, the Casorati Platonic Conversation, and the Carrà Pine by the Sea. All three are excellent works and I hope we may somehow have them. Signora Casella told the Princess Boncompagni that she would get in touch with you immediately. Perhaps the pictures could come by air with the other works which did not arrive in Milan for the boat, or it might be cheaper and quicker to have them sent directly from Rome.

How relieved you must be that the greater part of this terrible burden is over with. I cannot tell you how indebted to you we are, nor how much we hope that you will arrive for the opening on June 28th. If you will let us know the names of any personal friends you would like to have invited to the opening, I shall have invitations sent them by air mail.

As you have suggested, I have listed Dr. Vespa as a member of our Honorary Committee but have made separate acknowledgment to the Cosulich Line. Your own name will not appear as part of the Honorary Committee but will appear as a separate entry as Executive Secretary of the Exposition for Italy. I agree entirely that this is much the best plan.

I have high hopes now that the catalog will be ready for the opening. It is being printed this week and we should have at least a few copies available. I hope you will be pleased with it.

With our very kindest regards and our heartfelt thanks, Memo, and the hope of seeing you soon,

Sincerely,

James Thrall Soby

Sig. Romeo Tominelli
via Sant'Andrea 8
Milan, Italy

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cc: Mr. Barr
Mr. Wheeler
Miss Dudley

May 29, 1949

Mr. Soby - Mr. Wheeler - Mr. Barr
c/o The Museum of Modern Art
West 53rd Street
NEW YORK

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Sincerely,

James Thrall Soby

Sig. Romeo Tonimelli
via Sant'Andrea 8
Milan, Italy

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COPIED FOR: Mr. Soby
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Miss Dudley

Tonindi

PALAZZO SERBELLONI
[illegible]-70972-MILANO
May 27, 1949

MW

Mr. Soby - Mr. Weelher - Mr. Barr
c/o The Museum of Modern Art
11 West 53rd Street
N E W Y O R K

My dear friends,

I am happy to be able to inform you at last that all works left Genova yesterday on the Sobiesky, and that they will arrive in New York on June 7!

I hope every thing will arrive in order. I was personally present to the imbarking of the 27 cases, with Mr. Cosulich and the Commander of the Sobiesky.

They have been extremely kind, so as Prof. Baroni and his collaborators at the Castello Sforzesco, the directors of the Ministries in Rome and the director of the Dogana in Milan.

Nothing, on the contrary, has been done to make things easy, by my friend Prof. Wittgens who found fault with every single thing until the last moment.

The last 24 hours have been rather emotioning as we had not yet received the export licence, that arrived in Milan only a few hours before the departure of the Sobiesky. Luckily I arrived, after all, in Genova in time, with all the necessary documents in order, accompanied by a functionary of Italeuropa.

Well! Now the rest to you! Good luck and all my very very best regards

[signature]

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COPIED FOR: Mr. Soby
Mr. Barr
Miss Dudley

Palazzo Serbelloni
Milano

May 27, 1949

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c/o The Museum of Modern Art
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Mr. Barr
Miss Dudley

Palazzo Serbelloni
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COPIED FOR: Mr. Soby
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Palazzo Serbelloni
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May 27, 1949

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11 West 53rd Street
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Dr Ulrich

Tommelle

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

Dear Jim,

I spoke to Marino with regard to "La Pomona". He cannot give you the copy as Yesi is the absolute owner of this sculpture and as Yesi himself, with his own hands, destroyed the original plaster.

I am sending you the photos of other two works by Marino: Pomona II, that is also in the book, and Danzatrice, the last sculpture he made.

These two are disposable, The price for you would be approximately $1500 for each of them, plus $150 for the packing and forwarding.

I am hoping to come to New York for the 28th, but I will let you know the exact date next week. I do not think other collectors will come for the opening. A few perhaps will come during the summer but for the moment I know nothing about this probability.

With regard to Mr. Gianni Mattioli all I know about him is that he is a Milanese manufacturer and that he had a small collection of modern and antique paintings.

Now he purchased Feroldi's collection and he wants to make a kind of museum in a Villa of his xxx on the Lake Maggiore, where, I think, nobody will ever go.

This apart, he is a nice and serious man, two things that are difficult to find in this country.

WORKS - You will receive, among the others, two works you did not request: a Landscape by Morandi that Mr. Rollino wanted me absolutely to send, and "Apparizione" by Savinio that I put in by mistake. You will decide yourself if you want to expose them or not.

Most sincerely yours

/s/ Memo

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TONITALI

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JOSEPH L. EGAN
PRESIDENT

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NLT = Cable Night Letter
Ship Radiogram

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Miss Ulrich
Mr. Wheeler
cc: Mr. Soby

TONITALIA
MILAN
ITALY

MAY 25, 1949

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Toninelli

1ª ESPOSIZIONE D'ARTE CONTEMPORANEA ITALIANA IN AMERICA

MUSEUM OF MODERN ART, NEW-YORK - GIUGNO/SETTEMBRE 1949

ROMEO TONINELLI
Italian Executive Secretary

Milan, 23 May, 1949
Via Sant'Andrea 8

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

Dear Jim,

thank you for your letter dated May 15 to which I am apswering immediately.

Thank you for having put Mr. Vespa in the catalogue as member of the Committee as I asked you. I think however that in the catalogue it will be better to thank the"Compagnia Italiana di Navigazione Fratelli Cosulich, Trieste-Genova" , and not Vespa personally.

As for me I agree to be the Executive Secretary, but I would like to call your attention to the fact that:,executive secretary of a Honorary Committee dose not make very much sense. I find it woul be more exact to put:

Romeo Torinelli - Italian Executive Secretary

a part from the Committee.

Poli, Tosi and Jucker accept the Museum's invitation to serve on the Honorary Committee for the exposition. For those who have not yet answerd I wuold suggest to telegraph to each of them, you: I think it is the only way to have them answer.

Prof. Venturi is in New York since a month and as for Pacchioni I think I would leave him out. You could leave out also Falqui: after all he did not even lend his drawings.

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Ragghianti's adress is: = = =

and Raimondi's: Giuseppe Raimondi - Via S.Stefano I5 - Bologna

With regard to the photos you asked me for, I will try to send them to you for the end of the week.

In the meentime, dear Jim, all my best to you while I remain

Most sincerely yours

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Toninelli

COPY

1a ESPOSIZIONE D'ARTE CONTEMPORANEA ITALIANA IN AMERICA
Museum of Modern Art, New-York Guigno/Settembre 1949

Romeo Toninelli
Italian Executive Secretary

Milan, 23 May, 1949
Via Sant'Andrea 8

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c/o The Museum of Modern Art
11 West 53rd Street
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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich
Miss Dudley (with list)

Palazzo Serbelloni
Tel. 70972 - Milano
May 23, 1949

Mr. Monroe Weelher
c/o The Museum of Modern Art
11 West 53rd Street
New York

Dear Monroe,

here enclosed please find the list of the works exactly subdivided as they are in each case.

They are all together 27 cases that we had to remake twice as Prof. Wittgens told us too late that they had to be made in a special way, different to the way in which Monti Gemelli always made them in thirty years of his activity. In this way the expences have been naturally double to obtain the same result.

It has been a great job to collect, pack and forward all the works, but I think everything is alright and I hope you will be satisfied.

I will send a list also to Soby, but to him the works subdivided according to the artists.

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As ever, most sincerely yours

A. Mus

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COPIED FOR: Mr. Barr
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Miss Ulrich
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PALAZZO SERBELLONI

Mr. Monroe Weelher
c/o The Museum of Modern Art
11 West 53rd Street
New York

May 20, 1949

Dear Monroe,

Here enclosed please find the list of the works exactly subdivided as they are in each case.

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Cc Mr. Barr
Mr. Soby
Miss Ulrich

May 20, 1949

Dear Memo:

I was sorry to hear that it was not possible to arrange reduced fares on the Italian airlines.

When I saw him in Rome, Mr. Rufus Morey, the Cultural Attaché of the American Embassy, 119 Via Veneto, told me that he had made an arrangment with one of the American airlines to give reduced fares for young Italians coming to America this summer to reside in Youth Hostels. I suggest that you telephone him and ask him whether any of the space he had reserved at reduced rates might be available to Italians desiring to come to New York for the opening of the Italian show.

With fond regards and hoping all goes well in Milan, I am,

Faithfully yours,

/s/ Monroe Wheeler

Mr. Romeo Toninelli
Via Sant' Andrea 8
Milan
Italy

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich

PALAZZO SERBELLONI
☎ 70-972 - MILANO
May 2, 1949

Mr. Monroe Weelher
c/o Museum of Modern Art
11 West 53rd Street
New York

Dear Monroe,

in my last letter dated April 29 I forgot to tell you that arrangements with the Compagnia Aerea Belga Sabena are not possible as they want twenty tickets paid before giving two ticket gratuitousely.

As I think that never twenty italians will leave for the exhibition, nor all together, nor separately, we will never be able to have this advantage.

I am sorry.

Sincerely yours

Nelson

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CC: Mr. Barr
Mr. Soby
Miss Ulrich

Palazzo Serbelloni
Milano

May 2, 1949

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CC: Mr. Barr
Mr. Soby
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Palazzo Serbelloni
Milano

May 2, 1949

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COPIED FOR: Miss Ulrich
Miss Dudley
Miss Margaret Miller

Tomimelli

May 18, 1949

Copy for: Mr. Weelher

Confidential

Mr. Alfred H. Barr
c/o The Museum of Modern Art
11 West 53rd Street
N E W Y O R K

Dear Barr,

to be able to obtain the permission of exporting from Italy the works for the exhibition I had to deliver to the Sovrintendenza Belle Arti, (prof. Wittgens) the following declaration:

The Exhibition has cultural and not commercial purposes.

Should american collectioners or museums eventually wish to purchase any works, authorisation will be previously requested to the Sovrintendenza Belle Arti by the owners of the works.

This happened because Feroldi spoke too much and because, I think, the Ghiringhellis of the Galleria del Milione denounced your negotiations to Brera.

So that if you or any other american collectioner will want to purchase any works, you will have to ask previously the permission to the Government.

I am aufully sorry and I assure you that I will be pleased to help you in anything you may need.

Very truly yours

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This happened because Feroldi spoke too much and because, I think, the Ghiringhellis of the Galleria del Milione denounced your negotiations to Brera.

So that if you or any other American collectioner will want to purchase any works, you will have to ask previously the permission to the government.

I am awfully sorry and I assure you that I will be pleased to help you in anything you may need.

Very truly yours,

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COPIED FOR: Miss Ulrich
Miss Dudley

May 18, 1949

Copy for: Mr. Weelher

Confidential

Mr. Alfred H. Barr
c/o The Museum of Modern Art
11 West 53rd Street
NEW YORK

Dear Barr,

To be able to obtain the permission of exporting from Italy the works for the exhibition I had to deliver to the Sovrintendenza Belle Arti, (prof. Wittgens) the following declaration:

The Exhibition has cultural and not commercial purposes.

Should American collectioners or museums eventually wish to purchase any works, authorisation will be previously requested to the Sovrintendenza Belle Arti by the owners of the works.

This happened because Feroldi spoke too much and because, I think, the Ghiringhellis of the Galleria del Milione denounced your negotiations to Brera.

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

May, 17, 1949

Mr. James Thrall Soby
c/o The Museum of Modern Art
11 West 53rd Street
N e w Y o r k

Dear Jim,

I spoke with Mr. De Blasio who will not lend his painting by Scipione "L'asso di spade".

However fortunately Mrs. Sarfatti and Mr. Rollino promised they will give their paintings by Casorati and Scipione, although they have not yet sent them.

As soon as they will be in Milan I will have them photographed and will send you immediately the copies.

These works and a few other that are not yet here for some reason or other, I will send Via Aerea, as all the others are beeing packed, having to leave on the 26 with the Sobiesky.

All my best regards, dear Jim, while I remain

sincerely yours

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	MoMA Exhs.	413.14

Italian
Torinelli

cc: Miss Dudley ✓
Mr. Barr
Mr. Wheeler

May 15, 1949

Dear Memo:

Thank you for forwarding Vitali's bibliography, which arrived safely and is most helpful. I have written to thank him.

In your letter of May 4 you mention placing labels on each work, giving the artist's and the owner's name, and the exact title. This will be a very great help at this end.

I note that you will send us a list of missing works, due to the refusal of such collectors as Signora Casella, Signor Falqui, Signor Trinchera, etc. This, too, will be extremely useful. I have already removed the works belonging to all except Signor Falqui, and I shall now notify Miss Dudley so that she will know that these three works are not coming. ✓ noted by,

Thank you too for sending the samples of the frames. We have so little coming from countries other than Italy that it will not be necessary to make more frames for those works outside Italy.

As I cabled you last week, we do not need the Scipione painting La meticcia belonging to the Mascioli brothers but will be glad to have the two paintings and the drawing by Scipione belonging to Dr. Rollino.

We are working frantically in an attempt to get the catalog out for the opening. It is coming along very quickly and many of the plates have already been made. I believe that the book will be ready on time. As soon as the check list has been printed, I shall send you proofs by air mail, since it is of the greatest importance that we list the lenders with their correct professional titles, such as Dr., Prof., etc., if they have such titles. I would greatly appreciate your returning the proofs promptly, since every minute counts.

Dr. Vespa is being asked to join the Committee, in accordance with your letter, and of course will be separately thanked in the catalog for his part in arrangements for the shipping.

We are again urging Dr. Wittgens and Dr. Baroni to lend their names to the Committee and will hope to hear favorably from them. I have never had replies to my letters of last summer inviting Signore Poli, Tosi(the collector) and Jucker to become members of the Committee. Could you possibly telephone them and let me know their reply?

Please remind Signor Carrieri that I am counting on his sending photographs of two Semeghinis. I am afraid that, even though they arrive soon, it will be too late to get them into the catalog, but I am hoping desperately that a photograph of Signora Garfatti's Casorati Camera d'albergo will arrive in time to be reproduced in the catalog. We badly need a picture of this sort to represent this important master.

With a thousand thanks and kindest regards. How relieved you will be when May 21th comes around!

As ever

James Thrall Soby

Sig. R. Torinelli
via Sant'Andrea 8
Milan, Italy

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Tominelli

cc: Miss Dudley
Mr. Barr
Mr. Wheeler ✓

May 15, 1949

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I note that you will send us a list of missing works, due to the refusal of such collectors as Signora Casella, Signor Falqui, Signor Trinchero, etc. This, too, will be extremely useful. I have already removed the works belonging to all except Signor Falqui, and I shall now notify Miss Dudley so that she will know that these three works are not coming.

Thank you too for sending the samples of the frames. We have so little coming from countries other than Italy that it will not be necessary to make more frames for those works outside Italy.

As I cabled you last week, we do not need the Scipione painting La meticcia belonging to the Mascioli brothers but will be glad to have the two paintings and the drawing by Scipione belonging to Dr. Rollino.

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With a thousand thanks and kindest regards. How relieved you will be when May 24th comes around!

As ever

James Thrall Soby

Sig. R. Tominelli
via Sant'Andrea 8
Milan, Italy

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

May 15, 1949

Dear Mario:

Thank you for forwarding Vitali's bibliography, which arrived safely and is most helpful. I have written to thank him.

In your letter of May 4 you mention placing labels on each work, giving the artist's and the owner's name, and the exact title. This will be a very great help at this end.

I note that you will send us a list of missing works, due to the refusal of such collectors as Signora Casella, Signor Falqui, Signor Trincheri, etc. This, too, will be extremely useful. I have already removed the works belonging to all except Signor Falqui, and I shall now notify Miss Dudley so that she will know that these three works are not coming.

Thank you too for sending the samples of the frames. We have so little coming from countries other than Italy that it will not be necessary to make more frames for those works outside Italy.

As I cabled you last week, we do not need the Scipione painting La meticcia belonging to the Mascioli brothers but will be glad to have the two paintings and the drawing by Scipione belonging to Dr. Rollino.

We are working frantically in an attempt to get the catalog out for the opening. It is coming along very quickly and many of the plates have already been made. I believe that the book will be ready on time. As soon as the check list has been printed, I shall send you proofs by air mail, since it is of the greatest importance that we list the lenders with their correct professional titles, such as Dr., Prof., etc., if they have such titles. I would greatly appreciate your returning the proofs promptly, since every minute counts.

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With a thousand thanks and kindest regards. How relieved you will be when May 24th comes around!

As ever

James Thrall Soby

Sig. E. Torinelli
via Sant'Andrea 8
Milan, Italy

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PALAZZO SERBELLONI
☎ 70972 - MILANO

May 7, 1949

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

Dear Mr Soby,

acc. 7

Mr. Vitali gave us the enclosed packet and asked us to have it sent to you directly.

Mr. Toninelli left this morning for Rome where he will control and hasten the expedition of works, in order to have them all ready for the established date.

Sincerely

Edmonda Aldini-Toninelli
Secretary to Mr. Toninelli

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PALAZZO SERBELLONI
~70972 - MILANO
May 4, 1949

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
N E W Y O R K

Dear Jim,

this is to confirm the telegram I sent you this morring saying:
VITALI GAVE WORKS JUCKER LENDS MANICHINO BY MODIGLIANI
STOP SENDING TODAY REQUESTED PHOTOS MONDAY PLATES WEELHER

I sent you all the photos you asked me except:
Ragazza di Pavarolo by Casorati
Figure nello spazio by Guidi
Due donne che si svestono by Mafai
Natura morta 1919 (1920) and Natura morta 1920 by Morandi
both belonging to Vitali.

I will have made immediately these missing photos and before the end of the week I will send them to you.

Vitali at last gave his paintings, the sculpture by Marini and the six drawings by Modigliani. While Jucker lent the "Manichino" by Morandi that you asked him by telegram.

All works belonging to the Collections of Milan, Florence, ~~and~~ Venise and Turin are already assembled in the Castello Sforzesco Milan, the others belonging to the romane collections are on their way here. We therefore can declare that the collecting, the packing and the framing work is proceeding regularly.

Behind each work I stuck a ticket bearing artist's and owner's name and exact title of the work. These tickets you can change them with the authentik ones of the Museum. at the arrivel in New York.

Probably as I already told you there will be a few works missing because refused by owners (Casella, Falqui, Trinchero), before the end of the week I will send you the list of these missing works.

In the meentime, dear Jim, Isend you all my very best regards and remain most sincerely yours

P. Titta

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

May 3, 1949

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

Dear Jim,

I am sending you, Via Aerea, the samples of the frames.

If you need any for the paintings of the Exhibition coming from other countries, please send me the measures and I will have them made and send them to you immediately.

The thinnest is for the drawings and the other for the paintings.

All works are without their glass except the drawings, the tempere, the collages and the gouaches.

As ever, I am, Most sincerely yours

Marino

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PALAZZO SERBELLONI
☎ 70972 - MILANO

May 2, 1949

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

Dear Jim,

I am afraid Mr. Mascioli will not lend his painting by Scipione, as he did not let me know anything until this moment.

I am sending you a photo of an other very good painting by Scipione belonging to his brothers: "La meticcia ", that was at the Biennale at Venise. Please let me know immediately by telegram if you want it for the Exhibition, as the owners are willing to lend it.

This morning Dott. Rollino came here and told me that if we wanted, he could also lend two paintings and one drawing by Scipione. They are three very good works and as we have not a great deal by this artist I think it would be a good thing to axcept this kind offer.

Awating your cable, I am, as ever, sincerely yours

Mario

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A. N. WILLIAMS
PRESIDENT

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May 9, 1949

TONITALIA
MILAN
ITALY

ACCEPT ROLLINO SCIPIONE BUT NOT LA METICCIA. PLEASE AIRMAIL ROLLINO

PHOTO ALSO SARFATTI'S CASORATI

REGARDS
SOBY
MODERNART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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QDY-1-19 - INTL-

May 9, 1949

TONITALIA
MILAN
(ITALY) (VIA WU)

ACCEPT ROLLINO SCIPIONE BUT NOT LA METICCIA. PLEASE AIRMAIL ROLLINO

PHOTO ALSO SARFATTI'S CASORATI

REGARDS
SOBY
MODERNART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

May 6, 1949

TONITALIA
MILAN
ITALY

DESPARATELY NEED CASORATI DRAMATIC SUBJECT PICTURE CAN WE BORROW SARFATTI

INTERIOR

REGARDS

SOBY
ROSENHART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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TONINELLI

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WESTERN UNION

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A. N. WILLIAMS
PRESIDENT

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler MW

May 6, 1949

TONITALIA
MILAN
ITALY

DESPARATELY NEED CASORATI DRAMATIC SUBJECT PICTURE CAN WE BORROW SARFATTI

INTERIOR

REGARDS

SOBY
MODERNART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

May 6, 1949

QDH-2- INTL- STRAIGHT

TONITALIA
MILAN
ITALY (VIA WU)

DESPARATELY NEED CASORATI DRAMATIC SUBJECT PICTURE CAN WE BORROW SARFATTI

INTERIOR

REGARDS

SOBY
MODERNART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Toninelli

PALAZZO SERBELLONI
~70972 - MILANO

May 6, 1949

MW

Mr. Monroe Weelher
c/o Museum of Modern Art
11 West 53rd Street
New York

RE: Authorization to sign receipts.

Dear Mr. Weelher,

Mr. Toninelli asked me to write to you with regard to your cable we received this morning.

We are pleased to receive the information contained in your telegram and should any other collectioner make a similar request, we will answer it accordingly.

Sincerely yours

Edmonda Allen-Tuska

Secretary to Mr. Toninelli

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

Italian
Toninelli

May 5, 1949

Dear Mr. Toninelli:

This letter will serve to authorize you in your capacity as Executive Secretary of our exposition of 20th Century Italian Painting and Sculpture to sign in our behalf the official receipts of the Museum of Modern Art. We have requested you to issue these receipts in connection with the collection of the works of art which are being lent to the Museum for this exposition.

Sincerely yours,

/s/ Monroe Wheeler

Mr. Romeo Toninelli
Via Sant' Andrea 8
Milan
Italy

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Toninelli

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Mr. Soby
Miss Ulrich
Miss Dudley

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Italy

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TONINELLI

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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CC: Mr. Barr
Mr. Soby
Miss Ulrich

DL 2 - 27 - INTL - May 5

MAY 5, 1949

NLT TONITALIA =
MILAN
(ITALY) =

POSITIVELY NEVER PROMISED FEROLDI PASSAGE/ STOP.

250 DOLLARS FOR FEROLDI STAY IN AMERICA OFFERED AS

PART PAYMENT TOWARD PAINTING PURCHASE FROM HIM.

REGARDS/ =

WHEELER
MODERNART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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CC: Mr. Barr
Mr. Soby
Miss Dudley

MAY 4, 1949

TONITALIA
MILAN
(ITALY)

AUTHORIZE YOU TO SIGN RECEIPTS. LETTER FOLLOWS.

WHEELER
MODERNART

CHARGE: Italian Exhibition

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Mr. Soby
Miss Ulrich

MAY 5, 1949

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MILAN
(ITALY)

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MODERNART

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Mr. Soby
Miss Ulrich
Miss Dudley

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Sincerely yours,

/s/ Monroe Wheeler

Mr. Romeo Toninelli
Via Sant' Andrea 8
Milan
Italy

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PALAZZO SERBELLONI
~70972 - MILANO

April 30, 1949

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

Dear Jim,

I am continually giving out receipts for the paintings we daylly collect.

For more regularity I would be really grateful to you if you would kindly send me a letter from the Museum authorising me to signe these receipts.

Thank you very much . Sincerely yours

Marino

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.14

COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich

Palazzo Serbelloni

April 29, 1949

Mr. Monroe Wheeler
c/o Museum of Modern Art
11 West 53rd Street
N E W Y O R K

Dear Monroe,

I have been to Brescia yesterday morning to collect the paintings belonging to Feroldi. He showed me a letter he received from the Museum in which you offer him gratuitous half the ticket from Italy to the U. S., plus $.250 for his stay in America.

I take the liberty of informing you that, when this fact will be known by the other most important collectioners, it may cause bad humor, as you have no intention of treating them all in the same way.

If you have the intention of making other invitations with the same generousity, why would you not, instead, offer two complete return tickets Via Aerea Italy-U.S. without other stay expenses? They could be offered one to a critic and one to an artist, who could, afterwards, speak to the Italian public, through our newspapers, about their impressions etc.

To avoid the difficulty of choosing these two persons, you could leave me this responsibility as Executive Secretary of the Exhibition. Of course, before taking any decision, I would let you know and await your approval.

I think this would be a very nice gesture. Please let me know sincerely what you think about it.

In the next few days I will send you the coloured reproductions of the "Muse inquietanti" and of the painting by Morandi and in the meantime I remain most sincerely yours

/s/ Memo (Toninelli)

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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MAY 4, 1949

CC: Mr. Barr
Mr. Soby
Miss Dudley

TONITALIA
MILAN
(ITALY)

AUTHORIZE YOU TO SIGN RECEIPTS. LETTER FOLLOWS.

WHEELER
MODERNART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

REPT WEELHER=

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN PRESIDENT

SYMBOLS	
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Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 1949 MAY 4 PM 11 01

VIA W. U. CABLES

.PSB669/4= ZP MILANO 24 4=

NLT SOBY C/O MODERNART NYK=

SOBY C/O
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

VITALI GAVE WORKS JUCKER LENDS MANICHINO BY MORANDI STOP SENDING TODAY REQUESTED PHOTOS MONDAY PLATES WEELHER FOLLOW LETTERS=

TONINELLI

REPT WEELHER=.

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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CC: Miss Dudley
Miss Pernas

MAY 3, 1949

TONITALIA
MILAN
(ITALY)

PLEASE SEND IMMEDIATELY AIR EXPRESS GEMELLI

COMPLETED ORIGINAL PLATES FOR ITALIAN BOOK.

CONSULAR INVOICE NEEDED.

WHEELER
MODERNART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN PRESIDENT

(05)

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NLT	Cable Night Letter
	Ship Radiogram

Received at 1949 MAY 2 AM 8 13

NA004 INTL ZP MILANO VIA WU CABLES 15 2 1035=
SOBY MODERNART NYK (SOBY CARE THE MUSEUM OF MODERN ART
DELIVER 11 WEST 53 ST)=

:VITALI DELAY DELIVERY MORANDI MODIGLIANI WAITING YOUR
ANSWER MACCARI WIRE DECISION=
TONINELLI=

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TONINELLI

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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Ship Radiogram

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REGULAR CABLE

APRIL 29, 1949

TONITALIA
MILAN (ITALY)

PLEASE PHOTOGRAPH OUR EXPENSE ALL CASTELLO BOCCIONI

DRAWINGS.

REGARDS

SOBY MODERNART

copies to: Mr. Barr
Mr. Wheeler
Miss Ulrich

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CC: Miss Pernas
Miss Dudley

Toninelli

May 3, 1949

Dear Mr. Toninelli:

Pursuant to Mr. Monroe Wheeler's cable to you of May third, as follows:

PLEASE SEND IMMEDIATELY AIR EXPRESS
GEMELLI COMPLETED ORIGINAL PLATES FOR
ITALIAN BOOK. CONSULAR INVOICE NEEDED.

I am writing to say that the printing of these color plates will be done in New York and we have also decided to have electrotypes made here from the original plates. Will you, therefore, disregard my letter to you of April nineteenth and instruct A. De-Pedrini to forward to Mr. Wheeler, via air mail, a consular invoice giving the cost of the original plates? It is necessary to have this invoice in order to clear the plates through customs.

As to the settlement of A. De-Pedrini's bill, would you prefer to have us pay you in dollars or in lire directly to them?

Very truly yours,

secretary to
Mr. Monroe Wheeler

Mr. Romeo Toninelli
Via Sant' Andrea 8
Milan
Italy

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PALAZZO SERBELLONI
☎ 70972 - MILANO

April 30, 1949

Mr..Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
N e w Y o r k

Dear Jim,

I am sorry to have to inform you that the painting "Composizione con cavallo" by Sironi belonging to my collection cannot be sent to the exhibition. Being a dry tempera on paper and having such large dimensions, it is aufully delicate and only by mooving it it gets spoiled.

Also Mr. Casella definitively decided not to give her paintings and the same did Mrs. Trinchero.

Please let me know if there are any other paintings within the Milanese collections you would like to have instead of these.

The sculptor Fontana, who had to give only two works (Maschera and Cristo),insisted so much on wanting to lend a second Maschera to mach with the first, that I finished by accepting. I hope this will not displease you.

Awating your answer I remain, as ever, dear Jim, sincerely

yours

A. T. Soby

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich

Tomimelli
PALAZZO SERBELLONI
☎ 70972 - MILANO
April 29, 1949

Mr. Monroe Wee lher
c/o Museum of Modern Art
11 West 53rd Street
N E W Y O R K

Dear Monroe,

I have been to Brescia yesterdaymorning to collect the paintings belonging to Feroldi. He showed me a letter he received from the Museum in which you offer him gratuitous half the ticket from Italy to the U. S., plus $.250 for his stay in America.

I take the liberty of informing you that, when this fact will be known by the other most important collectioners, it may cause bad humor, as you have no intention of treating them all in the same way.

If you have the intention of making other invitations with the same generousity, why would you not, instead,offer two complete return tickets Via Aerea Italy-U.S.without other stay expenses? They could be offered one to a critic and one to an artist, who could, afterwards, speak to the italian public, through our news papers, about their impressions etc.

To avoid the difficulty of choosing these two persons, you could leave me this responsibility as Executive Segretary of the Exhibition. Of course, before taking any decision, I would let you know and await your approval.

I think this would be a very nice gesture. Please let me know sincerely what you think about it.

In the next few days I will send you the coloured reproductions of the "Muse inquietanti" and of the painting by Morandi and in the meentimeIremain most sincerely yours

Nelli

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich

Palazzo Serbelloni

April 29, 1949

Mr. Monroe Wheeler
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

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/s/ Memo (Toninelli)

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich

Palazzo Serbelloni

April 29, 1949

Mr. Monroe Wheeler
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

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lettera. Per precauzione le ripeto il cablogramma di Soby:

"Confermo lettera Rockefeller 13 dicembre lettere Soby 15, 16, 18 aprile noi assicuriamo vostri prestiti automaticamente da vostro ufficio Brescia a New York e ritorno. Prestiti Cairo assicurati da noi da Milano. Cabliamo Toninelli usare ogni precauzione. Cabliamo Biennale affrettare quadri Cairo. Toninelli vi telefonera riduzione aereo. Scriviamo ulteriori importanti informazioni muse e vostra visita qui New York."

Gradisca i miei piu' distinti ossequi.

s/ Alfred H. Barr, Jr.

Avv. Pietro Feroldi
Piazza Martiri della Libertà 3
Brescia
Italy

AHB:jws

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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Ship Radiogram

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REGULAR CABLE QOF-2-13-INTL-April 29

APRIL 29, 1949

TONITALIA =
MILAN (ITALY) (VIA WU) =

PLEASE PHOTOGRAPH OUR EXPENSE ALL CASTELLO BOCCIONI

DRAWINGS. =

REGARDS

SOBY MODERNART =

copies to: Mr. Barr
Mr. Wheeler
Miss Ulrich

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cc: Mr. Barr
Mr. Soby
Mr. Wheeler

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

April 22, 1949

Dear Mr. Toninelli:

Yesterday we forwarded to you via airmail the lists of works which we have requested for our Italian Exhibition. This list included insurance valuations sent to us by the lenders. We have recently heard that Mr. Feroldi may sell one or more of his paintings. In the light of this, will you please consult him about the values to be declared on the export papers.

Very sincerely yours,

Registrar

DdD:bh

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

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

April 21, 1949

Dear Mr. Toninelli:

We are enclosing two copies of our list of the loans which we have requested for the Italian Exhibition. You will note that we have indicated by an asterick the loans which have not yet been approved. Will you please be kind enough to fill in as much of the missing information as possible on the duplicate list and return it to us by airmail.

Further information about values and sizes will be forwarded to you when we receive it. We hope that more of the Registrar's forms will be returned to us within the next week or two.

Very sincerely yours,

Registrar

DHD:bh
enmlosures

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PALAZZO SERBELLONI
☎ 70972 - MILANO

23 /4 /1949

Mr. James Thrall Soby
c/o Museum Of Modern Art
11 West 53rd Street
NE W YORK

Dear Jim,

I am now beguinning to collect all works residing in Italy, and want to let you know that I will collect, of course, only those included in the last list you sent me dated March 1.

If from that date on, you invited other artists to take part to the exposition, like Scialoja and Viani, please send me immediately an adjourned list or anyhow let me know.

Most sincerely

P.S. Here enclosed please find the seven Registrar's forms for the paintings belonging to the collectioner Frua de Angeli.

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cc: Mr. Barr
Mr. Soby
Mr. Wheeler

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Via Sant' Andrea 8
Milan, Italy

April 22, 1949

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Registrar

DDD:bh

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Toninelli

Dorothy: Please can someone make a copy of this letter for Alfred Barr.

Bett

✓ Miss Dudley

cc: Mr. Barr
Mr. Soby
Mr. Wheeler

April 22,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

My dear Memo:

Thank you for your letters of April 15. Herewith the information you asked for in both letters.

I agree entirely that the only thing to do was to guarantee the Direzione Belle Arti war risk insurance both on land and sea, since otherwise we should have had to do without their pictures. The total value of the Castello Sforzesco drawings by Boccioni and the two Boccioni paintings from the Galleria d'Arte Moderna would not be too high, and if you will let me know the exact total amount, I will try to send you from the Museum this week an affadavit that the Museum itself will assume this risk. As I wrote you, it is impossible here to obtain war risk insurance for objects on land, but the Museum can send a declaration that we will ourselves assume the risk, though only in the case of the works being lent by the Castello and the Galleria d'Arte Moderna of Milan.

As to the third painting by Tosi, belonging to Dr. Vismara, I also agree that we should definitely ask to borrow this work, since both Tosi and Dr. Vismara are involved. I am enclosing a Registrar's form for Dr. Vismara, and I will write to thank him for offering to lend this picture.

I have already been promised two Mafais (from Dr. Laudisa and the Gall. d'Arte Moderna of Rome), so that I think we need ask Sig. Asta only for two pictures. I cannot send you the photographs, since I will need them here for our catalogue, but I will send you photographs made from these photographs this week, that is, photostats. Meanwhile, the two pictures I need are: 1) the 1928 landscape which has telegraph poles in the foreground and a train coming around a corner, behind a fence; 2) the natura morta in which there is a sheet of music with notes and the word "Traviata" printed on it. I feel sure this will identify the two pictures, but I will send the photostats to make sure.

