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	MoMA Exhs.	413.15

*Wheeler*

*Barr*

## THE MUSEUM OF MODERN ART

URGENT

June 30, 1949

cc: Mr. James Soby ✓

Date \_\_\_\_\_

Mr. Monroe Wheeler

Italian Show catalogue

To:

Mr. Alfred Barr

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

From: \_\_\_\_\_

Dear Monroe:

I am very much distressed to find that you are pricing the Italian Catalogue at \$3.75 for over-counter sale -- according to the placard on the Third Floor. If this is being done to protect two or three nearby bookshops it seems to me deplorable. Won't you reconsider this price? This is the first time that we have charged our public the full retail price for a current exhibition catalogue.

Dictated by Mr. Barr - Signed in his absence.  
AHB:dj

description to me, the last time I was here, of his execution of the Miserere prints, and of the million raw nerves that come into action when any commission is offered him.

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*Wheeler*

HOTEL  
CONTINENTAL  
PARIS

**THE MUSEUM OF MODERN ART**

Dear Jim:

**Date** May 4, 1949

cc: Mr. Soby  
Mr. Karpel

**To:**

Miss Ulrich

**Re:** Italian Art Books

**From:**

Mr. Wheeler

This will confirm my authorization to Lamberto Vitali in Milan to spend up to \$100 for books urgently needed for the Italian show and the bibliography we are preparing in connection with it. I think it would be legitimate to charge this to the exhibition rather than to the library. I understand from Mr. Karpel that only about \$65.00 of this money has been spent so far but this may be due to the fact that he has been unable to obtain immediately the out of print books which we requested.

*MW*

dimensions of the window or windows, any references as to the subject to be represented or the colors, by whom will the glass be made and where, also when it would have to be completed. As she outlined his scruples in the matter my memory was suddenly flooded with his four-hour description to me, the last time I was here, of his execution of the Miserere prints, and of the million raw nerves that come into action when any commission is offered him.

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*Wheeler*

HOTEL  
CONTINENTAL  
PARIS

3, RUE DE CASTIGLIONE

Telephone: OPERA 118 00  