I do hope Sig. Feroldi will consent to lend. We are gravely alarmed by his letters, which seem to suggest that he is worried about the transportation and insurance of his pictures, so it would be a good idea, as we cabled you, to offer to have Monti & Gemelli pick up his pictures at Brescia, at our expense. Also, please reassure him that his works are automatically insured by us from the moment they leave his office.

Very best to you, Memo. Our sympathy goes out to you in the difficult task of assembling all these works. I will write again soon. Our repeated thanks.

Sincerely,

James Thrall Soby

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cc: Mr. Barr
Mr. Soby
Mr. Wheeler

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Via Sant' Andrea 8
Milan, Italy

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Registrar

DHD:bh

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Tonnelli
x+x

copies to Wheeler, Dudley. Asked Dudley to make copy for Barr.

April 22,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

My dear Memo:

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Sincerely,

James Thrall Soby

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cc: Mr. Soby
Mr. Wheeler

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

April 21, 1949

Dear Mr. Toninelli:

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Further information about values and sizes will be forwarded to you when we receive it. We hope that more of the Registrar's forms will be returned to us within the next week or two.

Very sincerely yours,

Registrar

DMD:bh
enclosures

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	MoMA Exhs.	413.14

Tonínelli

PALAZZO SERBELLONI
☎ 70972 - MILANO

April 21, 1949

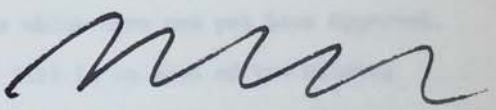
Mr. Monroe Weelher
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

Dear Monroe,

here inside please find the réclame "Camminate Pirelli" you asked me to send you.

Here things are proceeding regularly and I am looking forward to seeing you soon in New York.

Most sincerely yours



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cc: Mr. Soby
Mr. Wheeler

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

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

April 21, 1949

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

Dear Jim,

Monday I went to pay a visit to the widow of Martini at Vado Ligure, and I covinced Her to lend the sculpture Daedalo e Icaro(not Dedalo only). There is no other sculpture by Martini with this name, so there kan't be mistakes.

Mr. Pallini is willing to give his Martini "Ritratto del poeta Cecov" and I find it a very interesting terra cotta.

Carrieri promised he will choose in this week the two paintings by Semeghini, and I accept to lend My Ettore and Andromaca.

In the meentime I'll do my best to send you as soon as possible the missing photos you asked me for in your letter dated 11/4.

Most sincerely yours

Here inside please find the Registrar's forms for the following paintings:

Tosi - Autunno a Rovetta - coll. Vismara
de Pisis - Pollaio - coll. "
de Chirico - Ettore and Andromaca - coll. Toninelli

And of the sculpture "Ritratto del:poeta Cecov"By Martini of the coll. Pallini.

noted on shipping list 6.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 19,1949

My dear Memo:

A brief note to ask something extremely important. I have had a letter from Sig. Feroldi saying that it is impossible for him to have the paintings he is lending our exposition photographed in Brescia. I have written him suggesting that these paintings might be photographed at the Castello Sforzesco in Milan while they are waiting to be packed and shipped. I don't know what else to suggest, and it is clearly important for us to reproduce in the catalogue some of Sig. Feroldi's pictures, which are very fine. Could you possibly arrange to have the photographs taken at the Castello, billing the Museum for them? Many, many thanks as usual.

The pictures I have asked to borrow from Sig. Feroldi are:

de Chirico:	Le muse inquietanti
Carra:	L'Amante dell' ingegnere
"	Mattino sul mare
Morandi:	Natura morta (bottiglie e fruttiera), 1916
Rosai:	Mio padre
"	I giocatori di toppa
Scipione:	Bozzetto del Cardinale Decano
Modigliani:	Nudo, 1917-18

I repeat the list here, since Sig. Feroldi seems rather confused as to precisely what we want to borrow. Yesterday I sent him airmail this same list, and I hope he will lend everything, including the Modigliani Nudo which we of course will insure for the value he has mentioned to Barr.

Very best to you, Memo. I sympathize with the incredible difficulties you must be having in assembling all these pictures, and we are deeply indebted to you.

Sincerely,

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cc: Italeuropa Co.
Mr. Soby

Mr. Romeo Toninelli
Via St. Andrea 8,
Milan, Italy

April 18, 1949

Dear Mr. Toninelli:

On Saturday, April 16th, we airmailed the enclosed letter about war risk insurance to the museums and collectors who have been asked to lend to our exhibition of 20th Century Italian Art. We are enclosing extra copies of this letter in case you need them to send to lenders who are not yet on our list.

Very sincerely yours,

Registrar

DHD:bh
enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Romeo Toninelli
Via St. Andrea 6,
Milan, Italy

April 18, 1949

Dear Mr. Toninelli:

On Saturday, April 16th, we airmailed the enclosed letter about war risk insurance to the museums and collectors who have been asked to lend to our exhibition of 20th Century Italian art. We are enclosing extra copies of this letter in case you need them to send to lenders who are not yet on our list.

Very sincerely yours,

Registrar

DHD:bh
enclosures

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WESTERN UNION

1201

A. N. WILLIAMS
PRESIDENT

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April 16, 1949

TONITALIA
MILAN
ITALY

PLEASE FRAME PICTURES AS YOU SUGGEST BUT LEAVE UNPAINTED IN NATURAL

WOOD. PRICE OK. REPLY YOUR PREVIOUS CABLE SENT AIRMAIL

REGARDS
SOBY
MODERNART

(charge to Italian show)

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NLT SOBY MODERNART NEW YORK

COLLECTING FEROLDIS WORKS WEDNESDAY BRESCIA OTHERS ARRIVED FROM CAIRO

PLEASE CAILE FEROLDI NUMBER INSURANCE CONTRACT AND COMPANY STOP CASELLA

REFUSED

TONINELLI

Home Insurance Company
New York (Fine Arts) Policy Number 27990

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Tonelli

PALAZZO SERBELLONI
☎ 70972 - MILANO

April 15, 1949

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

Dear Jim,

I just now received a telephone call from the Direzione Belle Arti of the Castello Sforzesco saying that they would not lend the works belonging to the Castello Sforzesco and to the Galleria d'Arte Moderna unless I delivered a declaration that these works would be insured by you also against all war risks.

I, naturally, will give them the named declaration:

a) because I do not think war will brake out;

b) because if I wont do so we will never obtain the works.

The named declaration says: that in case war broke out, all works will be simultaneously coverd by insurance.

This, on the other hand, is how much I concurred with Weelher.

Sincerely yours

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T

PALAZZO SERBELLONI
☎ 70972 - MILANO

April 15, 1949

Mr. James Thrall Soby
Museum of Modern Art
11West 53rd Street
NEW YORK

Dear Jim,

many times the old painter Tosi called me on the Phone to ask me anxiously how many of his paintings you had chosen. Then also Dott. Vismara, that man who wrote that much to long letter to Rockefeller, telephoned to me saying that he would have liked to add an other painting by Tosi of his collection to those you had already chosen.

Anyhow this morning I went to see the famous painting (a landskape, not bad at all) and I promised Dott. Vismara that I would have written to you proposing to add to the other two paintings he is lending also this landskape.

Hoping to receive soon affirmative answer, in the meentime I am enclosing the five Registrar's forms of the collectioner Tosi, human architect.

Here inside please find also eight photos of the Mafai's belonging to the collectioner Mr. Asta. Please choose the ones you want for the exhibition and send me back the photos as Mr. Asta forgot to write on the back of each name and measures.

My very best regards. As ever

Marco

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN PRESIDENT

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NLT	Cable Night Letter
	Ship Radiogram

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VIA W. U. CABLES 1949 APR 15 AM 4 31

PSX81/15=ZP MILANO 31 15=

NLT SOBY MODERNART=NEWYORK= SOBY % MUSEUM OF MODERN ART 11 W 53RD ST

SEVENTYPERCENT PAINTINGS ARE WITHOUT FRAMES I FIRMLY PROPOSE WHITE FRAME FOR ALL TYPE WEELHER APPROVED EXPENSE 250 DOLLARS PLEASE ANSWER IMMEDIATELY ALSO MY LAST CABLE REGARDS=

TONINELLI=

RPT 250=••

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WESTERN UNION

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JOSEPH L. EGAN
PRESIDENT

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Ship Radiogram

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QD4-6-15 INTL

APRIL 14, 1949

~~VET~~ TONITALIA
MILAN
(ITALY) (VIA WU)

PLEASE TRY TO BORROW MARTINI SCULPTURE DAEDALUS

BELONGING MARTINI'S WIDOW. REGARDS.

SOBY

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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PALAZZO SERBELLONI
☎ 70972 - MILANO

April 14, 1949

Torrenti

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

Dear Jim,

I received Your letter dated April 6 and I agree regarding what you tell me about insurance against war risks in case war broke out while the works arefar from the homes of owners.

I Here inside please find the fowr Registrar's forms for the pictures bilonging to Ing. Juker, that he completed and signed.

PRIVATE:

I received your volume"Contemporary Painters". It is really wonderful and aufully interesting. And so very kind of you to have sent it to me.

Thanks, dear Jim, and all my best regards.

As ever

Mario

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 11,1949

My dear Memo:

There are still some photographs that I need badly for the catalogue which, alas, will be late, since there have been so many delays in knowing exactly what we will have in the exposition. I have no photographs of the works Sig. Feroldi is lending, and last week I cabled him to send the following photographs: Carra, L'amante and Mattino sul mare; de Chirico, Muse Inquietanti; Morandi, Natura morta, 1916; Rosai, Mio padre and Giocatori di toppa; Scipione, Cardinal (oil painting). I have also asked Sig. Feroldi to reconsider his decision not to lend the big Modigliani Nude, and perhaps he would be willing to send a photograph of that too.

I am delighted to hear that Sig. Gonnelli is lending his Rosais. Could you ask him to send photographs of them as soon as possible. They are: Biliardino, 1921 and Natura morta, 1919.

I have heard indirectly that the Contini-Bonacossis are lending. Again, I need photographs of their two Martini terracottas, Pescatori and Donne.

In addition to these, the following photos are missing:

Campigli,	Scala	coll. R. Carrieri
Casorati,	Ragazza di pavarolo	" Ricc. Gualino
Casorati,	Giubetto rosso	" Sig. Trinchero
de Chirico	Il ritorno del figliol prodigo	Sig. Sportorno
de Chirico	Piazza with horse, c. 1920	Signora Casella
Guidi	Figure in space, III	the artist
Mafai	Two women disrobing	Gal. Naz. d'Arte moderna, Rome
Morandi	Natura morta, 1919	Sig. Lamberto Vitali
"	Natura morta, 1920	Sig. Lamberto Vitali

I am terribly sorry there are so many, though the ones I need most are those of Sig. Feroldi's pictures. And I haven't been able to send this list before this, since I have been busy trying to persuade the leading collector of Modiglianis - he has more than 20 of the finest quality - to lend me three pictures. I hope in the end he will lend two, though he claims that Modigliani is the only good modern Italian painter, which is nonsense.

Yes, I badly need a Mafai of the period 1930- 34 of a ruined building; I'll look forward eagerly to seeing photographs of the works in Sig. Asta's collection. I too have heard from Dr. Laudisa of the Secolo Gallery, saying he doesn't know where the Demolizioni is. The Gal. Naz. d'Arte Moderna in Rome cannot lend the big Scipione oil of the Cardinal, so I have asked Sig. Feroldi for his, as well as his 1928 Carra and the big Modigliani nude.

Very best to you, Memo. Everything here goes along well -except the catalogue, though I hope to have that published long before the show closes. Nelly sends best regards,

J

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Toninelli

Mr. Soby
Mr. Wheeler

5

April 11,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

My dear Memo:

Miss Dudley has asked me to let you know, in reply to your recent letter to her, that all the works of art coming from Italy will be insured automatically from the time they leave their owners' homes until they are returned thereto. In other words, the works will be covered by our insurance on whatever date they leave their owners' possession, whether this date is April 20 or April 25 or whatever the date may be.

There are, of course, some lenders who have not returned their Registrar's forms, so that we have no definite insurance valuations. I am especially anxious to have the forms from Signors Frua, Vitali, Tosi (the collector), Jucher, Poli, Vismara. Anything you can do to urge them to send me the Registrar's forms will be greatly appreciated.

Miss Dudley says you mentioned a letter which should be sent to the Castello Sforzesco, thanking them for their loans and for the use of the Castello as a place of assembly for the works of art. I wrote such a letter on March 9, so that is taken care of.

I have also written Signora Sarfatti. She had sent me the Registrar's form for the Russolo La Nebbia, but she must have forgotten that she had sent it. I also wrote her telling her we would not need the Sironi, Factory Scene since, between you and me, we are getting a better one from Sig. Cardazzo.

I'm sorry to hear that Sig. Sportorno will not lend. The loss of the de Chirico Prodigal Son is not serious, but we shall miss the Martini, Ratto delle Sabine. Assuming that the Contini-Bonacossis are willing to lend their two small terracottas, these will be the only two works by Martini in the exposition. But Monroe mentioned a fine Portrait of a Poet by Martini in the collection of Signor Pallini in Milan. Perhaps this would be a good substitute if it is not too large; I don't remember it at all. But if you think it is worth sending, let's by all means include it. Sig. Vitali was to have let me know about a Martini of the Valori Plastici period, but I have not heard from him.

V
100

To replace the Sportorno de Chirico, may we borrow your fine Ettore e Andromaca of 1927 (the painting over your living room mantel). We'd be very grateful, and I'm enclosing a Registrar's form. I'm also enclosing a copy of my letter to Dr. Laudisa, in which I make clear that we want to borrow only one, not two, paintings by Scialoja.

Our very best regards; I'll write again soon, as the time is now so short.

As ever, Soby

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Italian
Toninelli

CC: Mr. Soby
Mr. Wheeler

Mr. R. Toninelli
Via Sant' Andrea 8
Milano, Italy

April 11, 1949

Dear Mr. Toninelli:

Mr. Soby has referred your cable regarding receipts for lenders to me. I am enclosing a supply of temporary receipts for you to sign and send to lenders when works are received at the Castello Sforzesco. The enclosed formal loan receipt listing each item with its value will be airmailed to all lenders when the works of art have been received and checked by us.

Very sincerely yours,

Registrar

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FULL RATE TELEGRAM		SERIAL	
DAY LETTER		NIGHT LETTER	

WESTERN UNION

1206

JOSEPH L. EGAN, PRESIDENT

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FULL RATE		DEFERRED	
CODE		NIGHT LETTER	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

COPY OF CABLE FROM TONINELLI TO MR. SOBY APRIL 9, 1949

PLEASE SEND BY AIRMAIL RECEIPTS FOR WORKS SINGLE COLLECTIONS

COMPILED OR BLANK SIGNED MODERNART TO GIVE LENDERS ON DELIVERY

WORKS CONFIRM STOP WRITING MASCIOLI REGARDS

TONINELLI

A NEW CURTIS SERVICE

Telegraph your order for America's favorite magazines—HOLIDAY, 1 yr., $5 • the Post, 1 yr., $5 • LADIES' HOME JOURNAL, 1 yr., $3. All prices U. S. only. No charge for wire. Pay Western Union clerk for subscription or when billed by publisher.

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Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 1949 APR 9 PM 5 56

VIA W. U. CABLES

.A 34 =ZP MILANO 31/30 9=

=NLT SOBY MODERNART = SOBY %THE MUSEUM OF MODERN ART

:NYK = 11 WEST 53RD ST.

PLEASE SEND BY AIRMAIL RECEIPTS FOR WORKS SINGLE COLLECTIONS COMPILED OR BLANK SIGNED MODERNART TO GIVE LENDERS ON DELIVERY WORKS CONFIRM STOP WRITING MASCIOLI REGARDS =

TONINELLI =.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Italeuropa Company
Monti Gemelli
Mr. Soby
Mr. Wheeler

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

April 8, 1949

Dear Mr. Toninelli:

Today we sent the enclosed form by airmail to collectors and artists who have been asked to lend to our exhibition of Italian Art. We are enclosing extra copies in case you need them for collectors or artists who are not yet on our list. Please let us know if you need more copies.

The Registrar's forms you requested have been mailed to you under separate cover.

Very sincerely yours,

Registrar

DHD:bh
enclosures

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cc: Italeuropa Company
Monti Gemelli
Mr. Soby
Mr. Wheeler

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Via S. Andrea 8
Milan, Italy

April 8, 1949

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Very sincerely yours,

Registrar

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WESTERN UNION CABLEGRAM

T-3

JOSEPH L. EGAN PRESIDENT

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1949 APR 6 PM 8 38

VIA W. U. CABLES

PSB14/6=ZP MILANO 28 6=

NLT SOBY MODERNART=
:NEWYORK=

SOBY C/O
THE MUSEUM OF MODERN ARTS
11 WEST 53RD ST

:GATHERING WORKS BETWEEN APRIL 20 AND 30 INFORM LENDERS TO AWAIT MY DIRECT INSTRUCTION FOR DELIVERY WORKS AT CASTELLO SFORZESCO FOLLOWS LETTER REGARDS

TONINELLI=

=20 30 =

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JOSEPH L. EGAN
PRESIDENT

1201

X X

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CC: Miss Ulrich
Miss Dudley
Mr. Wheeler
Mr. Barr

APRIL 6, 1949

TONITALIA
MILAN
(ITALY)

PLEASE TRY TO BORROW CORTIZIANA ROMANA BY SCIPIONE

COLLECTION AUGUSTO MASCIOLI OF IVREA. REGARDS.

SOBY
MODERNART

CHARGE: Museum of Modern Art
11 West 53 Street
New York 19
New York

CHARGE: Italian Exhibition

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JOSEPH L. EGAN
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CC: Miss Ulrich
Miss Dudley
Mr. Wheeler
Mr. Barr

APRIL 6, 1949

TONITALIA
MILAN
(ITALY)

PLEASE TRY TO BORROW CORTIZIANA ROMANA BY SCIPIONE

COLLECTION AUGUSTO MASCIOLI OF IVREA. REGARDS.

SOBY
MODERNART

CHARGE: Museum of Modern Art
11 West 53 Street
New York 19
New York

CHARGE: Italian Exhibition

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20th C Italian

Tennessee

COPY

Palazzo Serbelloni
Tel. 70,972 - Milano
April 6, 1949

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

Dear Jim,

according to my cable, all works will be assembled in the Castello Sforzesco, Milan between the 20th and the 30th of April, and I will write in time myself to each of the lenders giving precise instructions for the delivery of the works.

In the meantime you ought to send a few words to Prof. Baroni - Castello Sforzesco, Milan - thanking him for his kindness.

This morning I received a Post-Card from Mrs. Sarfatti. She says you never sent her the registrar forms for the two futurist paintings, one by Russolo and one by Sironi (Ciclista) of which you have photos. She wants to know if you want them for the exhibition or not, as she is willing to lend them.

All my best regards. Sincerely yours

/s/ Memo

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

April 6, 1949

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

Dear Jim,

according to my cable, all works will be assembled in the Castello Sforzesco, Milan between the 20th and the 30TH of April, and I will write in time miself to each of the lenders giving precise instructions for the delivery of the works.

In the meentime you aught to send a few words to Prof. Baroni - Castello Sforzesco, Milan - thanking him for his kindness.

done Mar. 8

This morning I received a Post-Card from MRS. Sarfatti. She says you never sent her the registrar forms for the two futurist paintings, one by Russolo and one by Sironi (Ciclista) of which you have the photos. She wants to know if you want them for the exhibition or not, as she is willing to lend them.

done

All my best regards. Sincerely yours

Marino

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PALAZZO SERBELLONI
☎ 70972 - MILANO

april 6, 1949

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

All covered as discussed

Dear Jim,

on the 20th of april we are beguinning to collect the works, so be sure to cover by that date all paintings and sculptures with insurance.

This morning, after many indecisions, Mrs. Spotorno told me that for family motives she cannot lend the painting by De Chirico (Il ritorno del figluol prodigo) and the sculpture by Martini (Il ratto delle Sabine), you asked her. Please let me know what must I do.

As ever

Marino

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JOSEPH L. EGAN
PRESIDENT

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CC: Mr. Barr
Mr. Wheeler
Miss Ulrich
Miss Dudley

APRIL 5, 1949

TONITALIA
MILAN
(ITALY)

WRITING ALL LENDERS AS PER YOUR LETTER MARCH 29.
SHOULD INFORM THEM BY WHAT DATE ALL WORKS SHOULD
BE AT CASTELLO SFORZESCO AND WHETHER LENDERS THEM-
SELVES SHOULD SEND WORKS THERE OR WHETHER YOU ARE
ARRANGING TO COLLECT THEM. PLEASE CABLE. REGARDS.

SOBY

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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JOSEPH L. EGAN
PRESIDENT

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QDP. — 8 — 42 — INTL — APRS

CC: Mr. Barr
Mr. Wheeler
Miss Ulrich
Miss Dudley

APRIL 5, 1949

NLT

TONITALIA
MILAN
(ITALY)

WRITING ALL LENDERS AS PER YOUR LETTER MARCH 29.

SHOULD INFORM THEM BY WHAT DATE ALL WORKS SHOULD

BE AT CASTELLO SFORZESCO AND WHETHER LENDERS THEM-

SELVES SHOULD SEND WORKS THERE OR WHETHER YOU ARE

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CHARGE: Italian Exhibition

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

April 5, 1949

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

Dear Jim,

Thank you for your letter dated March 29. I want to let you know immediately that, according to your advice, I will not tell the artists until the last moment how many works they will have in the exhibition.

For the Mafai's I told you about, I telephoned to my friend Sig. Asta: he will be back in Milan at the end of the week and then as soon as possible I'll send you the photos to choose.

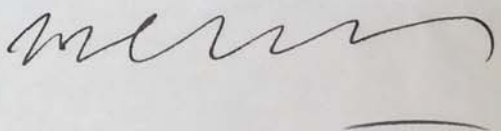
To-day I received a letter from the Galleria del Secolo: they say that the picture "Demolizioni" by Mafai hase never been in their possession nor do they know to whom it belongs. Please let me know as soon as you can if I must substitute it with some other picture or if you know where I could find it.

I am enclosing Marino Marini's registrar forms completed and signed. The drawings have no names.

The collectioner Mr. Gonnelli and the painter Pirandello wrote to me to-day letting me know they already sent you their forms completed and signed; I hope you received them.

Awating your answer, dear Jim, I send you my very best regards

and am sincerely yours



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

Mr Wheeler

April 4, 1949

Mr. Romeo Toninelli
via Sant'Andrea, 8
Milano, Italy

Dear Memo:

Thank you very much for your three letters of March 31st. I have sent a copy of your letter regarding the definite shipment on the Sobieski May 24th to the proper authorities in our Museum.

I am delighted that the Municipio of Milan is willing to lend the Castello Sforzesco drawings by Boccioni and the two paintings by this master from the Gallery of Modern Art. I shall send them this week by air mail the letter they request stating that the responsibility for the exposition is this Museum's and that the pictures will be insured against all risks including war.

I am sorry that Signor Garbagni will not lend the Casorati we asked for. I feel that we must have one more work by this important master. Could you therefore see whether Signor Maly Trinchero will lend the Casorati oil of 1939 called Giubbetto Rosso of 1939? This picture is reproduced as plate 7 in the large monograph with text by Italo Cremona.

With repeated thanks and very kindest regards from us both, I am

Sincerely,

James Thrall Soby

JTS:EH

Cc: Miss Dudley
Mr. Barr
Mr. Wheeler

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Mr. Wheeler

Tominelli

April 4, 1949

Mr. Romeo Tominelli
via Sant'Andrea, 8
Milano, Italy

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Sincerely,

James Thrall Soby

JTS:SH

Cc: Miss Dudley
Mr. Barr
Mr. Wheeler

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	MoMA Exhs.	413.14

Tomaselli
x x x

April 4, 1949

Mr. Romeo Tominelli
via Sant'Andrea, 8
Milano, Italy

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Sincerely,

James Thrall Soby

JTS:HH

Cc: Miss Dudley
Mr. Barr
Mr. Wheeler

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TONINELLI

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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QD Y3 33 PD April 2 =

APRIL 2, 1948

ROMEO TONINELLI =
S. S. MAURETANIA
PIER 90, HUDSON RIVER
WEST 50 STREET
NEW YORK =

DEEPLY REGRET INABILITY TO COME TO BOAT. YOU TAKE WITH YOU THE THANKS OF THE MUSEUM FOR YOUR FINE COOPERATION AND MY PERSONAL REGARDS AND BEST WISHES FOR THE SUCCESS OF OUR PROJECT =

MONROE WHEELER =

CHARGE: 20th CENTURY ITALIAN ART EXHIBITION

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A. N. WILLIAMS
PRESIDENT

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cc: Mr. Wheeler
Mr. Barr

TONITALIA
MILAN
(ITALY)

SENDING AIRMAIL COMPLETE LIST OF EXPOSITION STOP WHEELER ARRIVING MILAN

WITHIN TWO WEEKS

REGARDS

SOBY
MODERNART

(Italian show)

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

March 31, 1949

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

Dear Jim,

I just receaved a letter from the collectioner Mr. Garbagni refusing to lend the picture you asked him.

Please let me know immediately if I must substitute it with an other picture.

Awating your answer I remain sincerely yours

Marino

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RCA

RADIOGRAM

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TONINELLI

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"Via"

C
O
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Y

PSB24/28=ZP MILANO 28 28
NLT SOBY MODERNART NEWYORK

JESI REPONDU DEFINITIVEMENT NO A MOI ET VITALI AUTRES COLLECTIONEURS

D'ACCORD DONNE TABLEAUX CINQUE MOIS MAXIMUM ALLEZ ET RETOUR FOLLOW

LETTER

TONINELLI

cc: Mr. Barr
Mr. Wheeler

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE

Sender's Name and Address
(Not to be transmitted)

Form 100-50-TA 134 S

FOR MESSENGER CALL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

Mar. 29,1949

My dear Memo:

No, I emphatically would not tell the artists how many works they will have in our exposition. I am afraid that this will make more trouble, and quite frankly we have always found it preferable for them not to know - at least until the last moment. I realize that this is awkward for you, but I think it might be even more difficult if you answered their questions.

Do by all means send me photographs of Sig. Asta's Mafais. I need to choose one or two more, since Dr. Jesi is not lending.

I have just returned from Georgia, whene we went with Peter for his vacation, and I will reply soon to your earlier letters. Everything seems to be coming along well as to the exposition, and I cam convinced that it will be a great success, though I am afraid the catalogue will be late, due to the various difficulties in settling what is to be in the exposition. But now I think at least the exposition seems settled and strohg, and that is the important thing for now.

Our very best regards to you, Memo, and my repeated thanks for all you have done.

As ever,

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PALAZZO SERBELLONI
~70972 - MILANO

21/3.49

Mr. James Thrall Soby
29 Mountain Spring _ Road
Farmington - Connecticut

Dear Jim,

please let me know if you think it would be convenient to make known to the artists invited to take part to the exhibition, the number and name of the works of each of them that you chose.

I have already been requested to answer such a question to which I haven't yet replied as I would prefer to have also your advise on this subject.

As for the Mafai's that you want to substitute, there is a friend of mine in Milan, Mr. Ferruccio Asta - Via Bigli 21, who has an important collection of Mafai's belonging to the period in which you are interested. You haden't the chance of seeing them while you were here because Mr. Asta was absent just in that period.

If you desire I may send you the photos of the pictures, or choose a few of them on your account. I am sure Mr. Asta will be very glad to lend them to the museum.

Sincerely yours

P.S. Felici's figures are still here.

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Toninelli

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 8
Milan, Italy

AHB/ob

Guttuso letter goes to MA for his pending acquisition file.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

PALAZZO SERBELLONI
~70972 - MILANO

Milano, I5 Marzo I949

Mr. James Thrall Soby
The Museum of Modern Art
II West - 53 street
New York I9 N.Y.

Cher Jim,

Je vous envoi le registred form pour les tableaux de Mr. Pallini

Avec mes plus cordiales salutation

all: 3

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TONINELLI 1201

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN
PRESIDENT

SYMBOLS	
LC	Deferred Cablegram
NLT	Cable Night Letter
CBN-TWO	Ship Radiogram

Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 1940 JUN 6 AM 11 19

VIA W. U. CABLES

PSX419/6=ZP MILANO 34 6=

NLT MODERNART=
:NEWYORK:

THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

=SOBY WEELHER STOP WILL BE NEWYORK JUNE TWENTYFIVE S/S ITALIA WITH MISSING PAINTINGS STOP PLEASE BOOK IMMEDIATELY RETURN BY AIR TO PARIS OR ROME AND ROOM PLAZA PLEASE CONFIRM THANKS:

=TONINELLI=..

JUN 7 4 M

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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COPIED FOR: Mr. Soby
Mr. Barr
Miss Dudley

MILANO
NLT MODERNART=
NEW YORK=

SOBY WESTHER STOP WILL BE NEWYORK JUNE TWENTYFIVE
S/S ITALIA WITH MISSING PAINTINGS STOP PLEASE BOOK
IMMEDIATELY RETURN BY AIR TO PARIS OR ROME AND ROOM
PLAZA PLEASE CONFIRM THANKS=

TONINELLI=

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Feb. 11,1949

Sig. R. Toninelli,
Via Sant' Andrea 6,
Milan, Italy.

My dear Memo:

I am enclosing a list of the artists we now plan to have in the exposition, as I promised such a list in my cable. But the list is still tentative, and the numbers of pictures are only approximate. It is clearly impossible to make a more accurate list until we know what the collectors will decide about lending their pictures. I'm also sending a copy of this list to Sig. Vitali, so that he may have a clearer idea of what will be in the exposition. I hope you and he will feel, as I do, that there are not too many younger artists included. In any case, it is the policy of our Museum to show younger painters as much as possible, since that is one of our primary functions. But as you will see, there are many more older artists included than young. .

Monroe Wheeler sailed today, and will soon be in Italy. He will then be able to settle the various matters, including the dates of the exposition. If the exposition is postponed, I believe it will be necessary for me to return to Italy next fall in order to see the more recent works which will have been produced since we were there.

The enclosed list is of course confidential and intended only for members of your committee. It would lead to endless confusion and misunderstanding if the list were circulated, as I'm sure you will understand.

I think your idea of two separate committee - one of critics and the other an executive or working committee - is excellent. Mr. Wheeler has the authority to appoint the two committees while he is in Italy, and since you agree, I am sure he will do so.

I understand, of course, the feelings of your committee members and their wish to be kept informed and to be consulted. We are eager to do precisely this, but I know you will understand when I say that the actual choice of works for the exposition must remain with our Museum. I need not point out to you the dangers of an "official" or a "committee" exposition. Between us, the exposition of 19th century Italian painting, now in New York, apparently chosen by official circles or by a committee, has been a disaster. It will be impossible to arouse any interest whatever in 19th century Italian painting here for many years to come, as a result of this exposition. I say this confidentially, of course. But it is tragic that so indifferent a show should have been sent here. It is described on all sides as a bore, whereas it could have been a much better and more exciting exposition.

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Feb. 12 1949

Copy sent Valentin

Since Mr. Wheeler will arrive so soon, I will not write further. But let us hope that everything will now be straightened out. The dates of the exposition can be changed (they were settled for summer only after fantastic effort, because we felt an earlier date would please our lenders in Italy). This will mean, of course, that the exposition will be postponed for a full year. But that is not serious, provided everyone will then feel that it will be a better exposition.

Best regards to you, Memo, and thanks for your frank letter. I'll hope for the best from Mr. Wheeler's visit.

Sincerely,

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Feb. 12 1949
Copy sent Vidali

CONFIDENTIAL

LIST OF ARTISTS FOR EXPOSITION OF MODERN ITALIAN ART AT MUSEUM OF MODERN ART, N.Y.

(The List is tentative, and the numbers are approximate. No numbers of works by younger artists are given, since they have not been finally determined.)

Afro

Balla: 3 paintings; 4 or 5 drawings

Bartolini: graphic art

Boccioni: 9 paintings (including small oil sketches); 2 sculptures; drawings

Borra: 2 or 3 paintings

Cagli

Campigli: 6 paintings

Carra: 3 Futurist paintings; 5 or 6 metaphysical paintings; later painting; drawings

Casorati: 5 or 6 paintings; large drawing

Cassinari

Clerici

De Chirico: 8 metaphysical paintings; 4 later works

De Pisis: 5 paintings

Donghi: 3 paintings

Fazzini

Fini

Fiume

Fontana

Greco

Guidi: 2 or 3 paintings

Guttuso

Lepri

Levi

Mafai: 5 paintings

Magnelli: paintings, if agrees to lend

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Manzu: 5 sculptures; drawings

Marini: 6 sculptures; drawings

Martini: 2 or 3 sculptures

Mascherini: 2 sculptures

Modigliani: 5 or 6 paintings; drawings

Morandi: 12 paintings; prints

Muccini

Pirandello: 3 paintings

Pizzinato

Rosai: 5 or 6 paintings

Russolo: 1 painting (unless more become available)

Santomaso

Savinio: 1 painting, possibly 2

Scialoja

Scipione: 3 or 4 paintings; drawings

Semeghini: 3 paintings asked for, but refused by Dr. Jesi

Severini: 5 paintings; drawings

Sironi: 5 paintings

Soffici: 1 or 2 paintings

Stradone

Tosi: 2 or 3 paintings; watercolors?

Usellini

Vespignani

Viviani: prints

Viani

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cancelled by Feb 12 list Feb. 11 1949

LIST OF ARTISTS FOR EXPOSITION OF MODERN ITALIAN ART, MUSEUM OF MODERN ART, N.Y.

(The List is tentative and the numbers are approximate)

Afro

Balla: 3 paintings, 4-4 drawings

Bartolini: graphic art and possibly paintings

Boccioni: 9 paintings, 2 sculptures, group of drawings (painings include sketches)

Borra: 2 or 3 paintings

Cagli: 2 or 3 paintings

Campigli: 6 paintings

Carra: 3 Futurist paintings, Futurist drawings; 5 or 6 metaphysical paintings; later works.

Casorati: 5 or 6 paintings; large drawing

Cassinari: 2 paintings

Clerici: drawings and prints

De Chirico: 8 metaphysical paintings; 4 later works

De Pisis: 5 paintings

Donghi: 3 paintings

Fazzini: 4 sculptures; drawings

Fini: 2 paintings; drawings

Fiume: 1 painting

Fontana: 2 sculptures (ceramics)

Greco: 2 sculptures

Guidi: 2 or 3 paintings

Guttuso: 5 or 6 paintings; drawings

Lepri: 2 paintings, including ballet sketches

Levi: paintings

Mafai: 5 paintings

Magnelli: paintings if will lend

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Manzu: 5 sculptures; drawings

Marini: 6 sculptures; drawings

Martini: 2 or 3 sculptures

Mascherini: 2 sculptures

Modigliani: 6 or 7 paintings; drawings

Morandi: 12 paintings; prints

Muccini: 1 or 2 paintings

Pirandello: 3 paintings

Pizzinato: 2 paintings

Rosai: 5 or 6 paintings

Russolo: 1 painting# (others note available)

Santomaso: 2 paintings

Savinio: paintings

Scialoja: paintings?

Scipione: 3 or 4 paintings; drawings

Semeghini: 3 paintings asked for, but refused by Dr. Jesi

Severini: 5 paintings; drawings

Sironi: 5 paintings

Soffici: not decided as to number

Stradone: 1 painting

Tosi: 2 or 3 paintings

Usellini: 1 painting

Vespignani: drawings and prints

Viviani: prints

Viani: sculptures

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Please return to Soby

PALAZZO SERBELLONI
☎ 70-972 - MILANO

Feb.10/49

Mon cher Jim ,

j'ai reçu vôtre cable,merci . Je ne voudrais pas que tous les "gossip" qu'on fait en Italie autour de l'exposition créassent en vous et vos amis du musée un état d'ame défavorable.

Il est bien que je vous répete et que Wheeler sache comme se sont déroulées les choses c'est-a-dire :

a)comme je vous ai cablé nos accord du dec.46 sont toujours complete= ment valables,seulement que l'organisation italienne de l'exposition est passé du Circolo delle Arti au Comité special actuel que j'ai formé d'acord avec vous parce que beaucopup collectioneurs(Marmont Cardazzo ect.)n'etait pas associé au Circolo et pour plus facilment optenir traver le Comité des meilleurs "bonds" avec eux. Ceci a eté bien a faire car pendant l'eté aussi le Circolo qhe Il Camino ont cessé de fonctionné à cause des different point de vûe entre moi et mes associé d'une parte et les frères Ghiringhelli de l'autre .

b)le dr.J. à repondu a Mr.Dunn comme vous savez mai il à ecrit une lettre le même jour a le Ministre italien d'étranger Mr.Sforza deman= dant l'officialité de l'exposition ect. = Je ne sait pas si le Ministre à repondu mais a la fin du janvier Madame Wittgens directrice general des Beáux Arts de Milan m'à convoqué dans son bureau a Brera et m'à accusé ,a sujet de l'exposition ,de "indignity ,servility"avec vous . J'ai repondu proportionellement a elle ... = Aprés elle m'a demandé de abolir le Comité et de laisser a elle de faire une nouvelle association pour l'exposition en Amerique. J'ai repondu che l'exposi= tion est une initiative privée ,que le Modernart etait un organisme privé et que aussi le Governement Americain et l'Italien sont pas in= teressé a ça , ect.= Aprés je parlé avec quelqun du Comité (Valsecchi, Carrieri,Cardazzo,Poli) qui sont d'acord avec moi. M.me Wittgens main= tenat à changé son point de vue .=

c)les Messieurs J.F.V. n'ont jamais fait part du Circolo delle Arti donc ils n'étaient engagés avec nos accords.N'ayant pas accepté de faire part du Comité actuel ,sauve Vitali,pas même aujourd'hui sont engagés avec nous,mais je crois que F. donnera sont tableaux.En tous cas ,comme déjà écrit,j'ai obtenu l'adhésion de tous les collec. moins les nominatifs deja signalés et l'exposition peut bien se faire égale= ment.

J'espère de vous avoir eclairci quel'uns des autres points incer= tains avec cette lettre et dans l'attente,je vous salue bien cordial= ment.

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1203

A. N. WILLIAMS
PRESIDENT

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Q DY -5- 18-1NIL-PD-Jul 9=

TONITALIA
MILAN
(ITALY) =

SENDING AIRMAIL COMPLETE LIST OF EXPOSITION STOP WHEELER ARRIVING MILAN

WITHIN TWO WEEKS =

REGARDS

SOBY
MODERNART

(Italian show)

ALICE BACON

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JOSEPH L. EGAN PRESIDENT

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Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 1949 FEB 8 PM 3 36

VIA W. U. CABLES

PSX721/8=ZP MILANO 23/22 8=

NLT SOBY MODERNART= SOBY C/O

NEWYORK= THE MUSEUM OF MODERN ART
11 WEST 53RD ST

:TO AVOID MISUNDERSTANDINGS I DEEMUSEFUL CONFIRM VALIDITY AGREEMENT 27 DECEMBER 1946 INDIPENDENTLY FROM MY LAST INFORMATIONS REGARDS=

TONINELLI=

RPT 27 1946=..

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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PALAZZO SERBELLONI
~70972 - MILANO

Milan, le 8 Février I949

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

Mon Cher Jim,

Les artistes suivants m'ont prié de Vous faire savoir:

Fazzini: pour "bronze n°I" entendez-Vous ce qui est en pied ou ce qui est assis? Combien sont les dessins que désirez Vous de la "Donna accovacciata" ?

Guttuso: Le tableau "Mangiatori di Cocomeri" c"est de proprieté de M.me Greenlees - Palazzo Massimo delle Colonne - Roma.

Le tableau "Carrettiere addormentato" c'est de proprieté du Ing. Dino Zanardo - via Bruno Buozzi 36 - Roma.

Le tableau "La bataille" c'est de la Galerie d'Art Moderne de Rome.

Il faudra que Vous les demandez directement aux différents proprietaires; au contraire le tableau "Ragazza al tavolo con finestra" (Jeune femme au table avec fénêtre) a été modifié par l'artiste c'est-à-dire, la jeune maintenant, est assise droite et non avec la tête penchée sur la table.

Donghi: Les tableaux que vous avez choisi ont étés vendu tous les troix, mais je ne connais pas les nominatifs des acheteurs.

Je pense que tout cela compliquera encore de plus votre travail et aussi le mien, mais il faut patience et foi.

Bien cordialement.

Meum

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PALAZZO SERBELLONI
70972 - MILANO

Milan, le 1er Février 1949

Mr. James Thrall Soby
29 Mountain Spring -Road
Farmington - Conn.

Mon cher Jim,
Je réponds à votre lettre du 24 Janvier pour ce qui concerne les adresses demandés.

RCA COMMUNICATIONS, INC.
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PALAZZO SERBELLONI
~70972 - MILANO

Milan, le 1er Février 1949

Mr. James Thrall Soby
29 Mountain Spring -Road
Farmington - Conn.

Mon cher Jim,
Je réponds à votre lettre du 24 Janvier pour ce qui concerne les adresses demandés.

Le Directeur de la Galérie d'Art Modèrne de Milan est le Professeur Costantino Baroni, qui est aussi le Directeur des Muséums du" Castello Sforzesco" où Vous avez vû les dessins de Boccioni. Vous pouvez adresser comme suite: Prof. Costantino Baroni - Castello Sforzesco - Milan.

Mr. Ventura de Florence au contraire c'est un marchand collectionneur qui habitait plusieurs années en Amerique et son adresse est le suivant:
Ventura Eugenio - Via Pescaia 8 - Firenze.

Pour ce qui concerne le Maître Arturo Tosi c'est très impor= tant de lui faire parvenir immédiatement l'invitation officielle à ce Peintre, jouissant beaucoup de prèstige sur tous les autres Artistes et en outre c'est le plus vieux et il serait effective= ment un serieux erreur diplomatique de ne pas l'inviter, du reste quelques-uns de ses peints sont très bons aussi si ne peuvent pas intèresser les collectionneurs Americains.

Pour ce qui concerne" I Selciaioli" c'est-à-dire l'autre mon tableau de Boccioni, naturellement il est à votre disposition.

Pour toutes les autres questions plus importantes et sérieuses je repondrai avec ma prochaine lettre.

Avec les plus cordiales salutations.

Nesso

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PALAZZO SERBELLONI
☎ 70972 - MILANO

Milan, le 1 Février 1949

Mr. James Thrall Soby
29 Mountain Spring - Road
Farmington - Conn.

Mon Cher Jim,

Quelques-unes des oeuvres qui Cardazzo devrait donner pour l'Exposition se trouvent actuellement à Madrid auprès du Muséum National de cette ville, où Mr. Cardazzo a tenu cet été un'éxposition.

Il serait opportun que Vous écriviez au Marquis Di Lozoya- Directeur Général de Beaux Arts- Ministère de l'Education National - Madrid - , le priant de s'intéresser car viennent surmontés les ordinaires difficultés bureaucratiques qui existent spécialement dans les pays latins, de façon que ces tableaux appartenant à la Galérie du Cavallino" de Venise, viennent de suite expédiés à Venise.

Il est déjà 6 mois que Cardazzo attends ces tableaux mais ils ne sont pas encore arrivés, c'est pourquoi il pense justement, qu'une lettre de New York ferait un certain effet à l'Espagne et pourtant je Vous prie de nous faire cette faveur, toujours au profit de notre Exposition.

Avec mes plus cordiales salutations.

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20th c Italian

Tommelli

5 green slips here

Jan. 30,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

My dear Nemo:

I made a mistake in my letter of Jan. 24. I meant to ask whether we could borrow the Boccioni Iselciaiuoli in place of Severini drawing of a dancer. We would like very much to borrow the Severini painting, Blue Dancer for which you have already returned a Registrar's form. But we can leave out the Severini drawing, if you agree. So now all I need is the Registrar's form for the Boccioni Iselciaiuoli; I'm enclosing one to be filled out at your convenience.

I am pleased to say that Sig. Peroldi has agreed to lend all the paintings we asked for. This is an immense help to our exposition, and we are most grateful to Sig. Peroldi.

Very kindest regards,

Sincerely,

Soby

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Sincerely,

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NEWYORK= SOBY %
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

RECEIVED YPURS LETTERS 11-22-24 BEGIN TOMORROW
CONVERSATION JESI FRUA VITALI OBJECT CLEAR
SITUATION BASE OURS AGREEMENT WAIT NEWS ·TONINELLI=

11-22-24=..

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JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

Jan. 24,1949

Miss Dorothy Dudley,
Museum of Modern Art,
11 West 53rd St.,
New York 19, N.Y.

Dear Dorothy:

Could you make a note that I have now asked Toninelli to lend our exhibition a painting by Boccioni, Iselciaiuola , in place of the Severini, Blue dancer. This change is made because of the big Severini the Museum bought recently in London;otherwise Toninelli's list remains unchanged.

Best,

Jim

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Jan. 24,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

Mon cher Memo:

Excusez-moi - encore des addresses. Il me faut connaitre le nom et l'addresses du directeur du Musee de l'Art Moderne de la ville be Milan. Je veux emprunter de lui les deux Boccionis que nous avons vu dans votre bureau - ce sont Dynamism of a human figure and Woman at a table. Aussi je trouve qu'il y a un tres bon tableau Futuriste par Carlo Carra qui est dans la collection de Sig. Ventura at Firenze (ce n'est pas Sig. Venturi, mais un autre). Est que vous pouvez m(envoyer l'addresse de Sig. Ventura? Merci mille fois comme toujours.

Merci pours les photos que vous avez envoye. Le de Chirico de Cardazzo semble tres interessant dans le photo. Mais je crois que les tableaux de Cantatore ne sont pas tres originals et que c'est mieux de n'avoir pas dans l'exposition des sculptures de Messina; c'est trop pre de l'academie, n'est ce pas? Croyez-vous que c'est important d'avoir quelques tableaux de Tosi? Je sais bien qu'il est tres bien connu comme un maitre, et peut-etre nous ferons une erreure serieuse diplomatique si nous ne l'avons pas dans l'exposition. Dites-moi franchement; c'est un bon peintre apres tout.

J'attends les reponses des collectioneurs. En ce moment ~~###~~ j'ai eu des reponses de vous et de Sig. Marmont et c'est tout - qui me rend nerveux, naturellement.

J'ai parle hier avec Barr. Il me dit que c'est mieux si vous pouvez envoyer au exposition le tableau de Boccioni - Iselciaiuoli - au lieu de le tableau de Severini, Danseuse bleu (huile). C'est parce que nous avons achete a Londres pour le Musee un tres grand tableau de Severini qui etait mis aux encheres et vendu a prix tres bas. C'est possible d'avoir le Boccioni? J'espere.

Our very kindest regards, Memo. I shall write again soon.

Sincerely,

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Tonnelli

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CB 4-4-18 INTL

JANUARY 18, 1949

CC: Mr. Barr
Mr. Wheeler

NLT TONITALIA
MILAN
(ITALY) VIA WU

STRONGLY URGE YOU NOT TO VISIT DUNN. WHEELER

ARRIVING MILAN ABOUT FEBRUARY 20. LETTER FOLLOWS. REGARDS.

SOBY

CHARGE: 20th Century Italian Painting and Sculpture

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JOSEPH L. EGAN, PRESIDENT

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

JANUARY 7, 1949

MR. SOBY

TONITALIA
MILAN
(ITALY)

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NOT OTHER TWO. DESIRE PLATES ONLY, PRINTING TO BE DONE

IN NEWYORK.

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(NEW YORK)

CHARGE: 20th Century Italian Art

A NEW CURTIS SERVICE

Telegraph your order for America's favorite magazines—HOLIDAY, 1 yr., $5 • the Post, 1 yr., $5 • LADIES' HOME JOURNAL, 1 yr., $3. All prices U. S. only. No charge for wire. Pay Western Union clerk for subscription or when billed by publisher.

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JOSEPH L. EGAN PRESIDENT

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1949 JAN 17 PM 4 50

VIA W. U. CABLES

PSB58/17= ZP MILANO 26 17=

NLT SOBY MODERNART= NYK=

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET

JESI REPONDU NO DUNN AVEC LETTRE DESAGREABLE STOP JE VOUS PRIE CABLE DUNN ANNONCANT MA VISITE AMBASSADE ROME FIN SEMAINE CONFIRME=

TONINELLI=..

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Je suis tre excite par l'idee d'un grand chevalier par Marini pour notre jardin et il sera merveilleux de voir les photos. Mais il faudrait une patine speciale pour le jardin, n'est ce pas, qui peut resister la pluie, etc. Merci encore; j'attends les photos.

Tout va bien avec l'exposition ici. Il y a beaucoup d'interest. Maintenant je travaille au catalogue qui doit etre fini en Mars.

Our kindest regards, Memo. We look forward to seeing you this spring.

Sincerely,

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Jan. 11,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

Mon cher Memo:

Merci mille fois pour votre lettre du 28 Decembre. Surtout je suis heureux que les choses vont mieux en Italie et que les collectioneurs ont recu les lettres de Nelson Rockefeller.

Maintenant je suis presque fini avec les lettre aux artistes en Italie que je vais signer moi-meme. J'espere que tous les lettres seront envoyes dans une semaine. Il y a aussi quelques collectioneurs pour lesquels je manque l'addresse. Ce sont:

Giovanni Merlo, Roma
Aldo Carbagni, Turin (qui a des Casoratis)
Trinchero, Turin " " " "

Si vous pouvez m'envoyer ces addresses, je peux ecrire tout de suite.

Autre question: est ce que nous pouvons incluire parmi les sculpteurs la Grande ritratto di signora de Manzu? Je voudrais bien avour une grande piece de Manzu (nous pouvons avoir le grand chevalier de Marini de la collection Rockefeller, deja ici). Mais ca peut coute tres cher a envoyer en Amerique, et c'est pourquoi je vous demande cette question. C'est la seule grande piece que je voudrais envoyer d'Italie pour l'exposition, mais peut etre vous preferez que je trouve une chose plus petite de Manzu. Pour moi la Grande ritratto est la meilleure chose que Manzu a fait, mais c'est a vous naturellement a decided, et je souviens que nous avons decide a choisir seulement des petites pieces, a cause de la depense. J'attends votre reponse, et alors je peux ecrire Manzu - ou non.

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Mr. Soby

PALAZZO SERBELLONI
~70-972 - MILANO

Milano, December 29th. 1948

Mr. Nelson A. Rockefeller
c/o Museum of Modern Art
11 West 53rd. Street
New York 19, N. Y.

Dear Mr. Rockefeller:

Yesterday I have been handed your favor of the 13th. inst. by which you ask me the paintings for the Show of the Contemporary Italian Art to be held next summer.

It is a pleasure for me to put at your disposal the paintings interesting the Organizers of the Show and I await for your instruction as to their shipment.

I reciprocate best wishes and with regards,

I remain,

Very truly yours,

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PALAZZO SERBELLONI
TEL. 70-972 - MILANO

Milan, le 28 Décembre 1948

Mr. Jamse Thrall Soby
29 Mountain Spring - Road
Farmington Conn.

Mon cher Jim,

Je reçois Votre lettre du 20 cour.

Les collectionneurs Milanais ont reçu la lettre signée par Nelson Rockefeller ce qui les a beaucoup excités. Quelqu'uns m'ont déjà donné un coup de téléphone me disant que sans faute enverrons leur adhésion de suite, les autres je ne les ai pas encore vûs, Jesi j'espère qu'il dira oui.

Quoi qu'il en soit, j'ai écrit à tous une lettre où je disait que j'étais à leur disposition pour tout ce qui pouviez leur nécessiter pour compiler les modules envoyés, nécessaires pour chaque tableau et autres choses du genre.

Les adresses demandés sont: Enrico Falqui-Viale Giulio Cesare 7I - Rome == Editore A. Gonnelli = Florence Conte Contini Bonacossi -Florence == Pour ces derniers il suf= fit ainsi car ils sont très connus en Florence.

Je suis très heureux de savoir que le " Grand cheval" de Marini a été fixé par M;me Rockefeller, aussi l'artiste sera bien content de le savoir car jusqu'à ce jour il ne savait pas où il étéit fini.

Il travaille beaucoup en ce moment; a fait une série sénsa= tional de dessins de chevaux, des choses vraiment fantastiques tant que je pense de faire imprimer un'édition que s'appellera " Chevaux" de Marino Marini avec lithographies et dessins origi= naux etc.

Il travaille maintenant une grandieuse sculpture haute 80 inc. env. d'un cheval et chevalier avec les bras ouvertes à croix. c'est une chose vraiment puissant et aussitôt elle sera terminée je vous enverrai de suite la photographie ainsi verrons s'il sera possible acheter ensemble une copie chaqun pour avoir un bon prix.

Dans votre jardin elle y serait très bien.

Je suis vraiment heureux que l'Exposition pour laquelle nous sommes tant prèoccupés aura finalement lieu entre quelque mois.

Beaucoup de souhaites à Vous pour la nouvelle année, dans l'espoir de vous voir bientôt.

Très cordialement.

Marino

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PALAZZO SERBELLONI
70972 - MILANO

Milan, le I8 Décembre I948

Mr. James Thrall Soby
29 Mountain Spring - Road
Farmington - Conn.

Cher Jim,

Je Vous envoie 7 photographies d'oeuvres du sculpteur Messina qui est actuellement Professeur de sculpture à l'Académie de Brera.

Nous avons visité son bureau, mais en ce moment-là rien avait d'intéressant tandis que maintenant quelques unes de ces choses me semble aient un certain intérêt. Veuillez me dire si Vous desirez ou non inclure quelqu'une dans l'exposition.

J'attends nouvelles sur l'exposition, nous sommes tous en anxieté de recevoir la liste définitive des tableaux que Vous avez choisi et je reste dans l'attente de vos nouvelles au plus tôt possible.

Dans le même rouleau Vous trouverez une photographie d'une de Chirico I9I4 très curieux et rare, appartenant à la Collection Cardazzo. J'espère qu'elle pourra Vous intéresser.

Pour ce qui concerne la métaphysique vous devriez être ainsi gentil de me répéter la liste des photographies de la métaphysique que vous avez choisies chez-moi dans le livre preparé par Carrieri que je ferais exécuter de suite les duplicata pour vous les envoyer. Vous devez m'excuser si je ne l'ai fait avant, mais en ces mois-ci j'était très occupé et seul maintenant je commence avoir un peu de répos.

Je Vous saluo, bien cordialement.

P.S.- Les photographies de Messina je les ai expédiées ensemble aux autres photographies que Vous m'aviez demandé précédemment.

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Toninelli

CC: Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Dudley

Sig. Toninelli

December 13, 1948

Dear Mr. Toninelli:

As you know the Museum of Modern Art is planning a large and important exposition of twentieth century Italian painting and sculpture. The exposition is scheduled to open in the Museum on June twenty-eighth, 1949, and will continue through September. This is now our best season as to public interest and attendance.

We are extremely eager to include in the exposition the following works from your fine collection, and we deeply hope that you will be willing to lend:

Boccioni: Study for 'The City Rises', 1910

Boccioni: Matter, 1912

Severini: Blue Dancer, 1912 (?)

Severini: Dancer, 1913 (drawing)

Sironi: Composition with horse, 1946

Mr. Barr and Mr. Soby have spoken to me of your great kindness to them and of your interest in the exposition, so that I very much hope we may have an affirmative reply, and in that hope I am enclosing Registrar's forms which we would appreciate your filling out and returning to the Museum.

The details of shipping will be worked out later, and we shall do everything possible to assure safe handling of the pictures and sculptures. All expenses of packing and shipping will be paid by the Museum from funds already promised for that purpose, and we shall be glad to insure all works lent, both while in transit and on exhibition, for the values which the lenders specify on the Registrar's forms.

Mr. R. Toninelli
Via Sant' Andrea 8
Milano, Italy

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Needless to say, we shall be greatly indebted to you if you consent to lend. The exposition has evoked great interest in this country, and it is our hope that it will further cultural relations between our two nations.

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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20th c Italian

Toninelli

Milan

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Boccioni: Matter, 1912

Boccioni: Salciaiuoli

Severini: ~~Blue Dancer, 1912 (?)~~ (Drawing out)

Severini: Blue Dancer, ~~1913~~ 1912(?) ~~(drawing)~~ painting in

Sironi: Composition with horse, 1946

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Via Sant' Andrea 8
Milano, Italy

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President

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Mr. Soby
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Miss Dudley

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Mr. R. Toninelli
Via Sant' Andrea 8
Milano, Italy

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PALAZZO SERBELLONI
☎ 70972 - MILANO

Milan, le 7 Décembre 1948

Mr. James Thrall Soby
29 Mountain Spring Road
Farmington Conn.

Cher Jim,

Je Vous envoi en vision une lettre reçue par Mr. Frua auquel j'ai repondu que je vous aurait renseigné et que vous même lui auriez écrit directement.

Pourtant je Vous serais vraiment gré si vous voudrez écrire directement à Mr. Frua lui donnant les plus amples éxplications sur l'Exposition, la date qui aura lieu, son durée, son importance, etc. chose que je sais lui fera beaucoup de plaisir.

Je suis très sur que lui même donnera tous les tableaux après avoir reçu de Vous toutes les explications et certains eclaircissement particuliers.

J'ai reçu de Barr une brève et curieuse lettre concernante les futuristes. Maintenant je suis très occupé avec mes affaires et ne peux pas lui repondre de suite, mais je le ferais la prochaine semaine.

Nous avons reçu vos souhaites avec l'abonnement à " Life" et vous remercions beaucoup. Aussi nous Vous avons envoyé un signe de voeux - Via aerienne - espérons nous seulement qui arrive.

Je Vous écrirais encore avant Noël.

Cordialement.

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COPIED FOR: Mr. Barr, Miss Ulrich, Miss Dudley

20th C Italian

Toninelli

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

MILANO-8, PIAZZALE CADORNA-TEL. 14-746-88-447

28 novembre 1948

Egregio signor ROMEO TONINELLI
Corso Venezia, 16
M i l a n o

Assente, non ho potuto prima d'oggi accusare ricevuta della Sua del 5 novembre che accompagnava una prima distinta di quadri che dovrebbero essere destinati alla prospettata Esposizione di New York.

Mentre La ringrazio delle Sue comunicazioni, penso, dato il rinvio annunciato, che tutta la materia dovrà essere riveduta e comunque sono costretto a fare le mie riserve sulla disponibilità dei quadri dei quali dispongo.

La prego di gradire i miei distinti saluti.

(Carlo Frua De Angeli)

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20th C Italian

COPIES FOR: Mr. Barr, Miss Ulrich, Miss Dudley

Toninelli

JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

Nov. 15, 1948

Dear Monroe:

....

Speaking of which (Italian collectors), am enclosing a letter from Toninelli which I wish Miss Keech could have copied, with copies for Alfred and yourself. As you'll see, he himself has suggested that the Museum write for loans, and in general he seems to fall in with our own plans. I hope he's right in thinking that the Italian collectors will extend their loans once the show has opened. In any case, I don't think we should specify a maximum of five months in any letters except the ones to himself and Vitali. I don't share T's belief that we can replace the Jesi pictures with ones from the Cardazzo collection. The latter collection is no where near as good, and I'm still hoping that letters to Jesi from Nelson and Ambassador Dunn will persuade Jesi of his duty in the matter. Anyway, worth a try.

Best to you and repeated thanks. Will be down Wednesday.

Sincerely,

/s/ Jim

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COPIED FOR: Mr. Barr, Mr. Wheeler, Miss Ulrich, Miss Dudley

Palazzo Serbelloni

Mila, Le 8 novembre 1948

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

Cher Soby,

Je fais suite à ma dépêche et réponds à votre lettre du 30/10 en m'excusant du retard du à mes trop nombreuses occupations de ces temps derniers.

Jesi: Comme je vous l'ai annoncé, après plusieures lettres et visites personnelles, j'ai essuyé un refus et malgré l'intervention de Vitali, son ami et correligionnaire, Jesi est resté ferme sur son refus. Il a demontré ainsi de ne pas avoir l'esprit large et surtout, bien que collectionneur de ne pas aimer les artistes italiens en refusant ses tableaux à l'Exposition. J'espère que vous trouverez facilement dans la collection Cardazzo, plus importante que celle de Jesi, les oeuvres susceptibles de prendre la place de celles que nous n'avons pas pu obtenir. J'énvoyerè vous des foto des tableaux de la collec. Cardazzo, des les même peintre de la collection Jesi.

Date de l'Exposition: J'avais déjà averti les collectionneurs que l'Exposition se serait tenue en Septembre mais puisque vous avez décidé pour Juin, j'ecrirai à nouveau aux intéressés pour avoir les tableaux à ma disposition en Avril et être sûr qu'ils seront rendus à New York pour fin Mai. J'attends encore la réponse de Spotorno, mais tous les collectionneurs sont en principe d'accord et nous n'aurons aucune difficulté avec Feroldi, Marinetti et Gualino. Quand vous aurez définitivement fixé votre choix des tableaux, je verrais volontiers que vous adressiez une demande officielle au nom du Musée aux différents collectionneurs, en précisant qu'il s'agit d'un prêt ce qui ne manquera pas de leur être particulièrement agréable et rassurant.

Durée du prêt des tableaux: Ainsi que je vous l'ai télégraphié j'obtiendrai sûrement les tableaux avec, cependant, la promesse formelle qu'ils ne resteront pas hors d'Italie pour plus de 5 mois. Ce délai pourra eventuellement être prolongé pour la moitié des oeuvres si nous faisons la demande aux intéressés lorsque l'Exposition sera inaugurée et qu'ils auront reçu le catalogue où figurera leur nom. Je crois qu'à ce moment-là il nous sera même possible d'envisager d'autres Expositions réduites à la moitié des tableaux anviron, dans une ou deux autres ville des Etates-Unis.

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Il ne faut pas s'étonner des hésitations des collectionneurs à céder leurs oeuvres pour l'étranger et pour une longue durée: leur craintes sont bien compréhensibles. C'est pour cette raison qu'il convient d'écrire aux intéressés officiellement en confirmant la liste des oeuvres que j'ai demandées en précisant la durée du prêt, l'importance des polices d'assurance couvrant les risque etc., en un mot donner une confirmation à tout ce que j'ai personnellement déclaré. Celà me parait indispensable.

Catalogue: Veuillez, je vous prie, me faire savoir si vous avez l'intention de faire exécuter des planches en couleurs et si vous avez déjà décidé quels seront les tableaux à reproduire, car je pense qu'il serait préferable que celà soit fait en Italie. Nous avons ici une typographie qui exécute ces travaux à la perfection et à des prix raisonables. Le moment venu je vous donnerai tous les renseignements utiles.

A vous lire et bien cordiallement à vous

Toninelli

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Mila, Le 8 novembre I948
RT/st

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

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Jesi: Comme je vous l'ai annoncé, après plusieures lettres et visites personnelles, j'ai essuyé un refus et malgré l'intervention de Vitali, son ami et correligionnaire, Jesi est resté ferme sur son refus. Il a demontré ainsi de ne pas avoir l'esprit large et surtout, bien que collectionneur de ne pas aimer les artistes italiens en refusant ses tableaux à l'Exposition. J'espère que vous trouverez facilement dans la collection Cardazzo, plus importante que celle de Jesi, les oeuvres susceptibles de prendre la place de celles que nous n'avons pas pu obtenir. J'énvoyerè vous des foto des tableaux de la collec. Cardazzo, des les même peintre de la collection Jesi.

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. /.

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j'ai personnellement déclaré. Celà me parait indispensable.
Catalogue: Veuillez, je vous prie, me faire savoir si vous avez l'intention de faire exécuter des planches en couleurs et si vous avez déjà décidé quels seront les tableaux à reproduire, car je pense qu'il serait préferable que celà soit fait en Italie. Nous avons ici une typographie qui exécute ces travaux à la perfection et à des prix raisonables. Le moment venu je vous donnerai tous les renseignements utiles.

A vous lire et bien cordiallement à vous

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Oct. 30,1950

Sig. R. Tommelli,
Via Sant' Ambrog 8,
Milan, Italy.

My dear Rene:

Many thanks for your cable which arrived yesterday. Naturally it is a bitter disappointment that Sig. Jesi won't lend to the exposition. We had counted on him heavily, not for any one indispensable picture but because the level of quality in his collection is so high.

I'm glad, however, that the other collectors are willing to lend to our exposition which will now, so far as the Museum is concerned, take place from June through September - our best season as to attendance. Are you sure that such collectors as Sig. Peraldi, Sig. Marinetti and Sig. Gualino will be willing and able to lend for those dates? All of those collections and some others besides have pictures which we cannot replace elsewhere. We would need to have everything here by June 1 at the latest, and I would greatly appreciate your letting me know as soon as possible whether we can count on all the collectors on my list except Sig. Jesi. Many, many thanks.

Mr. Sweeney is disturbed, as am I, that your cable specified the loans must be for not more than five months, including the shipping here and back to Italy. The difficulty is that we have been counting on several other museums - notably San Francisco - to help with the costs of the exposition by showing smaller versions of it after it has left our Museum. Perhaps enough collectors will be willing to let us have their paintings for a longer time so that we can still arrange a smaller show for these other museums. Again, I'd be very grateful if you could let me know how many of the collectors might grant longer loans. The exposition will stay in our Museum for a full three months, and that will mean that we cannot book the show or even a part of it anywhere else in America -unless some of the collectors decide to let us keep the pictures for a longer time. Quite apart from the financial aspects, it would seem a great pity for so important an exposition not to be seen outside New York. Your help here will be greatly appreciated, as always.

Despite these difficulties, I do think it will be much better to have the exposition this summer instead of waiting for autumn. We had all despaired of having the show before fall, but interest in the exposition has developed so rapidly, both inside the Museum and out, that finally we were able to rearrange the entire schedule in order to accomodate the Italian show. I do hope that nothing will force us to change the date again. I am absolutely sure that it will not be changed by the Museum if we can only borrow the paintings we need and persuade at least a few of the outstanding collectors to lend for a longer time.

Very kindest regards. I await your letter impatiently.

Sincerely,

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JOSEPH L. EGAN PRESIDENT

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VIA W. U. CABLES

PSB24/28=ZP MILANO 28 28

NLT SOBY MODERNART NEWYORK

THE MUSEUM OF MODERN ART
11 WEST 53RD STREET

=JESI REPONDU DEFINITIVEMENT NO A MOI ET VITALI AUTRES COLLECTIONEURS D ' ACCORD DONNE TABLEAUX CINQUE MOIS MAXIMUM ALLEZ ET RETOUR FOLLOW LETTER=

=TONINELLI.

REPT JESI D APOSTROPH ACCORD.

SEND MONEY IS BY TELEGRAPH OR CABLE

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TONINELLI

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JOSEPH L. EGAN
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CC: Mr. Barr
Mr. Soby
Miss Dudley
Miss Ulrich
Mr. Wheeler

OCTOBER 27, 1948

TONITALIA
MILAN
(ITALY)

RISING ENTHUSIASM FOR ITALIAN SHOW NOW PERMITS REARRANGEMENT OF ENTIRE SCHEDULE. CAN HAVE ITALIAN EXPOSITION JUNE THROUGH SEPTEMBER IF POSSIBLE TO SECURE LOANS FROM COLLECTORS ON OUR LIST. WOULD NEED PICTURES HERE JUNE FIRST. KINDLY REPLY AS SOON AS POSSIBLE. REGARDS.

SOBY

Charge: Account of Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Museum Charge: 20th Century Art

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JOSEPH L. EGAN
PRESIDENT

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

OCTOBER 27, 1948

TOMITALIA
MILAN
(ITALY)

RISING ENTHUSIASM FOR ITALIAN SHOW NOW PERMITS
REARRANGEMENT OF BOOKING SCHEDULE. CAN HAVE
ITALIAN EXHIBITION JUNE THROUGH SEPTEMBER IF
POSSIBLE TO BORROW WORKS FROM COLLECTORS ON AT
LEAST. WOULD NEED PICTURES HERE JUNE FIRST.
KINDLY REPLY AS SOON AS POSSIBLE. REGARDS.

BURR

Charge: Account of Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Museum Charge: 20th Century Italian Art

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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

OCTOBER 27, 1948

TONITALIA
MILAN
(ITALY)

RISING ENTHUSIASM FOR ITALIAN SHOW NOW PERMITS REARRANGEMENT OF ENTIRE SCHEDULE. CAN HAVE ITALIAN EXPOSITION JUNE THROUGH SEPTEMBER IF POSSIBLE TO SECURE LOANS FROM COLLECTORS ON MY LIST. WOULD NEED PICTURES HERE JUNE FIRST. KINDLY REPLY AS SOON AS POSSIBLE. REGARDS.

SOBY

Charge: Account of Museum of Modern Art
11 West 53 Street
New York 19, N. Y.

Museum Charge: 20th Century Italian Art

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CC: Mr. Barr
Mr. Wheeler
Miss Dudley

September 29, 1948

20th Century Italian Exh
Toninelli

THE MUSEUM OF MODERN ART

Date October 5, 1948

To: Mr. Soby

From: Dorothy Dudley

Re: Italian Exhibit List

Dear Jim:

I have a copy of your letter to Mr. Toninelli in regard to works which you hope to borrow for the Italian Exhibition. Do you have an extra copy of the list which was enclosed in the letter, or could we make a copy from your list for our files?

I am rather disturbed that the enclosed list includes so many works from Dr. Jesi's collection and, if in your good judgment, you feel he would be alarmed by the number, perhaps it would be better for us to revise the list before showing it to him.

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano
Italy

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.14

CC: Mr. Barr
Mr. Wheeler
Miss Dudley

September 29, 1948

My dear Memo:

I am terribly sorry to say that we have been unable to schedule the Italian exposition for any other American museum before our showing here in this Museum next September. I do feel, however, that other museums will be interested in the show after it has opened here, so that if the lenders are willing, we may be able to arrange subsequent expositions in America. I am extremely sorry to send you this disappointing news and I can assure you that we have done everything possible to try to manage an American opening for spring.

As to the exposition here in the Museum next autumn, I am sending you, as I promised, a list of key works which we very much hope to borrow from the leading Italian collectors. It is important to emphasize that this list does not necessarily include all the artists in the exposition nor all the works by any given artist. We are still working on the list. However, I think it safe to say that a majority of the important works by established artists are on the list with the exception of works from a few collections which we have only begun to study carefully. As you will see, I have not listed works by younger painters, such as Guttuso, Cassinari, et cetera. I can send you this latter list a little later.

I am rather disturbed that the enclosed list includes so many works from Dr. Jesi's collection and, if in your good judgment, you feel he would be alarmed by the number, perhaps it would be better for us to revise the list before showing it to him.

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Via S. Andrea 1
Milano
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Naturally we profoundly hope that he will lend and I believe that the list of works desired of other collectors is reasonable.

It would be a very great favor if you could keep this list confidential, except for members of your committee, for reasons I am sure you will understand.

My very kindest regards and regrets that the exposition cannot take place until autumn. If there are any questions about the enclosed preliminary list, do please let me know and I will reply at once.

As ever,

JTS:fk

James Thrall Soby
Chairman,
Department of Painting
and Sculpture

P. S. Let me repeat that by no means are all the artists to be in the exposition on the enclosed list -- probably not more than 60%. I will send additional lists as soon as they are ready. Would you kindly point out to your committee that the pictures would have to be shipped in August in order to reach here in time for the exposition?

P.S.S. At least this postponement will enable us to prepare a far more thorough and impressive book on the exposition.

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CC: Mr. Barr
Mr. Wheeler
Miss Dudley

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CC: Mr. Barr
Mr. Wheeler
Miss Ulrich

SEPTEMBER 29, 1948

TONITALIA
MILAN
(ITALY)

REGRET EXCEEDINGLY IMPOSSIBLE TO SCHEDULE EXPOSITION HERE BEFORE MUSEUM SHOWING NEXT SEPTEMBER. AIRMAILING LIST OF WORKS. REGARDS.

SOBY

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CC: Mr. Wheeler
Mr. Barr
Mr. Soby

SEPTEMBER 22, 1948

TONITALIA
MILAN
(ITALY)

SENDING LIST OF KEY WORKS FOR NEW YORK EXPOSITION AND

SCHEDULED DATES WITHIN WEEK. REGARDS.

SOBY

CHARGE: Twentieth Century Italian exhibition

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CC: Mr. Soby

VIA W. C. CABLES September 21, 1948 AM 10 54

MILANO 29 21

NLT SOBY MODERNART

NYK

MUSEI BERNA BRUXELLES LONDRA COOPER CHIEDONO COLLEZIONISTI ITALIANI NOSTRE PITTURE PER EXPOSIZIONI STOP URGEMI CONOSCERE ELENCO COMPLETO PITTURE NECESSARIE NEWYORK ET DATA SPEDIZIONE SALUTI=

TONINELLI

WESTERN UNION CABLEGRAM

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1ª ESPOSIZIONE D'ARTE CONTEMPORANEA ITALIANA IN AMERICA

COMITATO NAZIONALE

SEDE PROVVISORIA : MILANO - *VIA SANT'ANDREA, 8*

Milan, le 29 août 1948

Monsieur
James Thrall Soby
29 Mountain Spring Road

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE 1280

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JOSEPH L. EGAN
PRESIDENT

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NLT SOBY MODERNART

SOBY % MUSEUM OF MODERN ART
11 W 53RD ST

NYK=

MUSEI BERNA BRUXELLES LONDRA COOPER CHIEDONO COLLEZIONISTI ITALIANI NOSTRE PITTURE PER EXPOSIZIONI STOP URGEMI CONOSCERE ELENCO COMPLETO PITTURE NECESSARIE NEWYORK ET DATA SPEDIZIONE SALUTI=

TONINELLI=

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

P.S. - Oussi Mr.Marmond est dans les mêmes conditions.

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1ª ESPOSIZIONE D'ARTE CONTEMPORANEA ITALIANA IN AMERICA

COMITATO NAZIONALE

SEDE PROVVISORIA : MILANO - *VIA SANT'ANDREA, 8*

Milan, le 17 Septembre 1948

Monsieur James Thrall Soby
29 Mountain Spring - Road
Farmington - Conn.
U.S.A.

Cher Jim,

Monsieur Feroldi vient de m'écrire qu'il a eu la visite du Directeur du Musée de Berne Monsieur Arnold Rudlinger, envoyé par M.Cooper pour retrer ses peintures pour faire une exposition à Berne, Bruxelles et Londres.

Naturellement M.Feroldi m'a immediatement écrit très préoccupé ne sachant pas ce qu'il devait faire. Je lui ai répondu de ne rien donner, même pas un cadre, et que j'attendait que M. Soby me fasse savoir la date a laquelle il aurait besoin que les tableaux lui soient envoyés en Amerique.

Je vous prie donc, cher Jim, de m'indiquer, dès que possible, à quel moment devra s'effectuer l'expédition des tableaux afin que les collectionneurs italiens puissent prendre leurs dispositions à l'egard des organisateurs européens.

Il est certain que si nous tardons trop, les possesseurs des tableaux se laisseront de confier leurs oeuvres pour des années et naturellement le dernier arrivé risquera d'essuyer un refus.

Dans l'attente de vous lire, recevez mes sincères salutations.

P.S. - Oussi M.Marmond est dans les mêmes conditions.

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PALAZZO SERBELLONI
☎ 70972 - MILANO

Milan, le 29 Août 1948

Monsieur
James Thrall Soby
29 Mountain Spring Road
Farmington - Connecticut.

Cher Jim,

J'ai le plaisir de vous communiquer qu'à la suite de votre demande, je vous expédierai, à part, les photographies des tableaux de la collection Cardazzo. Elles sont 4 et sont distinguées d'une petite croix bleue au dos. Je vous envoie aussi d'autres photographies de Campigli, Rosai et Sironi, faisant toujours partie de la collection Cardazzo, pouvant vous intéresser.

Dès que les autres photos que vous m'avez demandé seront prêtes, je vous les expédierai.

Les susdites photographies sont gratuites et pourtant il n'y aura aucun paiement à faire car Cardazzo avait dèjà les copies chez lui.

Veuillez agréer, cher Jim, mes salutations les plus cordiales.

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, le 29 Août 1948

Monsieur
James Thrall Soby
29 Mountain Spring Road
Farmington - Conn.

Cher Jim,

Je suis heureux d'apprendre que vous etes d'accord avec moi pour ce qui concerne Londres.

A propos de l'exposition des Collages que le Musée tiendra le mois prochain, je regrette de ne pouvoir pas envoyer le tableau de Sironi "Danseuse" à Mademoiselle Miller qui me l'avait demandé, mais les démarches qu'il faut faire pour obtenir le permis d'exportation sont si interminables, que le tableau n'arriverait pas pour cette époque-là. Dans le cas que l'exposition fut renvoyée, je pourrais être à même de l'expédier: je le ferais très volontiers.

Dans cette occasion je vous informe de vous avoir envoyé "par avion" un groupe de photographies des eouvres du peintre Bruno Saetta de Venise. Ce sont des photos que m'a porté Cardazzo de Venise en me priant de vous les envoyer. Il s'agit de peintures-fresques que le peintre détache du mur dès qu'elles sont peintes en les encadrant: c'est une chose intéressante à voir et Cardazzo dit qu'il serait bon de les montrer aux américains, même simplement pour une curiosité. Toutefois c'est à vous de voir qu'est-ce qu'on peut faire avec celles-là.

Dans ces jours je vous enverrai les premières photos que vous m'avez demandé. Il n'est pas possible de les avoir toutes ensemble, car quelques propriétaires sont encore en vacance.

Veuillez agréer, Cher Jim, l'expresion de mes sentiments les plus cordiales.

Marco

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Toninelli

19

September 4, 1947

Dear Mr. Toninelli:

What a wonderful present you have sent me in your new volume of color reproductions of Modigliani, with Raffaele Carrieri's foreword! We are delighted to have it and it was extremely thoughtful of you to send it to us.

Later this month I will be sending you our own latest volume on the architecture of Mies van der Rohe.

With renewed thanks and kindest personal regards, I am,

Faithfully yours,

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano
Italy

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Toninelli

July 9, 1947

Dear Mrs. Taylor:

Mr. Wheeler has asked me to send you the enclosed copy of a letter he has written to Mr. Romeo Toninelli, which I think is self-explanatory.

Very truly yours,

secretary to Mr. Wheeler

Mrs. Margo Taylor
Suite 1-O
277 Park Avenue
New York 17, N. Y.

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July 8, 1947

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano
Italy

Dear Mr. Toninelli:

Our long delay in making arrangements preliminary to the proposed exhibition of Twentieth Century Italian Art has been due to the fact that additional commitments in New York have interfered with out plans for sending to Italy the only two people on our staff who, we feel, are qualified to do this exhibition properly.

Mr. Soby now says that he will be able to come to Italy early next spring and that means that if all goes well the exhibition could take place in New York during the winter of 1948 and 1949. The final decision as to the size and scope of the exhibition will be made by Mr. Soby after he has been able to evaluate the available material. I hope that Mr. Barr will be able to join Mr. Soby in Italy next summer.

As you know our Exhibitions Committee has already approved the exhibition. I know that they would like to have it occur sooner but from our point of view it is wiser to wait until we can have the benefit of Mr. Soby's and Mr. Barr's judgment and taste in selecting an exhibition which we can be sure our public will appreciate.

May I express to you again our great appreciation of your collaboration in this important undertaking.

With my kind personal remembrances, I am,

Very sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

copy to Mrs. Taylor
Mr. Soby

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Sept. 3,1948

My dear Memo:

Still more photographs, with profound apologies. I must be making your office a great deal of work. But at least I think now we are nearing the end, since the lists for the exposition are almost complete. Of course not all these works will be in the show, but I do need photographs to be sure of the final choice.

Perhaps it is not a good idea to ask Sig. Rollino if we may photograph the three paintings by de Chirico which he showed us in his office and which I felt were later than the dates given by de Chirico. If you think he would be offended, please don't ask him. But when he asked me to give a frank opinion about the three pictures, I did so, and he did not seem at all offended by what I said. I'd like to have the photographs so as to study them a bit in relation to other works.

I will pass on at once your suggestion about an exposition to Mexico City to Wheeler. It seems to me an excellent idea; there is great interest in modern art down there, and I feel the exposition would have a great success there.

My many, many thanks as usual. We both send kindest regards and hope deeply that Italy is becoming calmer again. What a pleasure it would be for us to go there next spring!

Sincerely,

P.S. When next you see Carrieri, could you kindly ask him whether he has any idea what has happened to the de Chirico, The Enigma of the Oracle (1910) which is reproduced as plate 1 in my book,"The Early Chirico." I cannot seem to find the picture anywhere, and perhaps it was destroyed. I sent copies of my new book, "Contemporary Painters", to you, Carrieri and Vitali. Hope they arrive safely.

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Aug. 30,1948

My dear Memo:

Many, many thanks for your two letters. As I cabled you last week, I agree that it would be foolish to try to arrange an exposition in England before the American show takes place. I'm afraid that the collectors would quite understandably be discouraged at the length of time their paintings would be away from home. Both Barr and Wheeler now agree with me about this, and Wheeler is to write a letter to the Tate Gallery and to the Arts Council saying that it is really impossible for us to arrange an English show before our own. We can think about a selection of works from the American show going to London on their return to Italy, later on.

I'm enclosing another list of photographs I will need in making the final seledtion for the exposition and the catalogue. I'm afraid there will be still another list soon, for I am doing the exposition artist by artist and there are s till a number of most important people to do - Marini, and many others. Incidentally, our Marini is now installed in our house and looks magnificent. The damage is very minor, and can wait until one day Marini will come to this country for a visit, as I profoundly hope he will.

What a pity that conditions in Italy are so unsettled again, especially since everyone was so hopeful in the spring. We think of you and your family very, very often, and hope to see you all, including Gippo, Fraulein and Blackie here before too long. It has been fantastically hot here the past week, but Peter, Nelly and I have managed to keep cool in our new pool, which has been a great success all around.

Our very best regards, and I do apologize for causing you so much trouble with these everlasting photographs. We probably won't put all these things in the show, but the photographs are really essential in making a final choice. It's good of you to send the negatives; the Museum librarian is especially eager to have them, for there are many demands for photographs of modern Italian works and very few negatives in this country.

Will write more news very soon. My son is waiting for me to swim with him.

As ever,

P.S. Still no word from Dr. Jesi, but I am still hopeful.

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milano, Le 26 Août I948

Mr. James Thrall Soby
29 Mountain Spring
Road - Farmington Conn.

Cher Jim,

Hier Marino Marini est venu chez moi et il m'a dit que M.Kurt Valentiner a acheté des sculptures et qu'il lui en a demandé d'autres en dépôt, pour voir s'il pouvait les vendre à New York. Pour l'exposition de Marino, M.Kurt lui a dit qu'il se serait intéressé et lui aurait donné une réponse.

Il serait bon si vous pouviez vous rencontrer avec Valentiner afin de le décider à faire cette exposition le plus tôt possible, par exemple au printemps du I949, car Marino aimerait beaucoup avoir une exposition personelle en plus des oeuvres exposées au Musée.

Pour ce qui concerne notre exposition et por ce que vous m'avez écrit à propos de Londres, peut-être M.Wheeler serait-il intéressé à savoir que le Musée de Arte Moderna de Mexico City dans la personne de Mr. Gamboa, était intéressé à faire une exposition de ce genre lors de ma visite au Méxique l'anné passée. En outre j'avais rencontré là-bas un Italo Méxicain qui s'appelait Bruno Pagliai, un homme très riche qui était disposé à payer tous les frais nécessaires pourvu que l'exposition eût lieu.

Votre Musée pourrait éventuellement, si la chose vous intéresse, écrir soit à M.Gamboa, au Musée de Arte Moderna - Mexico City, soit directement à M. Bruno Pagliai - San Juan de Letran 9 - Mexico City, en se récommandant de moi et en leur demandant s'ils sont toujours intéressés à faire qualche chose avec l'Art Italien.

Veuillez agréer, Cher Jim, mes salutations les plus cordiales

Tomm

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, the 19th August 1948

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

Dear Jim,

I have received your letter of the 9th inst. and note with great pleasure that your interest for the Italian exhibition has not diminished. I am very pleased and delighted at this idea and I only hope to have the show held as soon as possible i.e. before any strange facts could happen to hinder the realization of our project.

Just yesterday evening I saw Mr. Vitali and told him what you wrote me. He was very pleased with this and he has definitively accepted. I told him to speak with Doctor Jesi, a friend of him in order to make up his mind to give us his works, either as a committee's member or not.

I am very sorry about the incident happened to the sculpture of Marino and I imagine how he will be afflicted when he will know it, most particularly if we think that he had himself done the packing. I shall seehim next week. I have retired my sculpture and have put it upon the table of my hall between the venetian masks. It looks beautifully.

Unfortunately the present political and economical situation does not allow us to enjoy these beautiful things. Someone speaks about a next 14th July on October and this does not look very amusing.

I am happy when I think the quiet that you enjoy in your country and among your family. Nothing seems more wonderful to me than to work in a serene and peaceful atmosphere, surrounded by loved persons!

I await to receive the magazine with the article that you wrote and thank you very much for the book that you promised to send me next week.

I found very interesting the prospectus about the increasing of population that you sent me. This shows the well-being that you enjoy in your country. In some zones the increase is simply stupefying: for example in the Arizona, California, Oregon, Nevada, Whashington, Columbia and so on. I doubt whether we could take part to this development.

My son Gippo and his nurse are in Cortina D'Ampezzo, to the mountain after have been a month in Rapallo, to the seaside.

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PALAZZO SERBELLONI
~70-972 - MILANO

Mr. James Thrall Soby.

Owing to my work' engagements I have been compelled to remain in Milan. Fortunately that the wheather is fine and that we have indeed a fresh summer so that notwithstanding the work I fill pretty well.

To Nelly, who I always remember, to you and Peter my kindest salutations.

Yours cordialmente,

Marino

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, the 18th August 1948

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West - 53rd Street
NEW YORK

Dear Jim,

Yours of the 10th inst. to hand. I shall immediately care to gather the photographs that interest you for the catalogue and send them to you as soon as they come to hand. Should you be in need of any more photographs please send your list to me and I shall be very pleased to find them for you.

Next week I shall forward you all the negatives of the photos that were made in Italy during your stay here. As you know I could not send them before, but now I will give orders for the forwarding and take care that they be very carefully packed, lest they should be spoiled during the journey.

As to the perspective of a show of Italian modern paintings at the Tate Gallery of London I wish to tell you that I have already had the occasion to make aquaintance with them but without success, thing that fortunately happens very rarely. I did also make aquaintance with Douglas Cooper when he was in Italy for the choice of some works. I think that this Italian modern exhibition in London will never succeed because of the fact that there is not in England a real and true interest for the Italian modern paintings. A sincere interest is only found among a small group of persons and the others care but for the English paintings being fond of nothing but of their own things.

I think you are awared of the poor welcome that English people did last year to Matisse and Picasso's exhibition!

But,however, referring to the exhibition to be held first in England and afterwards in New York I can not now tell you my committee's point of view as all the members are in holidays until the end of this month. My opinion is that if we hold an exhibition in London before than in New York this would mean to increase the difficulties in obtaining the paintings from the collectors; these latter being willing to give their works to America on question of time, of surety and warranty and above all on sentimental questions.

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Mr. James Thrall Soby
New York

All this the Tate Gallery, which I know very well, or any other artistic organisations would not be able to give in the desired quantity as your Museum on the other hand can give.

During these last 25 years our modern paintings have been in London three times (my picture by Boccioni "The matter" bears a label of the Tate Gallery) but it does not result to me to have ever roused any interest at all.

My opinion is to have the exhibition held in the United States as soon as possible, even if only at your Museum. This would mean much for Italy. Afterwards the exhibition will have been held in New York we, the Museum, the Tate Gallery and I, could easily determine to take away one part of the works and to organize a smaller show in London, sending back to Italy all the works that would not interest.

But if I say now to the Italian collectors that their pictures will remain away from Italy eight or nine months and that before coming to New York into your very hands they will have to pass from London and there to be put into cases and taken out, shipped and so on, I am sure that very few will agree to give me their pictures.

I am ready to protect from the Italian part a contemporary paintings exhibition in London but I wish to do the choice of the works together with some expert Englishmen, in order to be sure that it would be all right. In this way I think I can obtain from the Italian collectors to send the half of the works shown in New York directly to London when the time comes. Doing in a different way it seems to me that we would put in danger the exhibition and give an impression of uncertainty to the Italian who are so delighted with the idea of cooperating to our undertaking. It will be wise to not delay the exhibition any longer.

I know you understand what I mean by this and in the wait of knowing your opinion on this subject, I remain, dear Jim,

very truly yours.

P.S. If you think my idea about London is good, you may write to the Tate Gallery to get into touch with me before September the 5th as afterwards I shall have to leave for Paris and London on business travel and we could arrange to see each other.

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Aug. 10, 1948

Sig. R. Tominelli,
Via Sant' Andrea 6,
Milano, Italy.

My dear Nemo:

I'm enclosing a list of photographs which I need for the catalogue of the Museum's Italian exposition. I'm sorry that the list is so long, and I'm sorry to burden you with the task of getting the photographs together. But these are all pictures which will be in the exposition, we hope, so that naturally I need the photographs very much. There may be a few additional photographs we'll need later, but most of them are on this list or are ones we already have.

Would it be possible for you to send to the Museum the negatives of the photographs we had taken when we were in Italy? We seem to need extra prints all the time, and even though the catalogue will probably be printed in Italy, we can send you the photographs for the plates when the time comes. Many, many thanks. I am working on the catalogue steadily now, and hope to have it ready by late fall.

There is still no precise news about the opening date of the exposition. The Tate Gallery in London is interested in having our show, and Wheeler has written them all the information about it. The chief difficulty seems to be their budget and the fact that the Arts Council had apparently talked of doing a separate Italian exposition of the pictures chosen by Douglas Cooper. We had heard on all sides that Cooper's show had been abandoned, but now apparently it has been revived, so we don't know what the Tate will decide as yet. Do you think the collectors in Italy would be willing to lend to an exposition which would be shown in London in the spring of 1949 and in our Museum in the fall? This would be our exposition complete, and I thought it might be more important to have the Italian pictures shown in London and New York than in San Francisco or some other city here and New York. Do let me know frankly what you and the committee think about this. It would mean that the pictures would be away from Italy for a long time, but I do think a London-New York showing would do a good deal to make modern Italian art better known, as it deserves to be.

I am more and more convinced that the Futurist book needs considerable polishing, and I'm trying now to find the right person to do it at a modest price. I hope Carrieri won't be discouraged by these delays; it's hard to find anyone at home here during the summer.

Very best regards to you and repeated thanks,

Sincerely,

Alfred

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PALAZZO SERBELLONI
☎ 70972 - MILANO

Milano, ce 28 Juillet I948
RT/st

Monsieur James Thrall Soby
20 Mountain Spring
Road - Farmington - Conn.

Mon cher Jim,

Brera: Je vous envoie à part, IO photos des destructions qu'a subies Brera, de manière à ce que vous puissiez les montrer à Nelson. De plus, toujours au sujet de Brera, je vous envoie un petit memorandum qui peut servir à en donner une idée générale. Je crois vraiment que nos idées vont bien; de son coté, s'il était nécessaire, Marino Marini serait disposé à faire une statue équestre de 4 mètres de haut. Il serait donc fort beau de pouvoir réussir.

Exposition: Hier Cardazzo est venu me trouver. J'ai parlé avec lui, et après les explications que je lui ai données, il est pret à entrer dans le Comité. Tout d'abord il n'en voulait rien savoir, car il croyait que cette initiative était lancée en Italie par Cagli (qui avec son caractère d'intrigant et ses bluffs, n'est sympathique à personne, ici). En effet il a écrit pluisieurs articles dans les journaux, au sujet de l'exposition américaine et il fait comprendre a tout le monde, sans le dire explixitement, qu'il est, pour ainsi dire, le père spirituel de cette exposition; ceci afin que vous sachiez à quoi vous en tenir.
Pour revenir a Cardazzo, il a promis de me faire avoir des photos des oeuvres les plus importantes et qui peuvent présenter de l'intéret pour vous, photos qu'il prendra de sa collection et que je m'empresserai de vous envoyer. Tosi aussi, l'architecte humain, a accepté de faire part du Comité. Ces jours-ci je tacherai de voir les autres.
Vitali: me communique qu'il vous a ecrit. Il fait beaucoup de réserves mentales qui sont vraiment des manifestations de son caractère un peu compliqué. En tout cas il accepte aussi et collaborera avec nous.
Ici la situation politique intérieure est très difficile et très délicate. Nous avons passé de mauvais moments et nous continuons à en passer. Espèrons de pouvoir en sortir, mais je crains que ce ne soit difficile.

Mes souvenirs à Nelly et Peter et mes salutations les plus amicales pour vous

Rerro

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, Le I7 Juillet I948

Monsieur James Trhall Soby
29 Mountain Spring - Road
Farmington - Conn.

Cher Jim,

Hier je venais de rentrer à Milano depuis un voyage en Italie qu'il n'a pas été tout-à-fait tranquil à cause des incidents politics survenus.

J'ai trouvé içi votre lettre du 20 Juin dont je vous remerçie beaucoup.

La semaine prochaine je réunirai les collectionneurs pour la formation du Comité et, de suite, je vous informerai à l'égard. Tout de même je peu vous dire dès présent que Feroldi, Marmond, Carrieri, et Pallini ont déjà donné leur adésion et je ne doute pas que les autres aussi feront le même aussitôt que je les aurai entretenus.

Je vous remerçie bien encore pour tout ce que vous allez faire pour le Futurisme de Carrieri, le quel se joint à moi pour vous remerçier aussi.

Pour la révision du texte je m'adresserai à vous à fin que vous m'indiquiez la personne plus propre à un tel travail et aussi perceque il ne vienne pas à couter trop cher.

J'attends avec beaucoup d'intérêt les nouvelles de Rockfeller à propos de son appui à la question de Brera et pour ce-la aussi je dois vous remerçier encore pour le soin que vous donnez à cette initiative. Expérons nous de pouvoir réussir à une bonne conclusion.

Les photographes de Venise viennent de nous aviser l'envoi des photos de paintures exposées à la Biennale et vos intérêt. Je les ferai suivre à Farmington et, si possible, je vous enverrai aussi ce de la Métaphisique tirées du livre de Carrieri.

Comme vous l'aurez su, içi les choses vont être pires, ont espère quand-même de ne pas arriver aux conséquences extrèmes. La situation intérieure est sans doute préoccupante tel que je ne me souviens pas de jours si difficiles dans le passé.

Gippo est à la mer, a Rapallo, avec Demoiselle et j'ai de lui de bonnes nouvelles, même qu'ils soient deux semaines que je ne l'ai pas vu à cause de mes engagements.

Les jours passés j'ai été à Ferrara où le Chateau Estense avec la Cathédrale et le Palais Ducal son toujours un ensamble plein de charme. Je me souhaite de pavoir un jour faire ce tour-la avec vous.

./.

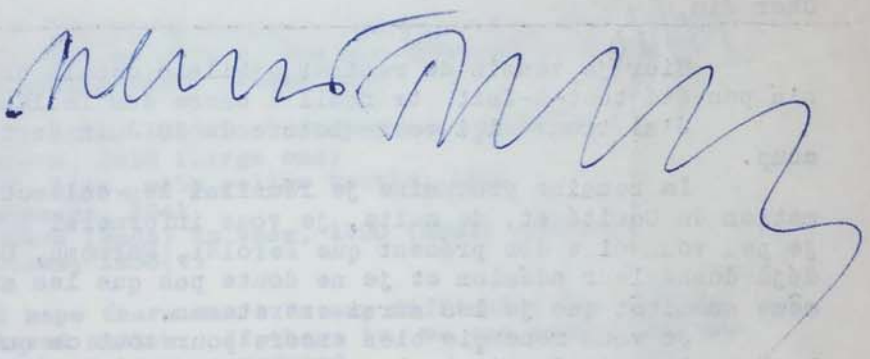
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La Lincoln va à merveille, naturellement il est necessaire de partir avec de grosses reserves de gasoline, mais l'on va vite et commodement.

Je passerai l'été à Milano en vue de mes engagements, de façon que si vous m'écriverez, vous pourrez être assuré d'avoir de promtes réponses.

Rappellez-moi à Nelly, à votre Fille et a vous, mon cher Jim, mes salutations bien cordiales



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THE MUSEUM OF MODERN ART
NEW YORK 19

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

JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

May 18,1948

My dear Toninelli:

I'm enclosing a rough sketch showing the location in Lamberto Vitali's living room of the six Morandis of which we would like to have photographs. These are:

1. Still life, 1919-20 (metaphysical period)
2. Flowers, 1918 (large one)
3. Still life, with yellow bottle, 1926
4. Landscape, 1941
5. Flowers (buds) in vase, 1920 (small picture)
6. Bottles, 1938(?)

I hope there won't be any difficulty identifying them from the enclosed sketch. If there is, we can send later the books in which some have been reproduced.

Nelly and I now plan to stop in Milan on our way back north for one night. We saw Marino Marini last night by chance soon after our arrival, and he would like to work on Nelly's portrait with her in Milan once more. I also discovered in Rome that a large picture of Guttuso's is still in Milan and I would rather like to see that and perhaps to go again to the gallery specializing in drawings. Naturally we would love to stay with you that one night if really convenient for you. We can telegraph ahead when we are ready to leave Venice - probably five or six days from now. But do please say frankly if this is not convenient; we can easily stay in a hotel. Also, if you should be coming to Venice, do please let us know.

We both send kindest regards and repeated thanks for all you've done.

Sincerely,

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PALAZZO SERBELLONI
70-972 - MILANO

Milan, April I9th. I948

Mr. James Thrall Soby
Hotel Pont Royal
P a r i s

Dear Mr. Soby,

Following my previsious letter, I beg to inform you that, should you wish to see the important metaphisic paintings, you shall arrange to be in Milano before the 5th. of May next.

After that date, art collectors shall dispose that paintings be sent to the Bianmual Show at Venice, that will open on June Ist.; so that after May 5th. will not be possible to see them all and well, because some will be already shipped and others packed or beeing packed.

I need therefore to know exactly when you expect to be in Milano. As soon as Mr. Barr arrived, please, wire advise.

Best regards also to Mrs.Soby

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milano, April I2th I948

Mr. James Thrall Soby
Hotel Pont Royal
P a r i s

Dear Mr.Soby,

As agreed, I have forwarded you the book "Metafisica" the only specimen in my possession, should you be interested in particular paintings, I shall find the way to get you the photographic copies.

Possibly description of paintings and dates may be not exact for all of them, in as much as the work has yet not been revised by the author, but I think it will be useful to you just the same. For what relates the important metaphysic paintings, we will keep them in Milano until the first days of May, so you might see them, afterwards they will be forwarded to Venice for the Beannual Show.

I shall be delighted to have you in Italy, particularly in Milano, as my guests together with Mrs. and Mr. Barr, to whom you will extend my invitation.

You will oblige by letting me know when you will leave for Roma, and when for Milano, in order that I may arrange my travels in Italy in connection with by business.

With kindest regards

All/ n°I33 fotografie

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COPY: Mr. Barr

Toninelli

LIST TO: MISS CHAMBERLAIN

TONINELLI
SILKS CORPORATION OF AMERICA
277 PARK AVENUE
NEW YORK 17, NEW YORK

March 30, 1948

March 26, 1948

Dear Margot:

Thank you for the lists of the names of the Italian newspapers. Mr. Rockefeller is to bring the matter of the press release on the Italian exhibition to the attention of our Executive Committee tomorrow. I shall, of course, be glad to send Mr. Toninelli copies of it as soon as it is authorized.

Very sincerely yours,

/s/ Monroe Wheeler

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Monroe

Mr. Toninelli has asked me to send you the enclosed list of Italian newspapers for the purpose of writing to them a personal letter on the subject of the exhibition.

I understand that this step was decided upon during the luncheon with Mr. Rockefeller.

Mr. Toninelli would very much appreciate your sending him a copy of the release before his departure.

Thank you.

Margot Taylor

Encl.

Mrs. Margot Taylor
Toninelli Silks Corporation
of America
277 Park Avenue
New York 17, New York

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TONINELLI
SILKS CORPORATION OF AMERICA

MILAN COMO ZURICH
BUENOS AIRES MEXICO CITY

277 PARK AVENUE
NEW YORK 17, NEW YORK

WICKERSHAM 2-7600
CABLE ADDRESS TONAMERICA

March 26, 1948

Mr. Monroe Wheeler
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Monroe

Mr. Toninelli has asked me to send you the enclosed list of italian newspapers for the purpose of submitting to them the planned release on the subject of the exhibition.

I understand that this step was decided upon during the luncheon with Mr. Rockefeller.

Mr. Toninelli would very much appreciate your sending him a copy of the release before his departure.

Thank you.

Margot Taylor

Encl.

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Tonirelli Cones -
Prudence
before trip

k 17, N.Y.

Mr. James Soby
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Mr. Soby

I am hereby sending you the book on "Futurism" with the historical part already translated into english. The introduction is still in the hands of the author RAFFAELE CARRIERI in Italy.

I would like to find an American art historian who would write a vast and important presentation; maybe you, Mr. Soby, would like to undertake this if it gives you pleasure.

I am also looking for an american publisher who would be interested in printing the book if not immediately, then sometime in the near future. On the other hand I had thought that the Museum might be interested in buying the book in its present condition for its Archives, as it represents a unique collection of documents which can not be repeated.

I hope very much that you will be able to advise me on these various points.

Cordially,

R. TONINELLI

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277 Park Avenue, New York 17, N.Y.

March 26, 1948

Mr. James Soby
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Mr. Soby

I am hereby sending you the book on "Futurism" with the historical part already translated into english. The introduction is still in the hands of the author RAFFAELE CARRIERI in Italy.

I would like to find an American art historian who would write a vast and important presentation; maybe you, Mr. Soby, would like to undertake this if it gives you pleasure.

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Cordially,

R. TONINELLI

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Copy for Mr. Soby

July 8, 1947

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano
Italy

Dear Mr. Toninelli:

Our long delay in making arrangements preliminary to the proposed exhibition of Twentieth Century Italian Art has been due to the fact that additional commitments in New York have interfered with out plans for sending to Italy the only two people on our staff who, we feel, are qualified to do this exhibition properly.

Mr. Soby now says that he will be able to come to Italy early next spring and that means that if all goes well the exhibition could take place in New York during the winter of 1948 and 1949. The final decision as to the size and scope of the exhibition will be made by Mr. Soby after he has been able to evaluate the available material. I hope that Mr. Barr will be able to join Mr. Soby in Italy next summer.

As you know our Exhibitions Committee has already approved the exhibition. I know that they would like to have it occur sooner but from our point of view it is wiser to wait until we can have the benefit of Mr. Soby's and Mr. Barr's judgment and taste in selecting an exhibition which we can be sure our public will appreciate.

May I express to you again our great appreciation of your collaboration in this important undertaking?

With my kind personal remembrances, I am,

Very sincerely yours,

Monroe Wheeler
Director of Exhibitions
and Publications

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THE MUSEUM OF MODERN ART

NEW YORK 19

April 15,1947

Miss Helen Ward,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Dear Helen:

Many thanks for the copies of the correspondence regarding Tomasilli. It sounds most promising, especially the letter from the two artists, Carpi and Berra.

So far as I'm concerned it's O.K. to write Tomasilli a letter confirming the exhibition, though I think a) we should wait for Professor Morey's report b) we should make clear a tentative date for assembling the exhibition in Italy. In the latter connection, let me say that it will be impossible for us to get to Italy before late winter or early spring of 1948; I can't make it next fall because of the Stein show and proof on my book, etc. I suggest that, if all goes well with the Morey report, you write Tomasilli telling him the show is o.k. for some time in 1948. Meanwhile Alfred Barr and I can confer about dates for the trip. But I feel I must let you know now that going over this coming fall is out so far as I'm concerned.

Best, hurriedly,

Helen Ward
Assistant to Mr. Chandler

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

April 11, 1947

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

Dear Mr. Soby:

I am enclosing copies of three letters that Mr. Toninelli has sent to Mr. Wheeler. They seem to be fairly convincing but we are still waiting for a final word from Mr. Morey. As perhaps you know Mr. Barr saw Mr. Morey here the other day and he promises to get a definite answer for us shortly. Mr. Barr can tell you more about Mr. Morey's attitude, of course. Mr. Wheeler writes that he would like, when we get a green light from Mr. Morey, to write a formal acceptance to Mr. Toninelli if it is all right with you.

Please forgive the very untidy copies, it is late and I am afraid that my typing, such as it is, is purely American!

Sincerely,

Helen Ward
Assistant to Mr. Wheeler

HW:w
Enclosures 4 (on 3 sheets)

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COPY

IL CAMINO

MILANO VIA D. ANDREA 1

Milan, 29th March 1947

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. Wheeler,

I have the pleasure of transmitting to you photo graph copy of a letter addressed to me by the italian foreign administration general Direction for foreign cultural relationship.

They inform me that they have given to Prof. Morey Cultural Attahhe to the American Embassy in Rome, the approval for the actualization of the Italian's Contemporaneous Art Exhibition in New York.

I hope to soon receive a letter of yours of definitive confirmation and while awaiting, I send you my most cordial greetings.

Yours faithfully

S/Toninelli

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COPY

REPUBBLICA ITALIANA

Ministero degli Affari Esteri
Direzione Generale
per le Relazioni Culturali
con l'Estero

Roma 24 Mar 1947

il Direttore Generale

31/08882/285

Caro Signor Toninelli,

Ho ricevuto la Sua lettera del 15 corr. ed ho subito scritto al prof. Morey affinchè appoggi la Sua iniziativa per le esposizioni d'arte contemporanea italiana a New York e in altre città americane, per la quale formulo i migliori auguri

Accolga i miei cordiali saluti

S/ illegible

(Mr. Morey couldn't read the signature either but thought he knew who it was.)

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COPIES

I

Il Presidente
della
Accademia di Brera
Milano

Milano, 27 Febbraio 1947

Egregio signor Toninelli,

Sono spiacente di quanto mi si riferisce riguardo ad una colpabilita dei fratelli Ghiringhelli riguardo al mio arresto a Milano e mia deportazione in Germania

Come dichiarai al processo il nome dei Ghiringhelli non e mai esistito nella mia faccenda e fu meraviglia per me saperli denunciati per il caso mio.

I rapporti tra me e i Ghiringhelli sono sempre stati chiari, come tra gentiluomini, e lo sono tuttora.

Con molti saluti

(pitt. prof. Aldo Carpi)
S/ A.W.(?) Carpi

II

Pittore Pompeo Borra
vie Rugabella, 9 Milan

Milano, 27 Febbraio 1947

Caro Toninelli,

in risposta all Sua richiesta sono lieto di poterle dire di avere da tempo chiariti i malintesi personali esistenti tra me e i Fratelli Ghiringhelli che considero persone degne di stima e considerazione.

Cordialmente La saluto

Pittore Pompeo Borra

S/ Pompeo Borra

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date January 29, 1947

To: Mr. Wheeler
Mr. Soby

From: Mr. Barr

Re:

This afternoon I spoke with an Italian architect, a friend of Mrs. Callery, Luciano Baldessari (14 East 66 Street, Regent 7-3862).

I had asked Mrs. Callery, who has influential friends in Milan, to make inquiries about Toninelli and the present status of Il Milione, and the new gallery Il Camino. She seems to have asked Baldessari, who wrote to Italy.

From his correspondent and his own information I gathered the following: There are three brothers Ghiringhelli; Gino, formerly a painter, is now Art Director of the Camino; Livio is the business manager; a third brother Peppino is Director of the publishing house of Il Milione. Toninelli is the chief backer of Il Milione and the president of the Camino Gallery.

The Camino Gallery is somewhat commercial and "social", i.e. "tony". (No pun intended).

The three Ghiringhellis were Fascist even during the time of the Republic. During the war they denounced the young painter Borra and the older painter Carpi, both of whom were sent to concentration camp for several years. (Carpi, I think, is now head of the Brera).

After the liberation of Italy the Ghiringhellis were accused, but got off free chiefly because Borra and Carpi did not press the charges. However, the Ghiringhellis are now generally supposed to be active neo-Fascist.

Among the 40 galleries in Milan, two are particularly important, the Cairola, via della Spigla, and the Bergamini on the corso Venezia. Both these galleries are advanced and might well contribute support to the exhibition, though they are not so well heeled as Il Camino.

I described to B. our feeling that Toninelli was quite generous and honest, that he did not conceal the commercial aspects of the Camino, and that we had no illusions about his being a Rightist - though we knew nothing of any active Fascist participation. B. knew nothing definitely about Toninelli's politics either. His information referred chiefly to the Ghiringhellis who, all three of them, are working for the Toninelli art and publishing organizations. I also described the independence of our position and that T. had been agreeable to the idea that we would choose the pictures with complete freedom.

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B. then spoke of an intimate friend of his who is now Under-Secretary of State responsible for Italians living abroad, a man who he thought would be of great service to us. This is the Onorevole Giuseppe Lupis (home address, via Adige 48, Roma).

I asked him whether he thought Lupis, as a representative of the Italian Foreign Office, would object to our working with Toninelli and the Camino since we did not feel we could secure much help from the Italian Government. B. assured me that Lupis and he himself thought that we might well proceed with whatever private help we could secure. In other words he didn't seem, in principle, against our working with the Camino if we could maintain independence and work also with other galleries in Milan and elsewhere.

Baldessari is bringing in Ernesto Frueh, the son of the Milan silk manufacturer who is interested in the arts, on Friday afternoon at 5 o'clock for tea. I hope that you, Monroe, and Jim if you are in town, can join us.

I have put down these lengthy notes because I feel that we must be thoroughly aware of political implications, although so far I do not feel sure they are sufficient to cause us to give up our communications with Toninelli. The chief resentment against the Ghiringhellis is not their Fascism, but the fact that they denounced two artists who were working in the underground.

AHB

AHB/ob

Confidential

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

Sept 30 - gen 1

December 30, 1946

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

Dear Jim:

Many thanks for your note of December 23. We are taking care of Baker's bill for photographing the Shahn lithographs.

As to the budget, the Stuart Davis show cost $1600, but a very large part of it was the expense of moving and installing and returning that large mural. Therefore, I think that $1500 will be adequate for the Shahn. If you do not agree, please let me know.

I shall be glad to see that the ground floor hall is retained for the show; the posters will look fine there but perhaps the photographs, in order to hold their own against them, would have to be considerably enlarged.

I shall be delighted to discuss the supplement with you as soon as you like, before, during or after luncheon any Thursday, just let me know in advance.

We have just had a remarkable offer regarding assistance for our twentieth-century Italian painting exhibition from the Circolo delle Arte in Milan, a copy of which I enclose. What I should like to arrange would be for you and Alfred to go to Italy when your book is finished in August and make a selection for an exhibition to take place in the winter or spring of 1948. How does this sound to you?

Happy New Year and fond greetings to you and Nellie,

Faithfully yours,

Monroe.

MW:w
Enclosure

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Copy : Mr. Soby

THE PLAZA - 2 -

Fifth Avenue at Fifty Ninth Street, New York 19, N.Y.

December 27, 1946

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Dr. Wheeler:

Following up the conversations that took place between you, Dr. Barr, Mr. Soby and myself, in regard to a future large exhibition of modern Italian art at the museum in New York planned for the second half of 1947, and in view of the possibility of our collaboration animated by the desire to render our respective countries the service of high cultural value devoid of any commercial interests, I believe these to be your outstanding obstacles: -

A) To collaborate with a basically uncommercial artistic association for the purpose of organizing the exhibition.

B) Absolute freedom on your behalf of the choice of the works as well as the artists to be presented in said exhibition.

C) The solution of the financial problem such an exhibition carries with it.

Point "A" can be resolved in the following manner: - There exists in Milan a cultural association called "Circolo delle Arte" which I have the honor to represent and of whom I have asked by wire to send me their statute which I will be only too glad to show you as soon as it arrives. This "Circolo delle Arte" is a free cultural association of art enthusiasts directed by a Board of 21 members which is composed as follows: -

Seven backers, which is to say the owners of the art galleries "Millione" and "Camino";

Seven members chosen from the directors of national galleries, active art teachers and outstanding art historians;

Seven members chosen from the outstanding art collectors.

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Excluded as members of the "Circolo delle Arte" are all art dealers.

It is the purpose of this association to offer the very best, both in painting as well as sculpture. There are in addition lectures and conferences and the members have at their disposal a large library of modern art and up to date collection of literature in the form of art magazines of all countries.

I wish to bring to your attention that this organization which has its main quarters in Milan - via Sant Andrea 1, could be of vital help to you by becoming your point of contact and taking over such technical details as: -

1. Uniting the works chosen by your experts;
2. Cataloguing them;
3. Packing them;
4. Shipping them to the States.

Furthermore, if you desire, a member of the "Circolo delle Arte" could accompany your experts on their visits to artists, private collectors and museums for the purpose of assembling the works to be exhibited.

Point "B" is non-existent as far as we are concerned due to the fact that we heregy guarantee your experts complete freedom of movement and absolute liberty of choice.

Point "C" consists of the following expenses: -

1. The voyage of your experts and their stay in Italy.
2. Transportation and insurance of the chosen works from Genoa to New York and return;

In regard to this last point I wish to state, as President of the "Circolo delle Arte", that due to the artistic and national importance represented by such an undertaking we are willing to participate in expenses in one of the following ways: -

1. To cover all expenses preliminary to the arrival of the chosen works and deliver them to the Port of New York, excluding insurance.

2. To cover all expenses of your two experts during their entire visit in Italy whom we will be honored to receive as our guests.

Recalling our conversation of the 18th of this month in which we also discussed the possibility of exhibiting other works of the same artists represented in your museum, I believe to have understood that such an undertaking would not be unfavorable to you.

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It might also be of interest to you to organize the preliminary exhibition of art books illustrated by Italian artists (comparable to Volard). Naturally such an exhibition would be entirely at our expense.

Hoping that this concrete offer of collaboration will be given thorough examination and might culminate in a practicable agreement before my departure for Europe I shall be looking forward to hearing from you.

In the meantime please accept our most sincere appreciation for your cooperation.

In Highest Esteem,

/s/ Angelo Toninelli

THE MUSEUM OF MODERN ART

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Mr. Soby

CIRCOLO DELLE ARTI - MILANO

President: A. R. Toninelli

Committee

Backers

Prof. Virginio Ghiringhelli

THE MUSEUM OF MODERN ART

Date January 26, 1949

To: Mr. Barr
Mr. Soby

From: Mr. Wheeler

Re: Italian Exhibition

For your information I am sending you a list of the Milan Circolo Delle Arti, which Toninelli submitted to us in 1946.

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Mr. Soby

CIRCOLO DELLE ARTI - MILANO

President: A. R. Toninelli

Committee

Backers

Prof. Virginio Ghiringhelli
Sig. Giuseppe Ghiringhelli
Sig. Livio Ghiringhelli
Avv. Amilcare Lanza
Cav. Romeo Toninelli
Nob. Atillio De Scaglia
Rag. Edmondo Gorini

Active Artistic Faculty

Prof. Guglielmo Pacchioni
Arch. Giovanni Muzio
Dott. Fernanda Wittgens
Prof. Costantino Baroni
Sig. Lamberto Vitali
Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
Sig. Adriano Pallini
Dott. Riccardo Iucker
Sig. Gianni Mattioli
Prof. Ignazio Battiato
Ing. Luigi Paleari

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Toninelli

19

April 14, 1947

BY AIRMAIL

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano, Italy

Dear Mr. Toninelli:

In Mr. Wheeler's absence I am taking the liberty of acknowledging the three letters you have forwarded to Mr. Wheeler and the copies of Le Tre Arti which you so kindly sent him. I have turned over the latter to Mr. Barr who I felt sure would be particularly interested.

The letters you sent have been seen by Mr. Barr and by Mr. Morey who was here last week and copies of them have been sent to Mr. Soby and Mr. Wheeler. We now wait only for the final word from Mr. Morey. When we have heard from him I am sure that Mr. Wheeler will communicate with you directly.

Thank you again for your continued interest.

Very sincerely yours,

Helen Ward
Assistant to Mr. Wheeler

HW:w

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date April 7, 1947

To: MR. BARR

Re: attached copies of LE TRE ARTI

From: Helen Ward

Mr. Tominelli sent the attached copies of LE TRE ARTI to Mr. Wheeler and I thought that you might like to look them over. I understand that the paper was published for a very brief time, perhaps these are all the issues that appeared. I should imagine that Mr. Wheeler would be glad to turn them over to the library when you are through with them.

The letters you sent have been seen by Mr. Barr and by Mr. Morey who was here last week and copies of them have been sent to Mr. Soby and Mr. Wheeler. We now wait only for the final word from Mr. Morey. When we have heard from him I am sure that Mr. Wheeler will communicate with you directly.

Thank you again for your continued interest.

Very sincerely yours,

Helen Ward
Assistant to Mr. Wheeler

HW:w

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19

April 14, 1947

BY AIRMAIL

Mr. Romeo Toninelli
"Il Camino"
Via S. Andrea 1
Milano, Italy

Dear Mr. Toninelli:

In Mr. Wheeler's absence I am taking the liberty of acknowledging the three letters you have forwarded to Mr. Wheeler and the copies of Le Tre Arti which you so kindly sent him. I have turned over the letter to Mr. Barr who I felt sure would be particularly interested.

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Thank you again for your continued interest.

Very sincerely yours,

Helen Ward
Assistant to Mr. Wheeler

HW:w

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G A L L E R I E D ' A R T E

IL CAMINO
MOSTRE PERIODICHE D'ARTE MODERNA
LIBRERIA

IL MILIONE
OPERE
D'ARTE

Sent to Mr. Barr Mr. Morey Mr. Ol'Ho 4/8/47

MILANO · VIA S. ANDREA 1 · TEL. 71.509 · 70.909

Milan, 29th March 1947

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
Museum of Modern Art
II West 53rd Street
New York

Copies to Mr Wheeler
Mr Soby.

AHB's file now 2/24/48

Dear Mr. Wheeler,

I have the pleasure of transmitting to you photograph copy of a letter addressed to me by the italian foreign Administration general Direction for foreign cultural relationship.

They inform me that they have given to Prof. Morey Cultural Attachè to the American Embassy in Rome, the approval for the actualization of the Italian's Contemporaneous Art Exhibition in New York.

I hope to soon receive a letter of yours of definitive confirmation and while awaiting, I send you my most cordial greetings.

Yours faithfully

Gestione «I due Forni» s. r. l.
Capitale Sociale L. 600.000
Via Sant'Andrea 1 - Milano
C. C. Milano N. 273093

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Toninelli

G A L L E R I E

19

IL CAMINO

IL MILIONE

OPERE D'ARTE

MILANO · VIA S. ANDREA 7 · TEL. 71.505 · 70 969

April 11, 1947

Milan 6th March 1947

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

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Soby:

I am enclosing copies of three letters that Mr. Toninelli has sent to Mr. Wheeler. They seem to be fairly convincing but we are still waiting for a final word from Mr. Morey. As perhaps you know Mr. Barr saw Mr. Morey here the other day and he promises to get a definite answer for us shortly. Mr. Barr can tell you more about Mr. Morey's attitude, of course. Mr. Wheeler writes that he would like, when we get a green light from Mr. Morey, to write a formal acceptance to Mr. Toninelli if it is all right with you.

Please forgive the very untidy copies, it is late and I am afraid that my typing, such as it is, is purely American!

Sincerely,

confirming my letter of last February 6th. I enclose [illegible] Fratelli Ghiringhelli, authenticated by the Italian Notary Public.

Kind regards from

Sincerely yours

Helen Ward
Assistant to Mr. Wheeler

HW:w
Enclosures 4 (on 3 sheets)

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Torriello ?

G A L L E R I E D ' A R T E

IL CAMINO
MOSTRE PERIODICHE D'ARTE MODERNA
LIBRERIA

IL MILIONE
OPERE
D'ARTE

MILANO · VIA S. ANDREA 1 · TEL. 71.509 · 70.909

Milan 6th March I947

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
Museum of Modern Art
II West 53rd Street
New York ,N.Y.

Dear Mr. Wheeler,

confirming my letter of last February 2Ist, I enclese herewith declaretions concerning Bros. Ghiringhelli, authrnticated by the Italian Netary Public.

Kink reguards from

Sincerely yours

Gestione «I due Forni» s. r. l.
Capitale Sociale L. 600.000
Via Sant'Andrea 1 - Milano
C. C. Milano N. 273093

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Toninelli

IL PRESIDENTE
DELLA
ACCADEMIA DI BRERA
MILANO

Milano, 27 Febbraio 1947

Egregio signor TONINELLI,

Sono spiacente di quanto mi si riferisce riguardo ad una colpabilità dei fratelli Ghiringhelli riguardo al mio arresto a Milano e mia deportazione in Germania.

Come dichiarai al processo il nome di Ghiringhelli non è mai esistito nella mia faccenda e fu meraviglia per me saperli denunciati per il caso mio.

I rapporti tra me e i Ghiringhelli sono sempre stati chiari, come tra gentiluomini, e lo sono tuttora.

Con molti saluti

(pitt.prof.Aldo Carpi)

Aldo Carpi

Per testimonianza della verità della firma sopra apposta.
Romeo Toninelli — Uberto Andinolfi

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Certifico vere ed autografe le premesse firme dei signori:
Cannelli Romeo e Uberto Dudinolfi
li 24 Febbraio - 1942

Il Segretario
Notaio

FEDERAZIONE PROVINCIALE FASCISTA DI SEZZA

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Toninelli

Pittore Pompeo BORRA
via Rugabella, 9 Milano

Milano, 27 Febbraio 1947

Caro Toninelli,

in risposta alla Sua richiesta sono lieto di poterle dire di avere da tempo chiariti i malintesi personali esistenti tra me e i Fratelli Ghiringhelli che considero persone degne di stima e considerazione.

Cordialmente La saluto

Pittore Pompeo Borra

Pompeo Borra

Milano = via Rugabella, 9

Per testimonianza della verità della firma sopra apposta .=

~~Raffaele Carrieri~~

Romeo Toninelli

Romeo Toninelli

Raffaele Carrieri

Certifico vere col originale le premesse firme dei
signori: Toninelli Romeo e Raffaele Carrieri
li 27 - Febbraio - 1947

Dr. Gerardo Clerici
Notaio

FERRARIO DOTT. GERARDO SETTIMIO NOTAIO IN SESTO S. GIOVANNI

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Toninelli

EDIZIONI TONINELLI

Milano, 2Ist February I947
RT/st

Mr. Monroe Wheeler
Director of Exhibitions
and Publications
Museum of Modern Art
II West 53rd Street
New York

not enclosed

Dear Dr. Wheeler,

I have the pleasure of sending you two letters concerning Bros.Ghirighelli, confirming what I have already told you last time when we met, and hope by this, you shall consider the matter completely cleared.

On "The New York Times" of February 9th, I read about the plan of enlarging the Museum of Modern Art and the intention, one amongat the many initiatives of yours, to organise American Pictures' Exhibitions abroad.

In the case you decide to do this also for Italy, I shall feel myself very much honoured if you would accept mine and the "Circolo delle Arti" assistance in the realisation of such a plan.

I hope to soon be able to receive from you a definitive confirmation to the execution of the great exhibition of Italian contemporary pictures, and while awaiting, I remain

Sincerely yours

MILANO · VIA S. ANDREA, 8 · TEL. 76-369 · 70-554 · REGISTRO DITTE MILANO 318189

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Toninelli

TELEPHONE PLAZA 3-1740
CABLE ADDRESS "PLAZA NEW YORK"



The Plaza

At Plaza Circle overlooking beautiful Central Park

FIFTH AVENUE AT FIFTY NINTH STREET · NEW YORK 19, N. Y.

J. B. HERNDON, JR.
VICE PRESIDENT AND
GENERAL MANAGER

Room 904
January 1, 1947

Dr. Monroe Wheeler
Director of Exhibitions and Publications
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Wheeler:

I received your letter in date of December 30th and am pleased and grateful for the favorable consideration you gave to my proposal.

I am leaving New York on January 6th and will be back the 13th, to then sail for Europe on the 16th.

I hope very much that we will be able to arrive at some definite agreement before I depart from this great country.

Waiting to hear from you and with kindest regards,

A. Toninelli

Angelo Toninelli.

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Toninelli

19

December 30, 1946

Mr. Angelo Toninelli
The Plaza
Fifth Avenue at 59th Street
New York 19, New York

Dear Mr. Toninelli:

It is a great pleasure to acknowledge your letter of December 27 setting forth your proposal regarding the collaboration of the Circolo delle Arte of Milan upon this Museum's proposed exhibition of twentieth-century Italian painting. This is a most generous offer for which we are deeply grateful and I shall lay it before our Exhibitions Committee at its next meeting in January. I feel sure that it will elicit a favorable response.

Please let me know when you are planning to leave this country so that I may try to get an answer before you go.

With renewed thanks and kind personal regards, I am

Very sincerely yours,

MW:w

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COPY

Tomasello

COPY

THE PLAZA
Fifth Avenue at fifty-ninth street
New York 19, New York

December 27, 1946

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New Yor, N.Y.

Dear Dr. Wheeler:

Following up the conversations that took place between you, Dr. Barr, Mr. Soby and myself, in regard to a future large exhibition of modern Italian art at the museum in New York planned for the second half of 1947, and in view of the possibility of our collaboration animated by the desire to render our respective countries the service of high cultural value devoid of any commercial interests, I believe these to be our outstanding obstacles:-

A) To collaborate with a basically uncommercial artistic association for the purpose of organizing the exhibition.

B) Absolute freedom on your behalf of the choice of the works as well as the artists to be presented in said exhibition.

C) The solution of the financial problem such an exhibition carries with it.

Point "A" can be resolved in the following manner:- There exists in Milan a cultural association called "Circolo delle Arte" which I have the honor to represent and of whom I have asked by wire to send me their statute which I will be only too glad to show you as soon as it arrives. This "Circolo delle Arte" is a free cultural association of art enthusiasts directed by a Board of 21 members which is composed as follows:-

Seven backers, which is to say the owners of the art galleries "Millione" and "Camino";
Seven members chosen from the directors of national galleries, active art teachers and outstanding art historians;
Seven members chosen from the outstanding art collectors.

Excluded as members of the "Circolo delle Arte" are all art dealers.

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It is the purpose of this association to offer the very best, both in painting as well as sculpture. There are in addition lectures and conferences and the members have at their disposal a large library of modern art and up to date collection of literature in the form of art magazines of all countries.

I wish to bring to your attention that this organization which has its main quarters in Milan - via Sant Andrea 1, could be of vital help to you by becoming your point of contact and taking over such technical details as:-

1. Uniting the works chosen by your experts;
2. Cataloguing them;
3. Packing them;
4. Shipping them to the States.

Furthermore, if you desire, a member of the"Circolo delle Arte" could accompany your experts their visits to artists, private collectors and museums for the purpose of assembling the works to be exhibited.

Point "B" is non-existent as far as we are concerned due to the fact that we hereby guarantee your experts complete freedom of movement and absolute liberty of choice.

Point "C" consists of the following expenses:-

1. The voyage of your experts and their stay in Italy;
2. Transportation and insurance of the chosen works from Genoa to New York and return;

In regard to this last point I wish to state, as President of the "Circolo delle Arte," that due to the artistic and national importance represented by such an undertaking we are willing to participate in expenses in one of the following ways:-

1. To cover all expenses preliminary to the arrival of the chosen works and deliver them to the Port of New York, excluding insurance.
2. To cover all expenses of your two experts during their entire visit in Italy whom we will be honored to receive as our guests.

Recalling our conversation of the 18th of this month in which we also discussed the possibility of exhibiting other works of the same artists represented in your museum, I believe to have understood, that such an undertaking would not be unfavorable to you.

It might also be of interest to you to organize the preliminary exhibition of art books illustrated by Italian artists (comparable to Volard). Naturally such an exhibition would be entirely at our expense.

Hoping that this concrete offer of collaboration will be given thorough examination and might culminate in a practicable agreement before my departure for Europe I shall be looking forward to hearing from you.

In the meantime please accept our most sincere appreciation for your cooperation.

In Highest Esteem

Angelo Toninelli

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Tomimelli

TELEPHONE PLAZA 3-1740
CABLE ADDRESS "PLAZA NEW YORK"

The Plaza

At Plaza Circle overlooking beautiful Central Park

FIFTH AVENUE AT FIFTY NINTH STREET · NEW YORK 19, N. Y.

J. B. HERNDON, JR.
VICE PRESIDENT AND
GENERAL MANAGER

December 27, 1946

Typed in Italy

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Dr. Wheeler:

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The Plaza NEW YORK

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The Plaza NEW YORK

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In the meantime please accept our most sincere appreciation for your cooperation.

In Highest Esteem,

A. Toninelli

Angelo Toninelli

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Italian

1201

Tomaselli

W. P. MARSHALL, PRESIDENT

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cc: Miss Ulrich

October 25, 1949

TONITALIA
MILAN
(Italy)

DOLLARS 139.50 WILL BE PAID GDYNIA AMERICA LINE UPON RECEIPT BILL OF LADING

DUDLEY
MODERNART

Charge to Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

HO-2-M

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HAnover 2-2920

OCT 24 AM 10 16

Mrs Ulrich

RND122 MILANO 30/29 24

NLT MUSEUM MODERNART

11 WEST 53RD STREET NEWYORK19

Dollars 139.50 will be paid Gdynia American Line upon receipt Bill of Lading

VEUILLEZ ME CONFIRMER PAYMENT DOLLARS 139•50 FAIT A LA GDYNIA AMERICA LINE QUE J ' AI DEJA FAIT A SOBY•

=TONINELLI•

Dudley Modernus

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Italian

Tommelli

cc: Miss Ulrich

October 21, 1949

Letter from Ton –
Mailed to Buch
Fazzini to Hugo
Would rather pd to
Italeuropa

Write Italeuropa
about payment of $105. –
Take up T's comm
with Italeuropa –
He must pay us $105. –

Mr. Romeo
Via Sant'
Milan
Italy

Dear Mr.

I am encl
Company,
of art wh

We unders
the loans
and Venic

We hope t
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Milan.

Thank you

W. J. Byrnes &
of the works
Italian Art".

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Rome, Turin

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DHD:RO

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Italian

Tommelli

cc: Miss Ulrich

October 21, 1949

Mr. Romeo
Via Sant'
Milan
Italy

Dear Mr.

I am enc
Company,
of art w

We under
the loan
and Veni

We hope
owners i
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conditio
Milan.

Thank yo

DHD:RO

THE MUSEUM OF M
NEW YORK

DOROTHY C. MILLER, ASSOCIATE CURATOR
OF PAINTING AND SCULPTURE

because we have paid
Italeuropa —

W. J. Byrnes &
of the works
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returning
Rome, Turin

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Italian

Toninelli

cc: Miss Ulrich

October 21, 1949

Mr. Romeo Toninelli
Via Sant' Andrea 8
Milan
Italy

Dear Mr. Toninelli:

I am enclosing copies of our letters to our brokers, W. J. Byrnes & Company, and to Italeuropa in reference to the return of the works of art which were lent to our exhibition "20th Century Italian Art".

We understand that you will instruct Italeuropa about returning the loans to the owners in Brescia, Florence, Milan, Rome, Turin and Venice.

We hope that all loans arrive safely and can be delivered to the owners in good condition soon after they have been cleared through the Italian customs. Will you be kind enough to write me about the condition of the loans as soon as possible after they arrive in Milan.

Thank you again for your assistance.

Very sincerely yours,

Registrar

DHD:RO

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cc/ Italeuropa
Mr. Barr
Miss Ulrich
Mr. Wheeler

October 14, 1949

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

Dear Mr. Toninelli:

Today we received the following cable from you:

DONGHI FAZZINI MARINI TRANSFERS OK PROVIDED ITALEUROPA IS PAID IMMEDIATELY THE DECLARED VALUES

We replied as follows:

PLEASE NOTIFY ITALEUROPA DECLARED VALUES FAZZINI AND MARINI WILL BE PAID WILL RETURN DONGHI UNLESS WE ARE NOTIFIED THAT MERLO PAID ITALEUROPA

We are enclosing a copy of our letter to Mr. Merlo notifying him that his painting by Donghi will be returned to Italy unless the declared value, (Lit. 30,000), is paid to Italeuropa. Will you please communicate directly with him to see whether or not this painting should be included on your list of works which are not being returned to Italy and advise us and Italeuropa.

We shall make payments to Italeuropa as soon as we receive an official certificate authorizing the sale of the works of art reported to you, including the Fazzini and Marini bronzes for the galleries in New York.

Very sincerely yours,

Registrar

DHD:ek

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1201

JOSEPH L. EGAN
PRESIDENT

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QDY-1-29-INTL-PD-OCT 4=

NLT TONITALIA =
MILAN
(Italy) (VIA WU) =

Oct. 14

PLEASE NOTIFY ITALEUROPA DECLARED VALUES FAZZINI AND MARINI WILL BE PAID WILL RETURN DONGHI UNLESS WE ARE NOTIFIED THAT MERLO PAID ITALEUROPA =

MODERNART
NEWYORK

Italian Ex'n

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WESTERN UNION

1201

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RWUF004 QDY THX 0

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WU FOO4 INTL=N MILANO VIA WUCABLES 17 OCT 14 1153=

LC MODERNART NYK=

DONGHI FAZZINI MARINI TRANSFERS OK PROVIDED ITALEUROPA IS PAID IMMEDIATELY THE DECLARED VALUES=

Mr. Dolas of Hoyo will pay L. 60,000 $105.00

Mr. Valentin of Bochum 2. TONINELLI= $174.00

100.000

165.00

=1052A..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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PALAZZO SERBELLONI
700972 - MILANO

Milan, I2 octobre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
NEW YORK I9

Miss Doudley,

en nous réferant à l'expeditiqn des tableaux et des peintures qui devront s'embarquer sur le navire "S. Sobieski" le 25 octobre; je Vous prie dé vouloir poliment payer subit pour mon compte à la "Gdynia America Line" de New York le montant de dollars I39,50 que nous devons verser avant de la livraison des caisses, pour taxe d'expedition .

Je pourverrai à payer ce montant à monsieur Soby que en ces jours, se trouve à Milan , et que pourverra à Vous la rembourser à son retourn à New York .

En Vous remerçiant je Vous prie d'agréer mes salutations distinguées

24th, 25th

Freight forwards
per shipment w. Gdynia-America Line
to Stevedore charges
to be paid $139.50

6 cases & carpet
17 case pkgs
23 cases

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cc M. Bam
Mrs Cahn
M. Wheeler

PALAZZO SERBELLONI
700972-MILANO

Milan, I2 octobre I949

Miss Doudley
the Museum of Modern Art
II West 53rd Street
N E W Y O R K I9

Miss Doudley,

j'ai reçu Votre lettre du 7 courant et je prends note de ce que Vous m'écrivez au sujet des tableaux de Boccioni .

En ce qui concerne la sclpture de Carrà, s'elle devra rester en America comme Vous m'écrivez il faudra que, ou le Museum ou monsieur Curt Valentine payent son valeurs officiel, immédiatement à l'Italeuropa de Milan; payant au contraire la difference directement à l'artiste .

Je Vous prie d'expedier en Italie le tableau du Donghi de proprieté de monsieur Merlo .

J'ai obtenu le permis pour 2 tableau:

Sacred Fish - De Chirico - The Melon Eaters - Guttuso

pour lesquels, Vous avez progeté l'achat .

Je Vous prie d'agréer mes salutations distinguées

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Toninelli

WESTERN UNION CABLEGRAM

NAO62 INTL-N ZP MILANO VIA WUCABLES 16 11 1 AM 11 23
LC MODERNART FOR SOBY
SOBY CARE THE MUSEUM OF MODERN ART 11 WEST 53 ST
DELIVER NYK

PLEASE INSURE MASCIPLIS SCIPIONE AGAINST ANY RISK VALUE TWO MILLION LIRE

TONINELLI

n.b. This is presumably the Cortigiana Romana belonging to Agusto Mascioli, Ivra, Italy.

AB

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Telegrammi: Italeuropa

ITALEUROPA
MILANO

Milan, 30th May 1949

Ns. rif. 24/1320.gc

Invoiced to

Messrs.
The Museum of Modern Art
11 West 53rd Street
New York

1/27 - 27 cases drawings, sculptures, paintings on the s/s Sobieski

	Consular fees	$ 12.50
	Licence formalities and telegraphic telephon expenses	46.00
A)	Transportation charges from Rome to Milan, 6 cases	35.00
	Brera Pinacoteca fees	72.00
	Customs-house formalities and duty	73.00
	Banca d'Italia fees	6.50
B)	Transportation charges from Milan to Genoa by special lorry, and loading charges during night time	135.00
	Telegraphic and telephon expenses, assistance our staff during all the time	60.00
	Packing charges 3 cases containing the big sculptures	110.00
	Sea-freight for 3 cases " " " "	202.00
	Total	$742.00

A) Half of the weight transported is represented by the big sculpture by Fazzini; equal to $15.50 of expenses. The remaining dollars are to be paid by Toninelli.

B) 1/3 of the weight transported is represented by the 3 cases containing the big sculptures (Frazzini, Manzù, Viani), equal to $45 of expenses. The remaining $90 are to be paid by Toninelli.

The total of the expenses that are to be paid by Toninelli are equal to $17.50 plus $90.00 = $107.50

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Telegrammi: Italeuropa

ITALEUROPA
MILANO

Milan, 30th May 1949

Ns. rif. 24/1320.gc

Invoiced to

Messrs.
The Museum of Modern Art
11 West 53rd Street
New York

1/27 - 27 cases drawings, sculptures, paintings on the s/s Sobieski

	Consular fees	$ 2.50
	Licence formalities and telegraphic telephon expenses	46.00
A)	Transportation charges from Rome to Milan, 6 cases	35.00
	Brera Pinacoteca fees	72.00
	Customs-house formalities and duty	73.00
	Banca d'Italia fees	6.50
B)	Transportation charges from Milan to Genoa by special lorry, and loading charges during night time	135.00
	Telegraphic and telephon expenses, assistance our staff during all the time	60.00
	Packing charges 3 cases containing the big sculptures	110.00
	Sea-freight for 3 cases " " " "	202.00
	Total	$742.00

107.50

634.50

A) Half of the weight transported is represented by the big sculpture by Fazzini; equal to $15.50 of expenses. The remaining dollars are to be paid by Toninelli.

B) 1/3 of the weight transported is represented by the 3 cases containing the big sculptures (Frazzini, Manzù, Viani), equal to $45 of expenses. The remaining $90 are to be paid by Toninelli.

The total of the expenses that are to be paid by Toninelli are equal to $17.50 plus $90.00 = $107.50

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Frances - Does an original agreement with Torrindli say that they will pay packing as well as transportation?

NW

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Maintenance of exhibition	12,750
Opening	750
	$31,575

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Excerpt from letter written by Mr. Wheeler to Dr. Morey:

2/24/47

As for Italian cooperation: Mr. R. Bianchi Bandinelli of the Division of Antiquities and Fine Arts of the Italian Ministry of Public Instruction has offered to lend us pictures from the State collections, to pay the cost of the transportation of these pictures in Italy to the port of embarkation and to assist our representatives in preparing the exhibition. From the Circolo delle Arti in Milan, through its president Romeo Toninelli, we have received an offer of ocean transportation for the entire exhibition, exclusive of insurance.

The Museum of Modern Art, for its part, is prepared to pay all insurance costs, the costs of presenting the exhibition in New York and of printing a definitive book on the exhibition, comparable to our other major publications, amounting altogether to seven or eight thousand dollars.

BUDGET:

It is estimated that the total cost of the exhibition, including research, travel, photographs, color plates for the publication, transportation, insurance and installation of the exhibition in New York, will amount to approximately $25,000. Of this sum an amount equivalent to approximately $5,000, to cover the transportation of the exhibition from Italy to New York and return after the exhibition, will be defrayed by the Circolo delle Arti society in Milan.

Travel and research	$4,800
Photographs	200
Ocean freight both ways	5,075
Insurance both ways	3,100
Framing	500
Installation	2,000
Color plates	2,400
Maintenance of exhibition	12,750
Opening	750
	$31,575

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C
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P
Y

THE PLAZA

Fifth Avenue at Fifty Ninth Street, New York 19, N.Y.

January 14, 1947

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Dr. Wheeler:

With reference to your telephone conversation with Mrs. Taylor on January 13th, I would like to confirm Mrs. Taylor's statement concerning No. 1 under Point "C" on page 3 of my letter to you dated December 27th, 1946, which read as follows:

"To cover all expenses preliminary to the arrival of the chosen works and deliver them to the Port of New York, excluding insurance."

and to which I would like to add:

"and will also cover expenses of the return trip from the Port of New York back to Italy, always excluding insurance."

I will be in New York until Thursday morning in case there should be any other questions. I will be looking forward to seeing you again soon after my return from Mexico.

Very sincerely yours,

/s/ Egisto Toninelli

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Excerpt from letter written by Mr. Wheeler to Dr. Morey:

2/24/47

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The Museum of Modern Art, for its part, is prepared to pay all insurance costs, the costs of presenting the exhibition in New York and of printing a definitive book on the exhibition, comparable to our other major publications, amounting altogether to seven or eight thousand dollars.

BUDGET:

It is estimated that the total cost of the exhibition, including research, travel, photographs, color plates for the publication, transportation, insurance and installation of the exhibition in New York, will amount to approximately $25,000. Of this sum an amount equivalent to approximately $5,000, to cover the transportation of the exhibition from Italy to New York and return after the exhibition, will be defrayed by the Circolo delle Arti society in Milan.

Travel and research	$4,800
Photographs	200
Ocean freight both ways	5,075
Insurance both ways	3,100
Framing	500
Installation	2,000
Color plates	2,400
Maintenance of exhibition	12,750
Opening	750
	$31,575

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Excerpt from letter written by Mr. Wheeler to Dr. Morey:

2/24/47 New York

As for Italian cooperation: Mr. R. Bianchi Bandinelli of the Division of Antiquities and Fine Arts of the Italian Ministry of Public Instruction has offered to lend us pictures from the State collections, to pay the cost of the transportation of these pictures in Italy to the port of embarkation and to assist our representatives in preparing the exhibition. From the Circolo delle Arti in Milan, through its president Romeo Toninelli, we have received an offer of ocean transportation for the entire exhibition, exclusive of insurance.

The Museum of Modern Art, for its part, is prepared to pay all insurance costs, the costs of presenting the exhibition in New York and of printing a definitive book on the exhibition, comparable to our other major publications, amounting altogether to seven or eight thousand dollars.

BUDGET:

It is estimated that the total cost of the exhibition, including research, travel, photographs, color plates for the publication, transportation, insurance and installation of the exhibition in New York, will amount to approximately $25,000. Of this sum an amount equivalent to approximately $5,000, to cover the transportation of the exhibition from Italy to New York and return after the exhibition, will be defrayed by the Circolo delle Arti society in Milan.

Travel and research	$4,800
Photographs	200
Ocean freight both ways	5,075
Insurance both ways	3,100
Framing	500
Installation	2,000
Color plates	2,400
Maintenance of exhibition	12,750
Opening	750
	$31,575

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Ulrich
Miss Dudley (with list)

PALAZZO SERBELLONI

Mr. Monroe Weelher
c/o The Museum of Modern Art
11 West 53rd Street
New York

Italian
exhibition

Dear Monroe,

Here enclosed please find the list of the works exactly subdivided as they are in each case.

They are all together 27 cases that we had to remake twice as Prof. Wittgens told us too late that they had to be made in a special way, different to the way in which Monti Gemelli always made them in thirty years of his activity. In this way the expenses have been naturally double to obtain the same result.

It has been a great job to collect, pack and forward all the works, but I think everything is alright and I hope you will be satisfied.

I will send a list also to Soby, but to him the works subdivided according to the artists.

There are a few works that did not yet arrive, (about ten): I will send them Via Aerea for the end of the month.

As ever, most sincerely yours,

/s/ Memo

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Tominelli

PALAZZO SERBELLONI
☎ 70972 - MILANO

June 7, 1949

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

Dear Jim;

Thank you for your letter of May 29. As I cabled to you yesterday, I will leave on June 12 on the S/S Italia and will arrive in New York on June 25, Saturday morning.

I will bring with me the works that are still missing, as it has not been possible to send them by air, beeing the case too big.

I will be grateful to you if you will kindly send a functionary of the Museum to meet me at my arrival in order to receive directly from me all the documents.

The definitive list of the missing works is as followes:

Guidi	- Figure nello spazio	- coll. Guidi	cm. 90X70
Casorati	- Camera d'albergo	- coll. Sarfatti	cm. 64X47
Scipione	- Uomini sotto gli alberi	- coll. Rollino	cm. 40X30
"	- Paesaggio	- coll. Rollino	cm. 46X40
Morandi	- Paesaggio	- coll. Rollino	cm. 53X48
Semeghini	- Ritratto di,ragazzo	- coll.Barbaroux	cm. 50X38
Boccioni	- Donna a tavola	- coll. Gall. d'Arte Moderna	cm. 86X86
Carrà	- Idolo ermafrodito	- coll. Frua	cm. 65x42
Sironi	- Paesaggio,urbano	- coll. Jucker	cm. 52x39
Scipione	- Cortigiana Romana	- coll. Mascioli	cm. 50x4I

As you can see it has been modified again, as Cardazzo has not received the two Semeghinis, the Sironi and theScipione from Spain.

Instead of these, I have been able to find an other Semeghini belonging to Barbaroux and a very good Sironi from Jucker.

All together we can only send ten paintings, (only one Semeghini) as our export licence is not valid for more than this amount.

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I do hope this changement will not disturbe you too much.

I am truly surprized of what you tell me with regard to Mrs. Casella. I wrote and telegraphed to her many times and she answerd only once saying no. Since then I never herd of her. I will write again today telling her ~~that~~, if she really wants to lend the works, to send them to New York directly from Rome. What is sure is that she is an histerical woman!

All my best regards, dear Jim, and " a presto"!

Yours sincerely

P.S. The insurance values for the Sironi and the Semeghini are:

Sironi - Paesaggio urbano -- Lit. 400.000
Semeghini - Ritratto di ragazzo - Lit. 100.000

The values for the other paintings of the list , I have already sent them.

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	MoMA Exhs.	413.14

cc: Italeuropa

Mr. Barr
Miss Ulrich
Mr. Wheeler

October 10, 1949

Mr. Romeo Toninelli
Via Sant'Andrea 8
Milan
Italy

Dear Mr. Toninelli:

Since writing to you on October 7th we have received a letter from Mr. Pericle Fazzini (Via Margutta 51 A, Rome) instructing us to deliver his bronze, Donna accovacciata, to the Hugo Gallery, 26 East 55th Street, New York City. This sculpture was listed on the consular invoice as follows:

Box M.M.A. - N. Y. - No. 26
Fazzini: Donna accovacciata, bronze Lit. 60.000 $105.

Will you please obtain permission for this transfer. We shall appreciate it if you will cable us about the Fazzini as well as the painting by Donghi which Mr. Merlo wishes to have delivered to his brother-in-law. We are holding up the packing of these boxes until October 19th when we must prepare our shipping papers. We hope that you can cable us before this date.

We have already delivered the Marini "Head of Carlo Carra" to the Buchholz Gallery. I trust this transfer has already been cleared with the Italian authorities.

The sale of the Guttuso "Melon Eaters" has been concluded. Therefore this painting will remain in the United States.

We shall cable you within a few days about the Boccioni drawing and paintings and the de Chirico "Sacred Fish".

Very sincerely yours,

Registrar

DHD:RO

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cc/ Italeuropa
Mr. Barr
Miss Ulrich
Mr. Wheeler

October 7, 1949

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

Dear Mr. Toninelli:

Thank you for your letters notifying us that you have obtained permission for the sale of the works listed in our letters to you.

Of the works reported to you the following is definitely not being purchased and will be returned with the rest of the exhibition:

Boccioni: Materia, oil on canvas Lit. 900,000

The following are still under consideration and will be returned if the sales are not concluded within the next few days:

Boccioni:	States of Mind I	Lit. 300,000
	States of Mind II	300,000
	States of Mind III	300,000
Boccioni:	Muscular Dynamism	50,000

The bronze "Head of Carrà" by Marini has not been purchased but will be delivered to Mr. Curt Valentin, Buchholz Gallery, New York City.

We have not heard again from Mr. Marlo regarding the disposition of his painting by Donghi. Will you please write me if permission has been granted for delivering this painting to Mr. Marlo's brother-in-law in New York.

The Museum and a private collector are interested in purchasing the following which have not yet been reported to you:

Box M.M.A. - N.Y. 6
de Chirico: Sacred Fish, oil on canvas Lit. 750,000 $1,305

OR Box M.M.A. - N.Y. 4
Guttuso: The Melon Eaters, oil on canvas Lit. 30,000 $52.

Will you please obtain permission for the sale of these additional paintings. We shall cable you as soon as we know if the sales of the de Chirico, Guttuso, and the four Boccionis have been concluded.

We are now packing the exhibition and will have it ready to deliver to the S.S. Sobieski on October 25th.

Very sincerely yours,

DDD:ek

Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

cc/ Italeuropa

Mr. Barr
Mr. Wheeler
Miss Ulrich

September 23, 1949

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

Dear Mr. Toninelli:

We have just been notified that a private collector in New York wishes to purchase the following from the Italian exhibition:

Box M.M.A. - N.Y. No. 7
Campigli: The Hairdressers, oil on canvas — Lit. 200,000 — $348.00

Box M.M.A. - N.Y. No. 14
Rosai: Composition with a Priest, oil on canvas — Lit. 40,000 — $ 70.00

Box M.M.A. - N.Y. No. 18
Fontana: Masker, ceramic — Lit. 25,000 — $ 44.00
Fontana: Masker II, ceramic — Lit. 25,000 — $ 44.00

Box M.M.A. - N.Y. No. 24
Mascherini: Cock, bronze — Lit. 30,000 — $ 53.00

Will you please obtain authorization for the sale of these paintings and sculpture.

Very sincerely yours,

Registrar

DHD:ek

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.14

cc/ Mr. Wheeler
Miss Ulrich

P.S. return to Dudley

cc/ Italeuropa
Mr. Barr
Mr. Wheeler
Miss Ulrich

September 19, 1949

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

Dear Mr. Toninelli:

We have just heard that our committee on Museum Collections is considering the purchase of the following painting lent by you to the Italian exhibition:

out Box M.M.A. - N.Y. 4
Boccioni: Materia, oil on canvas Lit. 900.000 $1,566.

Will you please add this to the list of works previously reported to you. We need authorization for the sale of this painting in case our trustees approve its purchase for the Museum Collection.

As far as we know, this will be the final work for you to report to the Italian authorities.

Very sincerely yours,

Registrar

DHD:ek

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

cc/ Mr. Wheeler
Miss Ulrich
Miss Bermingham

September 16, 1949

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

Dear Mr. Toninelli:

Thank you for your letter of September 8th, in reference to the sale of the Italian paintings and sculpture which we have reported to you.

In addition to the works listed in our letters of August 29th and September 7th, will you also please request permission for the possible sale of the following sculpture:

Box M.M.A. - N.Y. 25

Out — Marini: Head of Carra, bronze Lit. 100,000 $174.00
(sale not definite)

Getting Vitale

Mr. Curt Valentin of the Buchholz Gallery in New York City, is writing to Mr. Marini requesting the loan of the Carra portrait for a Marini exhibition in February, 1950. Will you also be kind enough to obtain authorization for this sculpture to be held in the United States for this exhibition.

We have heard from Mr. Wheeler that you will send us your instructions for shipping the Italian exhibition soon. As we wrote you previously we can have it ready for delivery to a ship by October 11th.

We believe that you now have the complete list of works which may be purchased from the exhibition. We hope that the authorization will be sent to us soon.

Thank you again for your assistance.

Very sincerely,

Registrar

DHD:ek

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	MoMA Exhs.	413.14

EXHIBITION OF ITALIAN ART
MUSEUM OF MODERN ART, NEW YORK

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

Consular Invoice No. 1795, dated June 1, 1949, Milan

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

OK — Box M.M.A. - N.Y. - No. 3
Marini: Study for "The Horseman," drawing (one of 12 drawings) — Lit. 120,000 (for 12) — $ 208.00 (for 12)

Box M.M.A. - N.Y. - No. 7
Boccioni: States of Mind III —
No — These Who Stay, tempera and oil on canvas — 300,000 — 522.00

Box M.M.A. - N.Y. - No. 10
Boccioni: States of Mind I —
No — The Farewells, oil on canvas — 300,000 — 522.00

Box M.M.A. - N.Y. - No. 11
Boccioni: States of Mind II —
No — Those Who Go, oil on canvas — 300,000 — 522.00

Box M.M.A. - N.Y. - No. 12
Boccioni: Muscular Dynamism, drawing — 50,000 — 87.00

Check W.A.A.B.
NDCM
still pending

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.14

~~MEMORANDUM TO:~~ ~~Miss Dudley~~
~~COPIES FOR:~~ ~~Mr. Soby~~
~~Mr. Barr~~
~~Mr. Wheeler~~

EXHIBITION OF ITALIAN ART
MUSEUM OF MODERN ART, NEW YORK

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

Consular Invoice No. 1795, dated June 1, 1949, Milan.

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

Moma	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		5.000	9.00
Moma	Box M.M.A. - N.Y. - No. 7 Guttuso: The Maffia, oil on canvas		30.000	53.00
	Box M.M.A. - N.Y. - No. 16 Marini: Horseman, drawing		10.000	18.00
AHB	— Balla: Swifts, gouache		10.000	18.00
	Box M.M.A. - N.Y. - No. 17 Fazzini: Cat, bronze		30.000	53.00
Moma	Box M.M.A. - N.Y. - No. 20 Fontana: Christ		25.000	44.00
Moma	Box M.M.A. - N.Y. - No. 22 Viani: Nude, marble		40.000	70.00
Moma	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 Fazzini: Woman Holding her Foot, bronze		30.000	53.00

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ORIGINAL TO: Miss Dudley
COPIED FOR: Mr. Soby
Mr. Barr
Mr. Wheeler

Toninelli

Palazzo Serbelloni

June 9, 1949

Mr. Monroe Weelher
c/o The Museum of Modern Art
11 West 53rd Street
New York

Dear Monroe,

As I telegraphed to you yesterday, the case containing the ten paintings that are still missing will be sent by air and Italeuropa will cable you the name of the airline, the exact number of the flight and the date of departure.

The works that will be sent are:

Guidi	-	Figure nello spazio	- Lit. 200.000
Casorati	-	Camera d'albergo	- Lit. 400.000
Scipione	-	Uomini sotto gli alberi	- Lit. 300.000
Scipione	-	Paesaggio	- Lit. 300.000
Morandi	-	Paesaggio	- Lit. 400.000
Semeghini	-	Ritratto di ragazzo	- Lit. 100.000
Boccioni	-	Donna a tavola	- Lit. 10.000.000
Carrà	-	Idolo ermafrodito	- Lit. 1.000.000
Sironi	-	Paesaggio urbano	- Lit. 400.000
Scipione	-	Cortigiana romana	- Lit. 400.000

At the side of each name you can see the insurance values given by the owners, for flight risks and all the rest except war.

Awaiting to see you soon, I remain sincerely yours

/s/ Memo (Toninelli)

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.14

Tomielli

C O P Y

Palazzo Serbelloni
June 7, 1949

Mr. James Thrall Soby
c/o The Museum of Modern Art
11 West 53rd Street
N e w Y o r k

Dear Jim;

Thank you for your letter of May 29. As I cabled to you yesterday, I will leave on June 12 on the S/S Italia and will arrive in New York on June 25, Saturday morning.

I will bring with me the works that are still missing, as it has not been possible to send them by air, being the case too big.

I will be grateful to you if you will kindly send a functionary of the Museum to meet me at my arrival in order to receive directly from me all the documents.

The definitive list of the missing works is as follows:

these are coming by air after all as of June 9.

Guidi - Figure nello spazio - coll. Guidi cm. 90x70
Casorati - Camera d'albergo - coll. Sarfatti cm. 64x47
Scipione - Uomini sotto gli alberi - coll. Rollino cm. 40x30
" Paesaggio - coll. Rollino cm. 46x40
Morandi - Paesaggio - coll. Rollino cm. 53x48
Semeghini - Ritratto di ragazzo - coll. Barbaroux cm. 50x38
Boccioni - Donna a tavola - coll. Gall. d'Arte Moderna cm. 86x86
Carra - Idolo ermafrodito - coll. Frua cm. 65x42
Sironi - Paesaggio urbano - coll. Jucker cm. 52x39
Scipione - Cortigiana Romana - coll. Mascioli cm. 50x41

As you can see it has been modified again, as Cardazzo has not received the two Semeghinis, the Sironi and the Scipione from Spain.

Instead of these, I have been able to find another Semeghini belonging to Barbaroux and a very good Sironi from Jucker.

All together we can only send ten paintings, (only one Semeghini) as our export licence is not valid for more than this amount.

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I do hope this changement will not disturb you too much.

I am truly surprized of what you tell me with regard to Mrs. Casella. I wrote and telegraphed to her many times and she answered only once saying no. Since then I never heard of her. I will write again today telling her, if she really wants to lend the works, to send them to New York directly from Rome. What is sure is that she is an histerical woman!

All my best regards, dear Jim, and "a presto"!

Yours sincerely

/s/ Toninelli

P.S. The insurance values for the Sironi and the Semeghini are:

Sironi - Paesaggio urbano - Lit. 400.000
Semeghini - Ritratto di ragazzo - Lit. 100.000

The values for the other paintings of the list, I have already sent them.

/s/ M.

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1ª ESPOSIZIONE D'ARTE CONTEMPORANEA ITALIANA IN AMERICA

MUSEUM OF MODERN ART, NEW-YORK - GIUGNO/SETTEMBRE 1949

ROMEO TONINELLI
Italian Executive Secretary

Milan, May 24, 1949
Via Sant'Andrea 8

Mr. James Thrall Soby
c/o The Museum of Modern Art
11 West 53rd Street
N e w Y o r k

Dear Jim,

here enclosed please find the list of the works forwarded, subdivided according to the single artists. To Monroe I sent the list of the works, subdivided as they are in each case. The cases are all together 27 and contain 176 works between paintings, sculptures and drawings.

There are a few works missing as I have not yet received them, and precisely: 2 Semeghinis, 1 Guidi(Figure nello spazio), 1 Sironi (Paesaggio urbano), 1 Boccioni (Donna a tavola), 1 Scipione (Natura morta), 1 Scipione (Cortigiana Romana), 1 Carrà (Idolo ermafrodito), 2 Scipiones belonging to Rollino, 1 Casorati of Mrs. Sarfatti. These works will be sent to you, Via aerea, as soon as they will be here.

Missing works, due to the refusal of the collectors, are instead those belonging to: Trinchero, De Blasio, Falqui, Toninelli (Cavallo by Sironi).

Mr. Greenlees sent me the painting by Guttuso "Mangiatori di angurie" that I have added to the other works; it will be the best Guttuso in the exhibition.

Tomorrow I will send you the photo of the painting by Casorati belonging to Mrs. Sarfatti and the one of the painting by Guttuso "Interno, donna che cuce". I will gradually send all the other photos as I will receive the missing paintings.

I would be very grateful to you if y u would send me the list of the works coming from other countries than Italy, so that I would have the entire list of the exhibition for me, for the collectioners and for the press.

Meenwhile I am, as ever, most sincerely

Menn

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

Italian
Fontinelli

May 9, 1949

Dear Memo:

By now you will have had a cable, and I believe also a letter, from Monroe Wheeler authorizing you to sign receipts for the works of art coming to our exposition. I hope this is satisfactory.

It is of course perfectly all right to include the third sculpture by Fontana which the artist wants to send.

It is also perfectly satisfactory, and I understand, that you cannot lend your large Sironi. We really have enough Sironis without it.

Sig. Anton Brabablia has sold his Boccioni to our Museum and has written Alfred Barr that he is sending it separately, so you need not worry about this work.

I am desperately anxious, as I said before, to borrow Signora Sarfatti's Casorati which is called Camera d'albergo. I hope she will lend and that we may have the photograph as soon as possible. We are trying hard to finish the catalog for the opening and most of the plates are being printed now.

Most important of all: You will have had a copy of my cable to Sig. Baroni regarding the insurance on the Boccioni drawings from the Castello Sforzesco and on the two Boccioni paintings from the Gallery of Modern Art of Milan. I was obliged to send this cable even though it may mean that we shall not be able to borrow these works. The insurance value totaling around $48,000 given by Sig. Baroni was clearly fantastically high. I did, however, agree to accept this insurance value for all risks other than war. If Sig. Baroni insists on war risks, I will place the insurance at a total of $10,000, but this insurance will apply only while the works are on the high seas, as in the case of all the other lenders. I am sorry to have had to be so strict about this matter, since, of course, we would like to have the Boccioni pictures. However, I believe that we shall be better off if we deal with everyone alike. What troubles me is that I remember that you were obliged to promise Sig. Baroni full war risks in order to get him to agree to lend. But this offer must rightly be withdrawn in view of the absurd values Sig. Baroni has placed on the pictures. I will write Sig. Baroni explaining the matter in full and declaring that your promise to him was made in good faith and with our approval but must now be withdrawn for the reasons I have specified.

I feel very badly about the difficulties with Sig. Feroldi. As I also cabled you, Sig. Feroldi was never promised air passage by us, and the money the Museum offered to pay him for expenses in New York was to be applied against the purchase price of a painting the Museum is trying to buy from him.

I am delighted that Sig. Rollino can lend some Scipiones. Please send photographs as soon as convenient.

Our very kindest regards and thanks, Memo. I cannot tell you how I sympathize with you

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in the difficulties you must be having in collecting all these works.

Sincerely,

James Thrall Soby

P.S. Signora Daphne Vaughan Casorati has agreed to lend the fine still life by her husband, Nova sulla tavola. If you have not heard from her directly by now, will you kindly get in touch with her regarding shipment.

Sig. R. Toninelli
via Sant'Andrea 8
Milan, Italy

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* This letter sent May 13 - "Castello" file under Loans

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via Sant'Andrea 8
Milan, Italy

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cc: Mr. Wheeler

Mr. Romeo Toninelli
Via St. Andrea 8
Milan, Italy

May 3, 1949

Dear Mr. Toninelli:

We have just received Registrar forms from the following:

Mr. Leone Traverso, Via Guinicelli 12, Firenze:

Viani: Nudo, marble 4 metro high 0,50: Wt. $1,000.

Anton Giulio Bragaglia, Via Lombardia 14, Rome:

Boccioni: Study for "Elasticita" crayon drawing (no dimensions or evaluation given)

Brigida Martini, Via Sabazia 9, Vado Ligure (Savona):

Martini: Daedalus, bronze 61 high; Kg. 20 1.000.000

Galleria Int. d'Arte Moderna, Ca Pesaro, Venice:

Pizzinato: I difensori della fabbriche, oil on wood 67 x 98 250.000

Will you please add this information to the list we sent to you.

Very sincerely yours,

Registrar

DBD:bh

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Toninelli

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Registrar

DHD:bh

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Italian
Toninelli

cc: Mr. Wheeler

Mr. Romeo Toninelli
Via St. Andrea 8
Milan, Italy

April 30, 1949

Dear Mr. Toninelli:

We have just received our Registrar forms from Mr. Frua de Angeli, Via Annunciata 21, Milan. The values and sizes of his pictures are as follows:

Campigli: Isola felice, 1928	oil on canvas	100 x 81	500.000
Campigli: Il cavaliere, 1928	" " "	35,5 x 40	250.000
Carra: Gentiluomo ubriaco, 1916	" " "	60 x 44,5	1.800.000
Carra: Idolo ermafrodito, 1917	" " "	65 x 42	1.500.000
de Chirico: Pesci sacri, 1915	" " "	75 x 61,5	3.000.000
de Chirico: Natura morta con grande officina, 1916	" " "	96 x 73,5	3.000.000
Sironi: Spazi Chiari, 1942	tempera " "	81 x 62	300.000

(Note: The last painting is a substitution for Sironi: Due figure)

Will you please add this information to the list we sent to you.

Very sincerely yours,

Registrar

DHD:bh

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DHD:bh

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Palazzo Serbelloni
☎ 70972 - Milano

April 29, 1949

Miss Dudley
c/o Museum of Modern Art
11 WEst 53rd Street
N E W Y O R K

Dear Miss Dudley,

I received your letter of April 22 with enclosed the list of all works requested for the Exhibition.

I will be able to complete it only in part, as I already sent you most of the Registrar's forms in the last few days, and do not have copies of same.

I agree with you regarding the declaration of the export values of the paintings belonging to; Feroldi, and remain meanwhile

sincerely yours

P.S. I will be grately obliged to you; if you will increase the insurance value of the painting "Ettore e Andromaca" by de Chirico belonging to my collection, from $. 3000 to $.5000.

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COPY

April 21, 1949

Egregio Sig. Avvocato:

In risposta alla Sua pregiata lettera del 17 aprile sono d'accordo con Lei che le nostre trattative sono state ostacolate dalla distanza, tuttavia non vorrei disperare della possibilita' di raggiungere un accordo.

Vorrei anzitutto sperare che comunque si concludano le nostre trattative di acquisto Ella vorra' considerare favorevolmente i prestiti richiestiLe per l'esposizione a New York.

Rileggendo la nostra corrispondenza noto che Ella non ha mai fatto nessun commento sulla stima da Lei richiestaci delle Muse Inquietanti. Nella nostra lettera del 2 novembre 1948, se Lei ricorda, Le facemmo una stima approssimativa di Lire 4.000.000 o 4.600.000. Sapendo che Ella era in corrispondenza a questa proposito col Sig. Cooper gli scrivemmo domandando la sua opinione di questa nostra stima. Il Sig. Cooper rispose il 26 dicembre che lui avrebbe pensato di fare una stima di dollari 6.000 il che e' assai meno della stima nostra.

In risposta alla Sua lettera del 1 aprile noi Le offrimmo Lire 4.250.000 da pagarsi come Lei volesse.

Se Lei decidesse di accettare questa nostra offerta, per non complicare la questione del Suo soggiorno a New York saremmo felici di pagare inoltre le sue spese qui in ragione di dollari 25 al giorno per dieci giorni (dollari 250).

Comprendo bene che Lei sta prendendo in considerazione un'offerta complessiva per i suoi quadri ma Le assicuro che la nostra offerta separata per Le Muse Inquietanti e' Veramente vantaggiosa dal punto di vista del mercato mondiale essendo questo ancora adesso il prezzo piu' alto mai pagato per un de Chirico ed essendo quasi 25% piu' alto della stima del Sig. Cooper.

Mi auguro che questa mia serva a chiarire insieme al il cablogramma di Soby di ieri le osservazioni della sua ultima

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Grimaldi

C O P Y

Palazzo Serbelloni
Telephone: 70972 - Milan
April 28, 1949

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

Dear Jim,

Thank you for your letters of April 19 and 22. Herewith are the informations you ask me for.

Feroldi - As I already cabled you this morning, I have been to Brescia yesterday with Mr. Gemelli to collect Feroldi's paintings, all of them except the "Nudo" by Modigliani that I don't understand why he absolutely won't lend. The other two paintings that were at Cairo and more precisely "L'amante dell'ingegnere" by Carra and "Il giocatore di toppa" by Rosai, arrived in these days Via Aerea and are already at the Castello Sforzesco, Milan. With regard to what Feroldi wrote to you about his fears for a too cheap packing and forwarding of his works, you quite well can understand that it is absurd to think I wanted to economise on the transportation of only five paintings from Brescia to Milan, when I am paying the packing and forwarding of hundreds of paintings from Milan to New York. Friday anyhow I will have them photographed and will immediately send you the photos of all except of the "Muse inquietanti" of which I am having made the coloured reproduction that I'll send to Wheeler on the 7th of May.

Tosi - I have already sent you the Registrar's form of the painting belonging to Dott. Vismara

Asta - Mr. Asta agrees to lend the two paintings by Mafai from his collection and I'll send you the Registrar's forms as soon as I'll receive them.

Casella - Trinchero - Mascioli - Casorati - From these collectioners I haven't yet had a definitive answer although I asked them by telegram and by letter to confirm their taking part to the exhibition. I however hope to be able to cable you precise information by the end of this week.

Collecting works - It is proceeding regularly and I think it will be completed by the end of the week.

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Frames - Tomorrow we are beginning to put together the frames of natural wood as you desire them. For more security the chosen drawings will be framed each one with its glass as this won't augment the expense by you already aproved.

Values of works belonging to Castello Sforzesco and Gall. d'Arte Mod.- The values given to me from Mr. Baroni for the works belong to the Castello and the Galleria d'Arte Moderna are really very high: Lit. 500,000 for each drawing and Lit. 10,000,000 for each painting by Boccioni. This is absolutely too much, however it is not possible to obtain a lower valuation.

Most sincerely I am your

/s/ Memo

P.S. I want to let you know that the painting by Guttuso "Uomo addormentato", now represents a woman who sowes (sic) as the artist has retouched the figure leaving untouched the rest of the painting! I am sure you will find this very interesting and nice.....!

/s/ M

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

April 28, 1949

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c/o Museum of Modern Art
11 West 53rd Street
NEW YORK

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN PRESIDENT

SYMBOLS	
LC	Deferred Cablegram
NLT	Cable Night Letter
	Ship Radiogram

1949 APR 27 PM 9 28

Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN

VIA W. U. CABLES

.. PSB94/27= ZP MILANO 35 27=

NLT SOBY=

MODERNART NEWYORK=

SOBY
'MODERNART'
℅ THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

VITALI WANTS WAR INSURANCE AND NOT LENDING MORANDI 1941 ANSWER HIM DIRECTLY ABOUT MACCARI AND IF RECEIVED BIBLIOGRAPHY STOP CABLE HIM STOP COLLECTED ATLAST FEROLDIS WORKS BUT REFUSED LENDING MODIGLIANI=

TONINELLI=

1941=

For reply see letter to Vitali 5/2/49

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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QDV- 2 - 15 - INTL - APR 26

Tonnelli

TONITALIA
MILAN
(ITALY) (VIA WU)

APRIL 26, 1949

HAVE CABLED FEROLDI OUR INSURANCE POLICY #27990 HOME INSURANCE COMPANY

NEWYORK

MODERNART
NEWYORK

Direct Cable

Charge: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Tominelli

cc: Mr. Wheeler
Mr. Soby

April 26, 1949

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

April 26, 1949

Dear Mr. Toninelli:

We have just received a Registrar form from Mr. Marcello Mascherini, Galleria S. Guisto, Trieste. He is lending the following sculpture:

Mascherini: Gallo, 1948, bronze 50cm kg.5 value: $ 900.*

* $ 900. is also the selling price

Will you please add this information to the list we sent to you.

Very sincerely yours,

Registrar

DHD:bh

P.S. (Pallini Coll. Milan:)
Ritratto [illegible] Cesare, terra cotta '19 45cm $400.
(Vismara Coll., Milan)
Tosi: Autunno a Rovetta w/c '48 50x60 500.000
De Pisis: Pallaio, o/wood '28 42x58,5 500.000
(Toninelli)
de Chirico: Hector + Andromache. o/temp w/c 98x74 $ 3000.

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April 26, 1949

Dear Memo:

I received your cable about the collection of Feroldi's paintings this morning and promptly cabled him as follows:

"All your paintings insured our policy #27990, Home Insurance Co., New York, from moment leave your house until return."

I never for a moment thought that your arrangements to bring the pictures from Brescia would be inadequate. It was only that Feroldi seemed so confused and alarmed that I felt we had to reassure him in every way possible. I am delighted that he is lending after all, since his pictures are so important.

Do not worry about the Cas ella pictures. We do not need any of them badly.

Many thanks - and blessings on you.

As ever,

Sig. R. Toninelli
Via Sant'Andrea,8
Milan, Italy

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cc: Mr. Wheeler
Mr. Soby

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Via Sant' Andrea 8
Milan, Italy

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Registrar

DHD:bh

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Toninelli

cc: Mr. Wheeler
Mr. Soby

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

April 25, 1949

Dear Mr. Toninelli:

We have just received our Registrar's forms from Mr. Cesare Tosi, Via Bigli 19, Milan. The values and sizes of his pictures are as follows:

Casorati: Midinette, 1930; pastel drawing	48 x 63	$ 350. *	
De Pisis: Le Cheval de Napoleon; oil on canvas	55 x 46	$1,100. *	Selling
Sironi: La Fustigazione, 1948; oil on canvas	40 x 60	$1,100. *	Price
Sironi: Paysage, 1940; oil on canvas	60 x 50	$1,100. *	also
Soffici: Natura Morta, 1914; oil on canvas	46 x 38	$1,000.	

Will you please add this information to the list we went to you.

Very sincerely yours,

Registrar

DHD:bh

P.S. We have just received the following from you:

Martini: Portrait of a poet, terra cotta (coll. Pallini, Milan)	₤ 400.
de Chirico: Ettore e Andromaca, oil on canvas (coll. Toninelli)	3 000.
De Pisis: Pollaio, oil on wood (coll. Vismara)	500,000 Lira
Tosi: Autunno a rovetta (coll. Vismara)	500,000 "

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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COPIED FOR: Mr. Barr
Mr. Wheeler
Miss Dudley

APRIL 22, 1949

NLT SOBY
MODERNART = NEWYORK

MY INTENTION NEVER WAS SPARING EXPENCES PACKING AND

TRUCKING FEROLDIS PAINTINGS AT BRESCIA STOP MEETING

FEROLDI SUNDAY BRESCIA TO CLEAR SITUATION=

TONINELLI

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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APRIL 20, 1949

Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Ulrich
Miss Dudley

TONITALIA
MILAN
(ITALI)

URGE YOU SPARE NO EXPENSE TO ASSURE SAFE HANDLING FEROLDI PAINTINGS ESPECIALLY MODIGLIANI AND CHIRICO FROM BRESCIA TO MILAN USING IF NECESSARY OUR EXPENSE MONTIGNELLI FOR TRUCKING AND PACKING AT BRESCIA. FEROLDI PAINTINGS FULLY INSURED BY US AUTOMATICALLY WHEN THEY LEAVE HIS HOUSE. CAN YOU POSSIBLY ARRANGE REDUCTION AIR TRAVEL FOR FEROLDI BELGIAN LINES AS DISCUSSED WITH WHEELER. PLEASE PHONE FEROLDI. REGARDS.

SOBY

AFTER 5:30 P.M. TAKEN TO WESTERN UNION OFFICE

CHARGE: ITALIAN EXHIBITION

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Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Ulrich
Miss Dudley

APRIL 20, 1949

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MILAN
(ITALY)

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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COPIED FOR: Mr. Barr
Mr. Wheeler
Miss Dudley

APRIL 22, 1949

NLT SOBY
MODERNART = NEWYORK

MY INTENTION NEVER WAS SPARING EXPENCES PACKING AND

TRUCKING FEROLDIS PAINTINGS AT BRESCIA STOP MEETING

FEROLDI SUNDAY BRESCIA TO CLEAR SITUATION=

TONINELLI

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION CABLEGRAM

T-2 L-3

JOSEPH L. EGAN
PRESIDENT

SYMBOLS	
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NLT	Cable Night Letter
	Ship Radiogram

Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 1040 AM 22 PM 6 39

COPIED FOR: Miss Dudley
Mr. Barr
Mr. Wheeler

VIA W. U. CABLES

..PSX1043/22=ZP MILANO 26 22=

NLT SOBY =

MODERNART= NEWYORK=

SOBY %
'MODERNART'
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

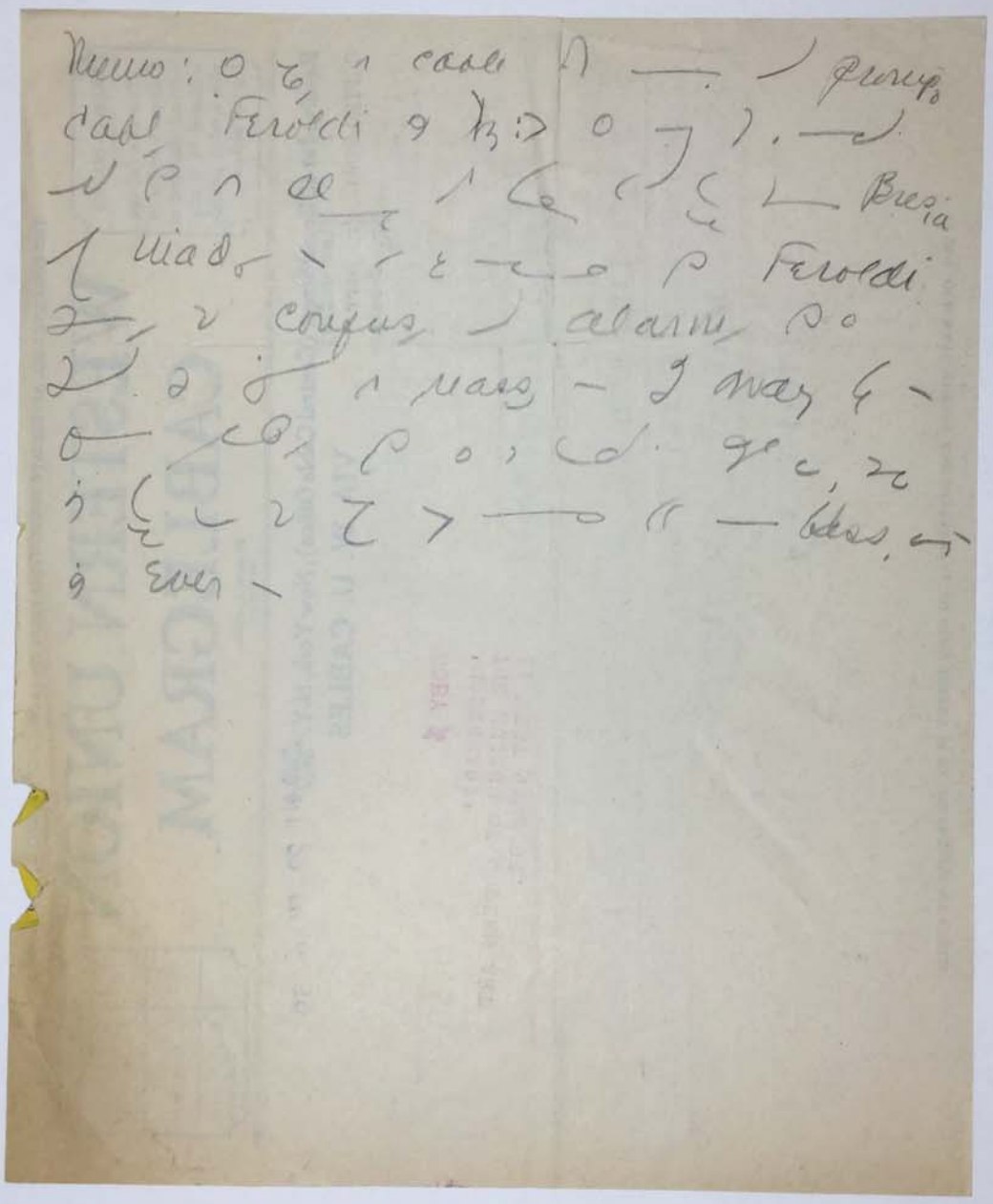
= MY INTENTION NEVER WAS SPARING EXPENCES PACKING AND TRUCKING FEROLDIS PAINTINGS AT BRESCIA STOP MEETING FEROLDI SUNDAY BRESCIA TO CLEAR SITUATION=

TONINELLI=.

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

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cc: Mr. Wheeler
Mr. Soby

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

April 25, 1949

Dear Mr. Toninelli:

We have just received our Registrar's forms from Mr. Cesare Tosi, Via Bigli 19, Milan. The values and sizes of his pictures are as follows:

Casorati:	Midinette, 1930; pastel drawing	48 x 63	$ 350. *	
De Pisis:	Le Cheval de Napoleon; oil on canvas	55 x 46	$1,100. *	Selling
Sironi:	La Fustigazione, 1948; oil on canvas	40 x 60	$1,100. *	Price
Sironi:	Paysage, 1940; oil on canvas	60 x 50	$1,100. *	also
Soffici:	Natura Morta, 1914; oil on canvas	46 x 38	$1,000.	

Will you please add this information to the list we sent to you.

Very sincerely yours,

Registrar

DHD:bh

P.S. We have just received the following from you:

Martini: Portrait of a poet, terra cotta (coll. Pallini, Milan) # 300
de Chirico: Ettore e Andromaca, oil on canvas (coll. Toninelli) # 3000
De Pisis: Pollaio, oil on wood (coll. Vismara) 650,000 Lire
Tosi: Autunno a rovetta (coll. Vismara) 600,000 "

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CC: Mr. Barr
Miss Ulrich
Miss Dudley
Mr. Wheeler

(Tentative Draft)

The Museum of Modern Art has now concluded arrangements for the collecting and shipping of all works of art being sent from Italy to our Twentieth Century Italian Art Exposition which will take place in the Museum from June 28 to September 11, 1949.

1. All works of art coming from Italy will be assembled in the Castello Sforzesco, Milan, before shipment to America.

2. All works will be packed for shipment at the Castello Sforzesco by the firm of Monti Gemelli.

3. When packed, all works will be picked up and shipped by the firm of Italeuropa, under the personal supervision of Sig. Romeo Toninelli, Executive Secretary for Italy of our exposition.

4. The works of art will be shipped to New York on the S. S. Sobieski of the Gdynia-American Line, under hire to the Compagnia Italiana di Navigazione Fratelli Cosulich of Genoa, Italy. The S. S. Sobieski is scheduled to leave Genoa with the works of art on May 24, and is due in New York June 3, 1949.

5. All works of art will be insured by the Museum, both while in transit and while on exhibition in America, for whatever values have been specified by the owners on the Museum's Registrar's forms. The insurance will cover the works of art against all risks, including civil riots, but not including war risks except when specific arrangements have been made with lenders to the exposition.

The Museum wishes to thank you again for your great generosity in lending to this exposition.

James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

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

APRIL 20, 1949

Tannelli

TOMITALIA
MILAN
(ITALY)

URGE YOU SPARE NO EXPENSE TO ASSURE SAFE HANDLING FEROLDI PAINTINGS ESPECIALLY MODIGLIANI AND CHIRICO FROM BRESCIA TO MILAN USING IF NECESSARY OUR EXPENSE MONTIGNOLLI FOR TRUCKING AND PACKING AT BRESCIA. FEROLDI PAINTINGS FULLY INSURED BY US AUTOMATICALLY WHEN THEY LEAVE HIS HOUSE. CAN YOU POSSIBLY ARRANGE REDUCTION AIR TRAVEL FOR FEROLDI BELGIAN LINES AS DISCUSSED WITH WHEELER. PLEASE PHONE FEROLDI. REGARDS.

SOBY

AFTER 5:30 P.M. TAKEN TO WESTERN UNION OFFICE - CHARGE: ITALIAN EXHIBITION

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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

APRIL 20, 1949

TONITALIA
MILAN
(ITALY)

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THE MUSEUM OF MODERN ART
NEW YORK 19

April 11,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

My dear Memo:

Miss Dudley has asked me to let you know, in reply to your recent letter to her, that all the works of art coming from Italy will be insured automatically from the time they leave their owners' homes until they are returned thereto. In other words, the works will be covered by our insurance on whatever date they leave their owners' possession, whether this date is April 20 or April 25 or whatever the date may be.

There are, of course, some lenders who have not returned their Registrar's forms, so that we have no definite insurance valuations. I am especially anxious to have the forms from Signors Frua, Vitali, Tosi (the collector), Jucker, Poli, Visnara. Anything you can do to urge them to send me the Registrar's forms will be greatly appreciated.

Miss Dudley says you mentioned a letter which should be sent to the Castello Sforzesco, thanking them for their loans and for the use of the Castello as a place of assembly for the works of art. I wrote such a letter on March 9, so that is taken care of.

I have also written Signora Sarfatti. She had sent me the Registrar's form for the Russolo La Nebbia, but she must have forgotten that she had sent it. I also wrote her telling her we would not need the Sironi, Factory Scene since, between you and me, we are getting a better one from Sig. Cardazzo.

I'm sorry to hear that Sig. Sportorno will not lend. The loss of the de Chirico Prodigal Son is not serious, but we shall miss the Martini, Ratto delle Sabine. Assuming that the Contini-Bonacossis are willing to lend their two small terracottas, these will be the only two works by Martini in the exposition. But Monroe mentioned a fine Portrait of a Poet by Martini in the collection of Signor Pallini in Milan. Perhaps this would be a good substitute if it is not too large; I don't remember it at all. But if you think it is worth sending, let's by all means include it. Sig. Vitali was to have let me know about a Martini of the Valori Plastici period, but I have not heard from him.

To replace the Sportorno de Chirico, may we borrow your fine Ettore e Andromaca of 1927 (the painting over your living room mantel). We'd be very grateful, and I'm enclosing a Registrar's form. I'm also enclosing a copy of my letter to Dr. Laudisa, in which I make clear that we want to borrow only one, not two, paintings by Scialoja.

Our very best regards; I'll write again soon, as the time is now so short.

As ever,

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

The Museum of Modern Art has now concluded arrangements for the collecting and shipping of all works of art being sent from Italy to our Twentieth Century Italian Art Exposition which will take place in the Museum from June 28 to September 11, 1949.

1. All works of art coming from Italy will be assembled in the Castello Sforzesco, Milan, between April 20 and 30, for shipment to America. Sig. Romeo Toninelli, Executive Secretary for Italy of our exposition will presently communicate with you regarding delivery of works to the Castello Sforzesco.

2. All works will be packed for shipment at the Castello Sforzesco by the firm of Monti Gemelli.

3. When packed, all works will be collected and shipped by the firm of Italeuropa, under the personal supervision of Sig. Toninelli.

4. The works of art will be shipped to New York on the S. S. Sobieski of the Gdynia-American Line, under hire to the Compagnia Italiana di Navigazione Fratelli Cosulich of Genoa, Italy. The S. S. Sobieski is scheduled to leave Genoa with the works of art on May 24, and is due in New York June 3, 1949.

5. All works of art will be insured by the Museum, both while in transit and while on exhibition in America, for whatever values have been specified by the owners on the Museum's Registrar's forms. The insurance will automatically cover the works of art against all the usual risks covered by Fine Arts policies, including civil riots.

The Museum wishes to thank you again for your great generosity in lending to this exposition.

James Thrall Soby
Director of the Exposition

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CC: Mr. Barr
Miss Ulrich
Miss Dudley
Mr. Wheeler

(Tentative Draft)

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James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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Tentative draft
copies soon as possible to Barr, Ulrich, Kudley
Wheeler, Soby

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11 West 53rd St.
New York 19, N.Y.

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CC: Miss Ulrich
Miss Dudley
Mr. Barr
Mr. Wheeler

April 6, 1949

Dear Memo:

Miss Edmonda Allen-Tuska's letter to Miss Dudley of March twenty-fifth raises two points which I hasten to answer.

In her last paragraph Miss Allen-Tuska asks about the pictures coming from London and Paris. We are making entirely separate arrangements for the shipment of these works and you need not bother with them at all.

The same letter from Miss Allen-Tuska states: "Mr. Toninelli, however, concurred with Mr. Wheeler that in case war broke out while the works are far from the homes of owners, you will immediately insure them against all war risks and for the entire period the war lasts." However, we find, on checking with the insurance companies here, that it is impossible to place insurance on works of art after war has broken out except while such works are being transported by sea. In other words, these works would not be insured against war risks while in this country. Nevertheless, you can rest assured that we would take every precaution possible to safeguard these works just as we would do in the case of works in our own collection.

With very kindest regards,

Sincerely,

/s/ James Thrall Soby

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

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CC: Miss Ulrich
Miss Dudley
Mr. Barr
Mr. Wheeler

THE MUSEUM OF MODERN ART

April 6, 1949

To: Miss Dudley
c. to Mr. Barr
Miss Ulrich

Re:

From:
Mr. Soby

Dear Memo:

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In her last paragraph Miss Allen-Tuska asks about the pictures coming from London and Paris. We are making entirely separate arrangements for the shipment of these works and you need not bother with them at all.

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With very kindest regards,

Sincerely,

/s/ James Thrall Soby

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

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THE MUSEUM OF MODERN ART

2 copies
Betty

Date April 4,1949

To: Miss Dudley
c. to Mr. Barr
Miss Ulrich

Re: Italian shipment

From: Mr. Soby

Need Cable!

I have just received the following letter from Toninelli, dated Mar. 31, from Milan:

"I have the pleasure of informing you that I accorded with the compagnia Italiana di Navigazione Consulich regarding the transport of the works from Genova to New York.

The transatlantic Sobiesky of the Gdynia American Line hired by the Compagnia Cosulich, will leave Genova on May 24 and reach New York June 3.

As one of the Messrs. Cosulich is a friend of mine I was able to obtain generous conditions..."

There follows instruction as to how the Gdynia American Line should be thanked in the catalogue, which I will tend to.

In another letter from Toninelli, dated Mar. 31, he reports that the Municipio of Milan is willing to lend the Boccioni drawings from the Castello Sforzesco and the Boccioni paintings from the Milan Gallery of Modern Art. He add, however, that they insist on a statement from us assuming all responsibility for these works and declaring that we have insured them against all risks, including war. I'll dictate a letter to them this week, agreeing to these conditions and send you all copies/

Miss Keech should have a copy of this memo for Mr. Wheeler's files. Could one of you have one made for her, please. I can't manage even one more carbon.

P.S. I think it augurs well that the pictures are coming on the Sobieski, since I'm convinced that was my own name until some 18th century gent in Philadelphia got stuffy and dropped off a few syllables. But I hope word of all this doesn't get out. It would involve me in a renewed correspondence with an old and distant relative in Pennsylvania who thinks he is King John (Sobieski) III, who walloped someone or other at Chocim. My relative is past his prime, and having read my name in the Saturday Review, thinks I should set off for the throne. What on horseback? I'm much too old and tired.

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Copia per Committee

PALAZZO SERBELLONI
70-972 - MILANO

March 31, 1949

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

Dear Jim,

I have the plesure of informing you that I accorded with the Compagnia Italiana di Navigazione Cosulich reguarding the transport of the works from Genova to New York.

The transatlantic Sobiesky of the Gdynia American Line hired by the Compagnia Cosulich, will leave Genova on May 24 and reach New York on June 3.

As one of the Messrs. Cosulich is a friend of mine I was able to obtain generous conditions. I agreed with Monroe Weelher that in the Committee of Honour you will put one of the directors of the Compagnia Cosulich, of whom I'll let you know the name, and I think that in the cathalogue, at the end of the page reguarding the Committee, you aught to write:

"The Gdynia American Line and the Compagnia Italiana di Navigazione Fratelli Cosulich-- Genova, generously contributed to the transportation of the works performed by the s/s Sobiesky".

Hoping all this will be agreable to you, I remain sincerely yours

P. Marconi

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PALAZZO SERBELLONI
☎ 70972 - MILANO

March 31, 1949.

Tomasselli

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

Dear Jim,

the Municipio of Milan is willing to lend the works belonging to the collections of the Castello Sforzesco and the Gallery of Modern Art, but according to what they wrote to you in their letter dated March 14, they desire to receave a letter from you in which you declare that the pictures will be insured also against all war risks and that you take all responsability with reguard to the exhibition.

It would be convenient if you sent immediately a letter of confirmation to this adress:

to | Al Signor Sindaco di Milano
Ripartizione Belle Arti
Palazzo Comunale
M I L A N O

Sincerely yours

Mario

copy to | P.S. Please send a copy of the above mentioned letter to
Prof. Costantino Baroni
Castello Sforzesco - Milan

copy to Tomasselli

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.14

THE MUSEUM OF MODERN ART

Date Mar. 29,1949

To: Miss Dudley

Re: Italian show

From: Soby

Dear Dorothy:

From a letter from Toninelli, dated Mar. 9:.

"Aussi pour ce qui concerne l'assurance, l'expedition et l'emballage des oeuvres nous avoms tout arrangé avec Wheeler que j'ai fait parler directement avec les differentes personnes qui devront executer ces travails.

Comme déjà il vous aura écrit les oeuvres seront centralisées au 'Castello Sforzesco' dans une salle qui sera mise à notre disposition, l'emballage sera fait par Monti & Gemelli et l'expedition sera executée par l'Italeuropa.

Dans les prochains jours je visiterai la Compagnie de Navigation pour établir sur quelle navire partirons les caisses contenants les tableaux et pour chercher d'avoir un prix spécial pour cette notre initiative culturale et non commerciale."

From a letter from Toninelli, dated Mar. 16:

"J'ai récu le télégramme et la confirmation d'avoir assurés les tableaux et je vous remercie infiniment."

As to this last, there is some mixup, for Toninelli doesn't say whether we must insure against war risks or not. In view of this confusion and of the fact that we can't possibly reach all the lenders to clarify matters, I feel we should definitely insure against war risks, even though it costs a few hundred dollars extra. If you agree, I'll take this up with Ione when I come down next week. I can't get down this week, being up to my ears in the catalogue and these endless letters from Italy.

Best,

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, March 29, 1949

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

Dear Jim,

in writing to the collectioners and artists I would be grateful if you would specify:

a) That all loans will be assembled in the Castello Sforzesco, Milan;

b) that they will be packed by Monti Gemelli;

c) that they will be forwarded by Italeuropa, under the direct control of Romeo Tominelli - Via Sant'Andrea 8, Milan - italian executive secretary of the exhibition. This to avoid misunderstandings.

I'll be also very grateful to you if you will send me as soon as you can by air mail 24 Registrars Forms as all the collectioners in Florence and a few in Milan did not yet receave them.

Awating your answer I remain sincerely yours

P. S. Here enclosed please find the registrar form for the "Grande ritratto di signora" by Manzù and the list of his drawings.

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TONINELLI

Milan, March 25, 1949

Miss Dorothy H. Dudley
c/o The Museum Of Modern Art
11 West 53rd Street
NEW YORK

Dear Miss Dudley,

Mr. Toninelli has receaved your letter dated March 18 and asked me to answer.

It is agreable to us that the cost of packing and shipping, except for a few large sculptures, should be assumed by us and that the Museum will assume the cost of insurance that will be against all risks except war.

Mr. Toninelli, however, concurred with Mr. Weelher that in case war broke out while the works are far from the homes of owners, you will immediately insure them against all war risks and for the entire period the war lasts.

Please acknowledge receipt of this letter and inform me whether the above agreement is satisfactory to you.

In a few days time I'll let you know the name of the ship on which the shippment will be forwarded.

I am sorry to have to inform you that I'm afraid it won't be possible to make more than one shipment even if its value exceeds S 200,000. This is due to italian technical reasons.

The sailing date will be some time around the middle of May so that the works will reach the U. S. Customs by the end of that month and you will have ample time to complete all your preparations for the exhibition.

According to our agreements all loans will be assembled in the Castello Sforzesco, Milan for packing by Monti Gemelli, and they will be forwarded by Italeuropa.

All instructions you give us with reguard to the shipment will be effected with the greatest care.

In examining the list of pictures sent us by Mr. Soby, we find that there are some that are not in Italy, i.e. those belonging to Leonor Fini, to Fred H. Mayor and to André Breton. We would be grateful to you if you would inform us whether you will have sent directly to New York yourself, or must we write also for these ourselves.

Yours sincerely

Edmonda Allen-Tuska

Edmonda Allen-Tuska

MILANO - VIA S. ANDREA, 8 - TEL. 75-369 - 70-554 - U. P. C. MILANO 285627

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c.c. Mr. Soby
Mr. Wheeler
Miss Ulrich

March 18, 1949

Mr. Romeo Toninelli
Via Sant Andrea 8
Milano, Italy

Dear Mr. Toninelli:

Mr. Soby has asked me to write to you about the transportation and insurance arrangements for our forthcoming exhibition of 20th Century Italian Art.

We understand that the costs of packing and shipping, except for a few large sculptures, will be assumed by you and that the Museum will assume the cost of insurance. Mr. Soby cabled you about insurance on March 9th as follows:

"INSURING ALL WORKS AGAINST ALL RISKS EXCEPT WAR UNLESS OWNERS

REQUIRE WAR COVERAGE IN TRANSIT"

Unless we hear from you to the contrary insurance will include strikes and riots but not war risks.

Our insurance company requires that shipments be forwarded on approved ships (iron or steel, steam or motor ships) and that the value on any one ship must not exceed $200,000. unless otherwise agreed. Will you please let us know as soon as possible the sailing date and the name of the ship on which the exhibition will be forwarded. If the value on this ship exceeds $200,000. we will need to obtain approval from our insurance company, or arrange to forward part of the exhibition on a different ship.

Our insurance covers all loans from the moment they are removed from the homes of owners until they are returned.

We understand that all loans will be assembled in the Castello Sforzesca, Milan for packing by Monti Gemelli, and that they will be forwarded by Italeuropa. As soon as we receive complete information, revised lists of loans with valuations will be air mailed to you. I believe Mr. Wheeler has given you the tentative lists we prepared before he left.

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Miss Hadley Tommelli 2.

Enclosed are copies of our shipping instructions for you to hand to Italeuropa. We hope that the exhibition will be ready to leave Italy by the first of May so that there will be ample time for clearance through the U.S. Customs, unpacking, checking, etc. As soon as the exhibition has been received and checked our formal receipts will be sent to the lenders.

Please write us if you need any further information.

Very sincerely yours,

Registrar

Enclosures
DHL:aah

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20th c Italian

Miss Dudley

Tommelli

Feb. 18,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milano, Italy.

Mon cher Memo:

Merci pour votre lettre du 8 Fevrier avec ses addresses et ses instructions des artistes.

Guttuso: J'ai écrit aujourd'hui à Zanardo pour le tableau, Carrettiere addormentato. J'avais écrit il y a deux semaines à la Gall. Nas. d'Arte Moderna a Roma pour La Bataille. Mais je crois qu'il ne faut pas écrire à Mme. Greenless pour le Mangiatori; nous avons déjà assez.

Pazzini: Le sculpteur, Donna che si tiene il piede pour lequel j'ai écrit Pazzini, c'est en pied et non assis. Les dessins sont: 3 mis en encre bleu; 3 études pour la Figura accosciata, parmi lesquels sont une étude pour la tête et deux pour la figure entiere. Est ce que vous pouvez le dire? Merci mille fois.

Donghi: Donghi lui-même m'a envoyé les "Registrar's forms" pour Partenza et pour le petit paysage avec maison rouge. Je manque seulement le Cacciatore qui est dans la collection de Sig. Giovanni Merlo à Rome et qui est le tableau le plus important de tous, je crois. Je n'ai pas l'addresse de Sig. Merlo, mais Donghi m'a écrit: "Per il quadro il "Cacciatore", il Sig. Merlo mi ha incarica to di spedirle il quadro, quin di, invii la scheda al mio indirizzo." (C'est difficile à lire la lettre de Donghi - pour moi qui connait si mal l'italien - mais je crois que ça va bien. Si vous pouvez m'envoyer l'addresse de Sig. Merlo, je peux l'écrire moi-même.)

Voulez-vous dire à Sig. Cardazzo que j'ai écrit au Marquis Di Lozoya immediatement quand j'ai reçu votre lettre du 1 Fevrier. J'ai demande à savoir quand les tableaux de Sig. Cardazzo seront renvoyés à Venise.

J'ai maintenant presque tous les addresses sauve cela de Daphne Maugham Casorati. Je veux bien l'emprunter le beau tableau de son mari, Uovo sulla tavola.

Merci comme toujours. Salutations cordiales.

Soby

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Tonnelli

c.c. Mr. Soby
Mr. Wheeler
Miss Ulrich

March 18, 1949

Mr. Romeo Toninelli
Via Sant Andrea 8
Milano, Italy

Dear Mr. Toninelli:

Mr. Soby has asked me to write to you about the transportation and insurance arrangements for our forthcoming exhibition of 20th Century Italian Art.

We understand that the costs of packing and shipping, except for a few large sculptures, will be assumed by you and that the Museum will assume the cost of insurance. Mr. Soby cabled you about insurance on March 9th as follows:

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Please write us if you need any further information.

Very sincerely yours,

Registrar

Enclosures
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PALAZZO SERBELLONI
☎ 70972 - MILANO

Milano, I6 Marzo I949

Mr. James Thrall Soby
29 Mountain Spring - Road
Farmington - Conn.

Mon cher Jim,

Je reponds à Vostre lettre du Ier Mars.

J'ai reçu la liste générale des tableaux par vous demandés, je pourverrai à écrire à qui n'a pas encore répondu.

Frua-Vitali: Ont fini pour donner les tableaux, le premier dans aucune difficulté, le second forcé par ses amis. Il ne veuille pas entrer dans le Comité, Monroe aura écrit à ce sujet, mais ceci n'a pas trop d'importance.

Un autre écrivain Marco Valsecchi ne veut plus faire part du Comité et sa décision a été prise le Ier Mars après avoir parlé avec Vitali. Ceci démontre que Vitali, bien qu'il ait accordé les tableaux pour l'Exposition après la partence de Monroe, de nouveau il fait propagande contre l'Exposition. Donc ne lui donnez pas trop de charges de choisir oeuvres et chose du genre car ceci pourrait blesser et fâcher les autres écrivains dù Comité qui au contraire jusque du premier moment se sont montrés solidaire avec vous. Si vous nécessitent des tableaux à joindre je pourrais vous indiquer le spécialiste Italien le plus adapt.

Je suis content du déroulement des choses, la visite de Monroe m'a fait beaucoup de plaisir ainsi il a pû constater de personne la situation et connaî/tre les Collectionneurs. J'ai desiré qu'il allat tout seule à visiter la Wittgens, Vitali, Frua, Jesi et ainsi il a fait.

Nous avons établi que le Comité Italien sera d'honneur en deux catégorie "Collectionneurs" et "Ecrivains" tandis qui a été établi que je serais "Secretary executive" car je ne désire pas d'être "Chairman" comme gentilement, vous avant et Monroe après, avez proposé.

Il me deplait que quelqu'uns de mes compatriotes sous le masque de la "dignité artistique" se sont portés mal avec vous eh cette occasion et ont demontré ainsi de n'être pas comme je pensais qu'ils fussent.

La seul chose importante est que l'Exposition réussit bien comme j'en suis sûr.

Marino travaille au "Grand cheval" et il est mieux d'attendre pour les photos, la statue se trouve à un point qu'il me semble critique et je veut voir avant comme il en sortira Marino.

Avec mes plus cordiales salutations.

P.S.- J'ai reçu le télégramme et la confirmation d'avoir assurés les tableaux et je vous remercie infiniment.

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

dd: Mr. Soby

TONITALIA
MILAN

MARCH 9, 1949

INSURING ALL WORKS AGAINST ALL RISKS EXCEPT WAR UNLESS OWNERS [redacted]

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JOSEPH L. EGAN, PRESIDENT

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FULL RATE		DEFERRED	
CODE		NIGHT LETTER	

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Tonitalia

c/c: Mr. Soby

TONITALIA
MILAN

MARCH 9, 1949

INSURING ALL WORKS AGAINST ALL RISKS EXCEPT WAR UNLESS OWNERS require ~~REFUSE~~

WAR COVERAGE IN TRANSIT PLEASE ADVISE

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PALAZZO SERBELLONI
~70972 - MILANO

Milan, le 9 Mars I949
RT/st

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

Mon cher Jim,

Je reponds à Vos letters du I6 et I8 Février seulement aujourd"hui après que Mr.Wheeler est parti pour Rome et a arrangé les choses ici à Milan avec Vitali et Frua laissant de côté Jesi auprès duquel il aurait été inutile d'insister après sa conduite.

Aussi pour ce qui concerne l'assurance, l'expedition et l'emballage des oeuvres nous avons tout arrangé avec Wheeler que j'ai fait parler directement avec les differentes personnes qui devront exécuter ces travails.

Comme déjà il vous aura écrit les oeuvres seront centralisées au "Castello Sforzesco" dans une salle qui sera mise à notre disposition, l'emballage sera fait par Monti & Gemelli et l'expédition sera executée par l'Italeuropa.

Dans les prochains jours je visiterai la Compagnie de Navigation pour établir sur quelle navire partirons les caisses contenants les tableaux et pour chercher d'avoir un prix spécial pour cette notre initiative culturale et non commerciale.

Nous sommes restés d'accord avec Wheeler que si le Directeur de la Compagnie de Navigation fera des conditions favorables pour le transport, nous pour remercîment l'inclurons dans le Comité d'honneur.

J'ai donné à Wheeler la liste des Membres appartenants au Comité et la liste des nominatifs concernants les écrivains et collectionneurs d'ajouter, je crois qu'il vous aura renseigné directement. En tout cas je vous joint à la presente le duplicate de la liste donnée à Mr. Wheeler.

Adresses :Je ne connais pas l'adresse du Marquis Visconti Venosta car a Rome existent differentes familles qui portent ce nominatif. Je ne sais pas s'il s'agit de l'ex Ambassadeur Visconti Venosta et je Vous prie de m'écrire le nom et prénom de façon que je puisse m'intéresser.

L'adresse de Mr. Giovanni Merlo est le suivant: Via Merulana 264 - Roma

L'adresse de Mme Daphne Maughan Casorati est le suivant: 52 via Mazzini - Turin.

Guttuso - Fazzini: J'ai reçu les eclaircissement concernantes les oeuvres que Vous avez demandées à ces artistes et j'écrirai leurs une lettre expliquant exactement tout.

Cardazzo: Vous remercie beaucoup pour la lettre que vous avez écrite à Madrid et il espère de recevoir bientôt les tableaux à Milan.

Fontana :Il est venu me trouver l'autre jour et m'a dit qu'il désirait envoyer les deux "Anges" qu'il a fait et qui constituent une copie inseparable. Il m'a dit aussi que le "Christ" que vous avez choisi a été vendu à un Collectionneur duquel il ne connait pas les nom mais il en anverra un autre quasi égal.

./.

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Ditez-moi si vous êtes d'accord.

Je reste dans l'attente de votre réponse et vous salue bien cordialement.

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Mar. 1,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

Mon cher Memo:

Ci-joint est la liste presque complete de notre exposition, avec les noms des tableaux que nous avons choisis. Je vais envoyer la liste a Sig. Vitali aussi et lui demander de nous aider un peu avec la choix des pieces par les artistes que nous ne connaissons tres bien. Je crois c'est une bonne idee, et nous avons beaucoup de confiance dans le gout de Sig. Vitali

Comme vous verrez il y a beaucoup des tableaux pour lesquels j'ai ecrit mais n'a pas eu des reponses. Ce sont les tableaux qui sont decrit comme "asked" dans la liste et j'ai aussi note avec uh crayon. Est ce que vous pouvez dire aux ces collectioneurs qu'il nous faut avoir les "Registrar's forms"? Les tableaux pour lesquels j'ai deja recu des "Registar's forms" sont indice "R".

Je suis tres heureux d'avoir de Wheeler hier un telegramme disant que Sig. Frua and Sig. Vitali vont preter a l'exposition. C'est magnifique; il nous faut leurs tableaux, mais pas les tableaux de Dr. Jesi (je ne peux pas ajouter les tableaux de Jesi maintenant, car alors l'exposition serait trop grande). Aussi, Wheeler me dit que l'exposition aura lieu pendant l'ete comme nous avons arrange; c'est beaucoup mieux comme ca, car il serait difficile de changer le date maintenant, avec beaucoup des tableaux deja promis pour l'ete. Vous etes satisfait? J'espere naturellement, car c'est vous qui a fait le plus pour l'exposition et pour nous. Et j'espere que votre sante va mieux.

Excusez-moi que je n'ai pu envoyer la liste complete avant ce date. C'etait tres difficile a preparer, et j'ai change beaucoup des choses avant d'avoir la liste presque complete, ci-joint. Merci aussi a Sig. Carrieri. La letter de Wheeler parle de les ideos de Carrieri au aujet des artistes, mais la letter est dans mon bureau a New York et je ne l'aurai pas avant jeudi.

N'Oubliez pas que je m'interesse beaucoup dans le nouveau grand cheval de Marini. J'Attends les photos et peut etre vous et moi peuvent avoir ce sculpture en bronze pour nos jardins?

Our kindest regards and good wishes for your rapid recovery from your illness. I hope Wheeler's visit to Milan was a success all around.

Comme toujours,

P.S. La liste est confidentielle naturellement.

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Feb. 18,1949

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milano, Italy.

Mon cher Memo:

Merci pour votre lettre du 8 Fevrier avec ses addresses et ses instructions des artistes.

Cuttuso: J'ai ecrit aujourd'hui a Zanardo pour le tableau, Carrettiere addormentato. J'avais ecrit il y a deux semaines a la Call. Naz. d'Arte Moderna a Roma pour La Bataille. Mais je crois qu'il faut pas ecrire a Mme. Greenless pour le Mangiatori; nous avons deja assez.

Fazzini: Le sculpteur, Donna che si tiene il piede pour lequel j'ai ecrit Fazzini, c'est en pied et non assis. Les dessins sont: 3 nus en incre bleu; 3 etudes pour la Figura accosciata, parmi lesquels sohn une etude pour le tete et deux pour la figure entiere. Est ce que vous pouvez le dire? Merci mille fois.

Donghi: Dongi lui-meme m'a envoye les "Registrar's forms" pour Partenza et pour le petit paysage avec maison rouge. Je manque seulement le Cacciatore qui est dans la collection de Sig. Giovanni Merlo a Rome et qui est le tableau le plus important de tous, je crois. Je n'ai pas l'addresse de Sig. Merlo, mais Donghi m'a ecrit: "Per il quadro il "Cacciatore", il Sig. Merlo mi ha incarica to di spedirle il quadro, quin di, invii la scheda al mio indirizzo." (C'est difficile a lire la lettre de Donghi - pour moi qui connait si mal l'italien - mais je crois que ca va bien. Si vous pouvez m'envoyer l'addresse de Sig. Merlo, je peux l'ecrie moi-meme.)

Voulez-vous dire a Sig. Cardazzo que j'ai ecrit au Marquis Di Lozoya immediatement quand j'ai recu votre lettre du 1 Fevrier. J'ai demande a savoir quand les tableaux de Sig. Cardazzo seront renvoyes a Venise.

~~Daphne Maugham Casorati~~ j'ai maintenant presque tous les addresses sauve cela de Daphne Maugham Casorati. Je veux bien l'empruhter le beau tableau de son mari, Uovo sulla tavola.

Merci comme toujours. Salutations cordiales.

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Tornielli

Feb. 16,1949

Sig. R. Toninelli,
Via Sant' Andrea 6,
Milano, Italy.

Mon cher Memo:

Votre letter du 6 Fevrier est arrivee aujourd'hui. Je veux repondre tout de suite a quelques questions que vous m'avez demande.

Emballage des oeuvres: On croit au musee que le bureau a New York de Italeuropa est mieux que le bureau de Monti & Cemelli. Mais peut etre qu'on a tort, et en tout cas c'est a vous a decider. Vous pouvez arranger avec M. Wheeler, qui arrivera a Milano en deux semains ou dix jours, n'est ce pas?

Assurance: J'ai ecrit aujourd'hui a Miss Dudley, le "Registrar" du Musee pour savoir si c'est possible d'avoir l'assurance pour les risques de la guerre et a quel prix. Je crois moi-meme que ca coute tres cher, mais je ne sais pas. Je vais vous ecrire immediatement quand j'ai une reponse de Miss Dudley.

Valeurs donnees aux oeuvres: Ne vous troublez pas. C'est presque toujours comme ca - que les collectioneurs ont une idee grande de la valeur de ses tableaux.

Frais de transport et emballage: Non, je n'ai pas eu l'idee que les frais seraint assume de notre cote. J'ai ecrit seulement parce que notre arrangement etait avec le Circolo et no avec vous-meme. Maintenant je compris que les frais seront l'affaire de vous et de votre committe. Entendu, et merci, merci.

Frais de transport et emballage des grandes sculptures: Vous avez dit il y a quelques mois que ce serait une affaire en dehors de nos accords. J'ai toujours compris ca, et je crois que nous pouvons ici arranger pour le prix de l'emballage et transport de la Manzu. Mais franchement je crois - et Barr est d'accord - qu'il ne faut pas envoyer une grande Martini; nous croyons que ca ne vaut pas ce qu'il couterait. Quant a Marini, nous avons ici deja le grand chevalier achete par Mrs. Rockefeller - et aussi le chevalier du Musee. Ce sont des assez grands pieces, et je crois qu'il nous faut d'Italie seulement un portrait. (J'ai demande de Vitali son portrait par Marini, mais si'il ne veut pas l'envoyer nous pouvons avoir des autres.) Aussi le portrait de Melly qui a ete beaucoup admire ici - et des dessins d'Italie. Peut etre aussi des petites pieces de Curt Valentin. Alors c'est presque entierement une affaire de la grande figure de Manzu. Nous avons admire au Biennale le Flora de Mascherini, mais c'est grand. En tout cas, ne vous troublez pas. Les depenses pour les grands sculpteurs seront a nous, comme nous avons agrees.

Centralisation des oeuvres: Nous sommes d'accord avec vous que c'est mieux d'avoir tous les tableaux a Milan avant de les expedier - si ca ne vous coute trop cher.

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Date de l'expedition: O.K. Feroldi m'avait ecrit que quelques tableaux seraient a Cairo, mais je crois que ce peut s'arranger, que nous aurons les tableaux pour le 15 Juin, ici.

Tosi: Je vais l'ecrire tout de suite pour les tableaux que j'ai choisi quand j'etait chez lui. Mais Messina, non: d'accord.

Je suis triste que Vitali, Frua et Jesi sont troubles par notres exposition. J'espere que vous et Wheeler peuvent les persuader d'envoyer des tableaux. Mais nous avons deja trouve des remplacements pour les tableaux de Jesi. Il serait merveilleux si Vitali et Frua maintenant vont envoyer les tableaux que j'ai demande. Et franchement j'ai peur que si vous n'avons pas l'exposition avant trop long, tout peut changer. Comme vous savez, Barr et moi ont travaille beaucoup pour persuader nos directeurs que l'exposition sera tres interessant. Il y a une semaine j'ai fais une conference pour les jeunes amis du Musee au sujet de l'exposition. Il semblaient excites par les tableaux. Mais si'il y a toujours ces luttes et ajournements, je ne sais pas...Alors on peut dire, oui, c'est une bonne idee, mais c'est impossible. J N'address pas ces mots a vous naturellement, mais a Sig. Frua et Sig. Vitali, pour le quel j'ai une grande estime.

Je vais vous envoyer les listes completes tout de suite, et je vais indiquer les collectionsurs qui ons deja ecrit. Je n'ai pas eu une letter de Cardazzo ni de Rollino, mais ca va avec les autres, je crois.

Cordiales salutations, comme toujours,

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Italian
Toninelli

Translation of letter received from R. Toninelli, dated Feb. 6,1949 - JTS

My dear Jim:

From the contents of my letter of yesterday, you will have understood how things are going. We can very well do the exhibition without the collections of V.J.F. (Vitali, Jesi, Frua); that is my opinion and that of the other critics and collectors whom I have interviewed. But unquestionably it would be better to have too the three collections just mentioned. I have said clearly to Jesi, who maneuvers and complicates things, that his observations should have been made six months ago instead of now. Now it is up to you to decide the matter.

Addresses: I hope you have received all the addresses you've asked me for. If some are still lacking, let me know.

The painter Tosi: I have already written you that it would be wise to invite Tosi to be in the show.

Messina: We all agree with you (that he should not be in - JTS)

Invitations: I beg you to send me the list of all the collectors invited to send and also the list of specific works requested, for I plan to write them myself in Italian so that you will have replies... especially from the artists.

J.J. Shipment of works: It will be handled through the offices of Monti & Gemelli, official packers to the Italian Museums and therefore better than sure.

Transit to America: It will be from Genoa on a boat of the Italian merchant marine. In good time I will let you know the name of the boat.

Insurance: I believe that the Italian collectors will demand insurance for the risks of war as well. You must tell me whether you agree; the premium costs cannot be much greater.

Values given to works: You will find that certain works will have been over-valued by the collectors. Have patience and understanding//...

Costs of shipping and packing: They had already been guaranteed by me, as you know. I wish you would tell me sincerely for what reason you would now like to assume these costs from your end. Tell me frankly what started this idea. (J.T.S. - I never suggested to Toninelli that the Museum would now prefer to pay these costs, but only asked him for confirmation of his willingness to pay, since our original agreement was with the Circolo d'Arte rather than with Toninelli personally. He must have misunderstood, and it is important to straighten this out at once, which I will do.)

Costs of shipping and packing large sculptures: The opinion of our critics is that Italian sculpture, to be worthily represented, should be shown by some large works. I agree completely, but so far as the costs are concerned, I must make some reservations. It seems that the Big Horse by Marini (J.T.S. - this must be Mrs. Rockefeller's sculpture) cost $200 to pack and send from Milan to New York, that is to say, would have cost $400 for the round trip. In my opinion if we are to send large sculptures to America for the show, we must together seek a solution outside our agreement, for I think you will be asked (J.T.S. - presumably by the Italians) to include several large works by Martini or Marini in addition to the Manzu figure, and I feel you will probably want to do so. (J.T.S. Toninelli had always made clear that he could not

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pay for packing and shipping large sculptures. Several weeks ago I wrote to ask whether he might not make an exception of Manzu's quite large Grand Signora. This is his reply. Apparently he feels the Italians will want us to have also big pieces by Martini and Marini. I think Alfred will agree that Martini's big pieces are not worth spending all that money on. As to Marini, we will have the big Horseman of Mrs. Rockefeller, which is probably enough; it was to counter-balance this big piece that I asked about the Manzu. I feel we should bring over the Manzu - a very beautiful sculpture - even if the Museum has to pay all the costs. I should think we might find someone in New York - perhaps the Pecci-Blunts - to pay for shipping the Manzu. It is about the same size as the Rockefeller Horseman by Marini and would therefore presumably cost about the same, i.e. $400 roundtrip.) ± 550 - 600

Centralization of works: It is necessary that the works of art to be sent be assembled in Milan to go through the official visit of the Fine Arts (Brera) to obtain permission from the government to be exported and also the American Consulate's permission to import. It is preferable to do all this at once, in a single city. I shall tell you to what place the collectors, artists and museums should send their works, in care of our committee.

Date of shipment: You ask that shipment be made around the first of May, and that is satisfactory. Nevertheless, keep in mind that we shall lack perhaps a few pictures sent to Cairo by the Venice Biennale. When I have your exact and complete list, I can give you a precise reply. (J.T.S. - I don't think many pictures are tied up in Cairo, though some of Feroldi's important works are. Even these will be available for shipment sometime in May, according to Feroldi's letter.)

~~Personnel~~ Personal: I have been sick in bed for a few days and my last meeting with the members of the opposition (J.T.S. - presumably Vitali, Jesi & Co.) was held here for that reason. I have had to go to Rome expressly to pick up the painting of Boccioni, "The Farewells" which Mme. Marinetti wished to deliver personally to me. (J.T.S. -Don't understand this, unless Toninelli has bought the picture.)

(The rest is personal stuff about an accident he had with his car, etc., etc.)

R. Tóninelli
Milan, Feb. 6, 1949

Mrs. R's Marini

Ocean freight $193.20
X Export charge 62.00
NY Clearance & Cartage 15.70
Total 271.10

542

X Packing: $ 5.10

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Milan,le 6 Février I949

Mon cher Jim,

Du contenu de ma lettre d'hier Vous aurez compris comme se trouvent les choses. L'Exposition on peut bien la faire sans les collections V.J.F.,celle-ci c'est mon opinion et celle d'autre critiques collectionneurs par moi interpellés. Mais sans doute il serait mieux avoir aussi trois collections à disposition. J'ai dit clairement à J. (qui est l'homme qui manœuvre et complique) que ces observations pouvait les faire 6 mois avant et non aujourd'hui! Maintenant c'est à Vous de décider à propos.

Adresses = J'espère que vous aurez reçu tous les adresses demandés. Si quelqu'un vous manque ditez-le-moi.

Peintre Tosi = Je vous ai déjà écrit comme il serait opportun de l'inviter.

Messina = Nous sommes tous d'accord avec vous.

Invitations = Je vous prie de m'envoyer la liste de toutes les invitations que vous avez fait et aussi la liste des oeuvres demandées car je pense de les récrire moi même à chaqun en Italien pour que vous ayez des réponses.....spécialement de la part des Artistes.

Emballage des oeuvres = Il sera fait au moyen de la Maison Monti & Gemelli,emballeurs officiels des Musées Italiens,donc plus encore que sûrs.

Expédition = Elle sera fait de Gênes sur un navire de la flot= te mercantile italienne. A son temps je vous ferai savoir le nom du navire.

Assurance = Je crois que les collectionneurs demanderons l'as= surance aussi pour les risques de guerre, il faut que vous me ditez si vous êtes d'accord,la differance des frais ne devrait pas être forte.

Valeurs donnés aux oeuvres = vous trouverez que certaines oeu= vres auront étées surévaluées par les collectionneurs,ayez patien= ce et compréhension.....=

Frais de transport et emballage = Ils eurent étés déjà garanties par moi à son temps,comme vous savez. Je voudrais vous prier de me dire sincèrement pour quel motif vous vàudriez maintenant les assumer vous même. Ditez-moi franchement comme vous est née cet= te idée.

Frais de transport et emballage grandes sculptures = L'opinion de nos critiques c'est que la sculpture italienne pour être dignement representée lui falloit de grandes oeuvres. Je suis complètement d'accord mais pour ce qui concerne les frais,je dois franchement faire quelque reserve. Il semble que le "Grand Che= valier" de Marino ait coûté 200 dollars d'emballage et transport Milan -New York seulement l'allée c'est-à-dire 400 dollars si une sculpture doit après retourner en Italie. A mon avis pour l'en= voi en Amerique de grandes sculptures il faut chercher ensemble une

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solution dehors nos accords, car je pense qu'il Vous sera demandé d'inclure quelqu'autre grand'oeuvre de Martini ou Marini outre Manzù et je pense que peut-être Vous desiriez de les faire.

Centralisation des oeuvres = Il est nécessaire que les oeuvres d'art d'expédier soyent réunies à Milan pour passer la visite officielle de la Direction de Beaux Arts(Brera) pour pouvoir obtenir le permis gouvernemental d'exportation ainsi que le permis du Consulat Americain pour l'importation. Il est donc préférable faire une seule fois ce travail en une seule Ville. Je vous direis en quel lieu de Milan les collectionneurs, artistes et Musées devront envoyer les oeuvres, à disposition du notre Comité.

Date d'expédition = Vous demandez que l'expédition soit faite aux premiers de Mai et ça va bien. Toutefois peut se donner qui manquait quelque tableau actuellement au Cairo pour un'exposition organisée de la Biennal. Quand j'aurais la liste complète je pourrais Vous donner une réponse exacte.

Personnel = Je suis au lit malade depuis quelques jours et le dernier rencontre avec les Messieurs de l'opposition je l'ai eu l'autre soir propre dans ma Maison pour cette raison. J'ai dû aller expréssément à Rome pour retirer le tableau de Boccioni " Les adieux" que M.me Marinetti désirait livrer personnellement à moi!! Dans le retour de nuit avec la Lincoln j'ai eu un serieux incident sur la montagne pour la route glacière et maintenant la belle voiture est blessée et je suis en train de chercher les pièces de rechange en Suisse.

Je crois de vous avoir donné toutes les réponses nécessaires et j'espère en une bonne solution de tous les problèmes dans l'intérêt de tous.

Cordiales salutations.

T Marini

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Milan, le 5 Février 1949

PALAZZO SERBELLONI
70972 - MILANO

Mon cher Jim,

Comme je Vous ai dit dans mes prècèdents télégrammes, j'ai eu en ces jours-ci des conversations avec personnalités intéressés à notre Exposition, comme critiques et collectionneurs, dont leurs reserves beaucoup nous ont préoccupés et nous préoccupent encore. Je parle des hommes comme Vitali-Frua et Jesi.

Maintenant je veux vous communiquer avec franchise ce que les mêmes m'ont dit, sûr que vous comprendrez leur façon de penser, non dicté d'hardis personnalismes, mais plutôt suggéré du desir de voir realisée l'Exposition le plus parfaitement possible. Attitude donc honnête et sincère de part de gens plus strictement liés aux événements passés et futurs de l'Art Italienne contemporaine.

Ces Messieurs ne desirent et ne veulent pas intervenir officiellement dans Vos décisions, comme ne désirent pas recommander l'un ou l'autre artiste, mais il pensent que si ont été appelés à faire part d'un Comité, si ont étés demandées leurs collections, ce qui a un significat, avant de lier leur nom et leurs oeuvres à une manifestation ainsi importante, il serait leur agréable connaître le " plan " preparé de Vous pour l'Exposition, c'est-à-dire artistes et oeuvres, et donner à nos experts la possibilité de vous faire parvenir en voie du tout particulière et confidentielle éventuels indications, signalations ou autre sur les réels valeurs de cet Art Italienne à laquelle se dédient de plusieurs décennals. Ils souhaitent une sévère sélection d'Artistes largement representés et très peu de jeunes. Si Vous acceptez d'entrer dans cet ordre d'idées, en vous mettant en contact avec quelqu'un de leurs, c'est-à-dire un Vitali et un Carrieri, Vous pourrez compter sur la disponibilité de la collection et pour un période de temps peut-être assez plus long ainsi de penser à un'Exposition dans une autre Ville Americaine outre New York.= Autre desir serait que l'Exposition ait une durée non de 3 mais de 4 mois, de façon qu'il soit compris le mois d'Octobre. Ces-ci sont les objections sérieuses et dignes de vous être communiquées qui me sont parvenues; puis il existe toute une propagande de certains éléments contre l'Exposition pour des motifs tout-à-fait personnels ou politique, mais ceci n'a aucune importance, ni aucun valeur sur ce que nous desirons faire, et il est donc inutile de vous en parler.

Jusqu'à ce moment je suis possesseur des adhésions, sans reserves, écrites ou verbales, de tous les collectionneurs moins Casella absent, Spotorno incertaine, Vitali, Frua, Jesi. Peut-être que vous n'aurez pas reçu les réponses et les causes peuvent être: les très prècises questions contenues dans chaque fiche et la langue Anglaise. Je m'occuperai de solliciter les intéressés. Je pense que pour les mêmes causes les artistes que vous inviterez avec le même système, retarderons à répondre. Mais à part ceci, je pens sincèrement quant il serait important et nécessaire pour tous, que Vous personnellement arriveriez à une cordiale compréhension dans le sens ci-dessus exposé, en voie particulière et amicale.

Au sujet des autres personnalités d'appeler à faire part du Comité, nous sommes tous d'accord sur les noms de Rodolfo Pallucchini, Roberto Longhi, Lionello Venturi, C.L.Ragghianti, Giovanni Scheiviller.

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Mario Broglio est décédu il y a peu de jours.
Le Comité pourra se diviser en suite en deux sections: Associés d'honneur les écrivains et critiques =, communs ou organisateurs les autres.

Aux autres questions contenues dans Vos lettres du 11-12-22 et 24 je repondrai demain car aujourd'hui je suis au lit avec de la fièvre. J'espère beaucoup que Vous pourriez me télégraphier d'être d'accord sur ce que je Vous écrive aujourd'hui. En ce cas envoyez-moi de suite le " plan complet" de l'Exposition que je montrerai aux interessés.

Avec mes plus cordiales salutations.

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this second committee would function primarily in an honorary capacity, of other eminent figures in Italy who have been omitted from our present committee and we are anxious not to overlook people whose interest and support would be valuable. Perhaps a committee of sponsors without chairman, to be listed in alphabetical order in the catalog, would be the logical solution. Included might be the critics whose names I sent you recently.

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cc: Mr. Barr
Mr. Wheeler

January 22, 1949

Sig. R. Toninelli
Via Sant' Andrea 6
Milan, Italy

Dear Memo:

I am enclosing a copy of a letter from Mr. Nelson Rockefeller to Dr. Vismara. As you will see, Mr. Rockefeller's letter answers several points which Dr. Vismara had raised in an extremely friendly yet frank letter about our Italian exposition.

I believe the replies given by Mr. Rockefeller are self-explanatory, namely, that summer is our best season, that the Museum always selects its own shows, even of foreign art, for reasons which are expanded in Mr. Rockefeller's letter.

Quite frankly, I am worried about Dr. Vismara's misgivings and by other indications we have had from Italy that the Italian collectors have decided reservations about the show. The question of the summer date is, I think, a minor one, since that is so clearly our best season here. I have pointed this out in all the letters asking for specific loans from Italian collectors and artists. As to the question of our having assembled the show without help from critical or official circles in Italy, I remember that you and I discussed the problem in detail and were agreed that the show had to be done by the Museum alone.

But there are more serious problems. We have heard indirectly from Italy that several of the outstanding collectors, in addition to Dr. Jesi, are now unwilling to lend or are at least doubtful about doing so. So far as we can gather at this distance, these collectors are worried about shipping arrangements to begin with. Perhaps you will send me details as to how the packing and shipping will be handled, and by whom, so that I can reply to these questions when asked directly. I am absolutely certain, of course, that all of these arrangements will have been carefully and efficiently settled by you, but I need definite information to give to the lenders themselves.

I will assume unless I hear to the contrary that all the expenses of packing and shipping will be borne by you, as you so generously proposed; and, in accordance with our original agreement, the Museum will insure the works for the values specified by the owners while in transit and while on exhibition here, although not against possible damage due to war.

Do you think there would be a certain advantage in appointing another committee of sponsors of the exposition, to consist of eminent figures in the contemporary art world in Italy? Unlike your own excellent committee, which has so much working responsibility, this second committee would function primarily in an honorary capacity. We naturally hear of other eminent figures in Italy who have been omitted from our present committee and we are anxious not to overlook people whose interest and support would be valuable. Perhaps a committee of sponsors without chairman, to be listed in alphabetical order in the catalog, would be the logical solution. Included might be the critics whose names I sent you recently.

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Please forgive me for speaking so frankly about these very troublesome problems which have arisen lately in connection with the exposition. As you know, I am more and more convinced that the show will be an enormous success. It would be a great pity to have it suffer in any way due to any misunderstanding as to the arrangements or to any diplomatic oversight.

With very kindest regards,

Sincerely,

James Thrall Soby, Chairman
Department of Painting and Sculpture

JTS:EH

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cc: Mr. Wheeler
Mr. Barr
Miss Dudley
Mr. Soby

January 12, 1949

Dear Memo:

I have been talking to Mr. Wheeler and to our Registrar regarding the shipments of painting and sculpture from Italy for our exposition. We all feel that it is of the greatest importance that all works leave Italy not later than May 1st. I am sure that you too will agree.

Most of the works will come, of course, from Milan, Venice and Rome, with a very few additional works from Florence, Bologna and perhaps Turin. I believe that it would be fairly simple for you to arrange the collection and packing of the works borrowed in Northern Italy. However, it might be a nuisance to you to supervise the collection and packing in Rome. In that case we could avail ourselves of the offer by the American Academy in Rome to collect all the works from Roman collectors, artists and museums, and either to turn them over to a shipping agent specified by you or perhaps arrange to use their own shipping agent with expenses billed to you. We naturally want to follow your wishes in this matter, but we must, of course, be absolutely clear as to the procedure to be followed. Won't you let me know which system you prefer as soon as possible?

The Museum itself will arrange to insure the works from the time they leave their owners' homes until they are returned thereto, against all risks except war, but including damage due to strikes and riots. We cannot, of course, give you the values placed on the works by their owners until we have word from these owners. However, as soon as the replies from lenders in Italy have arrived here we will send you exact values. Meanwhile our Registrar, Miss Dorothy Dudley, is preparing a list of works to be borrowed divided into the various Italian cities from which they will come. This list will be sent to you as soon as possible and a copy will be sent later when insurance values can be added.

I have already sent letters requesting loans to nearly all the Italian collectors, artists and museums. Only a few remain to be written for lack of addresses, about which I wrote you the other day.

With very kindest regards,

Sincerely,

James Thrall Soby
Chairman of the Department of
Painting and Sculpture

Sig. R. Toninelli
Via Sant' Andrea 8
Milan
ITALY

JTS:ab

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Dec. 20,1948

Sig. R. Toninelli,
Via Sant' Andrea 8,
Milan, Italy.

Mon cher Memo:

Maintenant j'ai ecrit preque toutes les lettres aux collectioneurs italiens (mais pas encore aux musees) pour les tableaux. Les lettres seront signes par Nelson Rockefeller, mais moi-meme je peux signer les lettres aux artistes eux-memes. Mais je n(ai pas l'addresse pour les suivants: Sig. Enrico Falqui (Roma); Sig. A. Gonnelli (Firenze); Sig. Contini-Bonacossi (Firenze). Si vous pouvez m'envoyer les addresses, je vais ecrire tout de suite.

Je n'ai pas encore eu une letter de Sig. Jesi, mais je l'ai envoye une liste assez modeste - 8 tableaux su lieu de 25 ou 26. J'espere naturellement qu'il sera agreeable. Notre amdassadeur a Rome, Sig. Dunn, l'a ecrit deja, je crois. Les huit tableaux de Sig. Jesi sont vraiment necessaires - et j'espere, j'espere. Si'l dit non, il me faut trouver des autres tableaux.

Aujourd'hi, enfin, j'ai fini cinq articles que j'avais promis pour les revues ici. Et maintenant je peux travailler sur l'exposition italien tou le tempe. Excusez-moi que je n'ai pas ecrit. J'ai travaille beaucoup pendant ce mois. Je vais ecrire aussi aux autres collectioneurs et critiques pour notre comite. Je les dirai que c'est une chose honoraire seulement, mais je crois que leurs noms seront valables. Merci que vous etes d'accord.

Le portrait de Nelly par Marini est arrive, et Ja8 telegraphe mais je n'ai pas eu le temps d'ecrire. Nous sommes completement ravi avec le portrait; c'est tout a fait merveilleux et a ete beaucoup admire par nos amis ici et a New York. Voulez-vous le dire merci mille fois. Je vais l'ecrire quand je peux. J'ai vu aussi le grand cheval que Mrs. Rockefeller a achete. Elle l'adore. C'est une femme extremement intelligente, qui a achete des tres belles choses de Lipchitz, Moore, et les autres.

Our very kindest regards, Memo, and a Happy Christmas to you and your family. I will write again soon.

Sincerely,

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Milan, le 9 septembre 1948

Sept. 27,1948

My cher Memo:

J'ai votre lettre du 17 Septembre et aussi votre telegramme a laquelle j'ai repondu il y a quelques jours. Je veux vous assurer que j'ai fait tout de que j'ai pu pour arranger l'exposition pour le printemps ici en Amerique. Presque tous les jours j'ai telephone ou ecrit au Musee; j'ai envoye beaucoup des memoranda pour insister sur l'importance d'avoir l'exposition ici tout de suite. Mais c'est tres difficile. Le Musee ne peut pas avoir l'exposition dans notre edifice a New York avant l'autonne de 1949. J'ai tente de persuader note comite d'avoir l'exposition Italienne dans le printemps au lieu de l'exposition de Braque. Mais je n'ai pas reussi du tout parce que l'exposition de Braque est arrange avec le musee a Cleveland, and on ne peut pas changer les dates. Alors, j'ai ecrit beaucoup des lettres et telephone beaucoup de fois a Wheeler dans l'espoir d'arranger l'exposition pour le printemps dans un autre musee en Amerique - Toledo ou San Francisco. Mais le directeur a Toledo est encore en Europe et on me dit qu'on ne peut pas decided avant son retour. San Francisco veut bien avoir l'exposition a peut l'avoir au printemps, mais c'est une question de l'argent. Et apres j'ai recu votre telegramme au Musee, j'ai insiste que Wheeler telephone a San Francisco pour savoir oui ou non. Ils ont reponhu qu'ils ont maintenant seulement $3,000 pour l'exposition, qu'ils cherchant de l'argent en plus. Je crois qu'il faut $5,000 ou $6,000 au moins, mais j'ai dit qu'il nous faut savoir oui ou non tout de suite, a cause de l'exposition de Cooper.

Maintenant je n'ai plus d'espoir. Je crois que la seule chose que nous pouvons faire c'est d'avoir l'exposition dans le Musee a New York en Septembre, 1949 et apres d'envoyer l'exposition a San Francisco si'ils ont assez d'argent. Mais c'est possible qu'ils peuvent nous telegrapher avant qu'ils ne faut vous telegrapher, comme j'ai promis, mercredi. C'est possible, mais je n'en doubte. Je vous assure, Memo, que j'ai fait tout ce que je pouvais, et je crois que c'est une chose horrible que nous ne pouvons avoir l'exposition tout de suite. J'ai commence a insister sur l'importance de la vitesse avant que je suis parti d'Italie, comme vous savez. Mais on ne peut pas changer les dates de l'exposition Braque, et naturellement j'ai refuse d'avoir l'exposition Italienne sauve dans les plus grandes galleries du Musee; l'exposition merite ces grandes galleries.

Alors, quoi dire a votre comite? Naturellement si vous-meme veut envoyer les tableaux dans l'Amerique, c'est bien possible d'arranger. Par example, si vous voulez je peux metter vos tableaux dans la petite edifice incombustible que j'ai construit ici pour mes tableaux quand nous ne sommes pas ici. Ou vos tableaux peuvent rester a New York. Mais ce n'est pas possible pour toute l'exposition naturellement, et je crois que les collectioneurs preferont garder leurs tableaux chez eux jusqu'au moment ou l'exposition aura lieu. Ainsi, je crois qu'il nous faut laisser les collectioneurs Italiens envoyer leurs tableaux aux expositions de Cooper si'ils veulent le faire. C'est injuste de demander qu'ils ne protent pas a Cooper, je crois. C'est grand, grand dommage, toute cette affaire, et je suis tres triste pour nous et pour vous.

Mercredi je vais vous telegrapher et peut etre il y aura des nouvelles de San Francisco. Mais je vous dit franchement la situation en ce moment; je regrette enormement de vous dire ces nouvelles tristes. Mes sinceres salutations et mes regrets,

Comme toujours,

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PALAZZO SERBELLONI
☎ 70-972 - MILANO

Milan, le 9 septembre 1948

Monsieur
James Thrall Soby
29 Mountain Spring- Road
Farmington - Connecticut.
U.S.A.

Cher Jim,

Je réponds à votre lettre reçue hier.

J'ai écrit à tous les possesseurs de tableaux dont vous desirez avoir des photos et j'espère les recevoir dans les prochains jours. Jusqu'ici j'ai reçu seulement celle de Donghi mais je compte obtenir bientôt reponse des autres collectionneurs sinon je leur écrirai à nouveau, me rendant compte que vous avez grand besoin de ces documents, et étant convaincu que plus tôt vous demanderez ces oeuvres et mieux cela vaudra pour eux, pour l'Exposition et pour tous. Je pense que vous me comprenez.

Je suis content queMarini soit bien à la maison. A la lecture de ce que vous avez écrit de lui, Marini a été très remué.

Votre article est des plus intéressants, et est écrit avec un sens profond de la critique et du milieu, comme si vous aviez passé toute votre existence dans la peinture Italienne. Carrieri aussi l'a lu, l'a fait traduire et l'a trouvé parfait, le jugeant le seul et premier appui venant d'au delà de l'Ocean, donné aux artistes italiens.

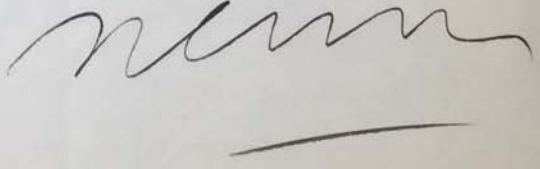
Demain ou après-demain j'essaierai de savoir de lui où se trouve "Enigma dell'Oracolo" de De Chirico, qui vous intéresse et vous communiquerai aussitôt le reinsegnement.

Mes remercîments pour le livre que vous m'annoncez m'avoir adressé et que je suis impatient de voir et de lire.

Carrieri me dit vous avoir envoyé il y a quelque temps par poste, un précieux autographe de De Chirico et désirerait savoir si vous l'avez reçu ou s'il doit en déplorer la perte.

J'ai écrit également au Docteur Jesi, longuement pour le décider à faire partie de ce Comité et surtout de confier les oeuvres : j'attends sa réponse.

J'aurai à vous écrire très bientôt et en attendant je vous adresse ainsi qu'à Nelly mes meilleures salutations.



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THE PLAZA

Fifth Avenue at Fifty Ninth Street, New York 19, N.Y.

January 14, 1947

Dr. Monroe Wheeler
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Dr. Wheeler:

With reference to your telephone conversation with Mrs. Taylor on January 13th, I would like to confirm Mrs. Taylor's statement concerning No. 1 under Point "C" on page 3 of my letter to you dated December 27th, 1946, which read as follows:

> "To cover all expenses preliminary to the arrival of the chosen works and deliver them to the Port of New York, excluding insurance."

and to which I would like to add:

> "and will also cover expenses of the return trip from the Port of New York back to Italy, always excluding insurance."

I will be in New York until Thursday morning in case there should be any other questions. I will be looking forward to seeing you again soon after my return from Mexico.

Very sincerely yours,

/s/ Angelo Toninelli

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J. B. HERNDON, JR.
VICE PRESIDENT AND
GENERAL MANAGER

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A. Toninelli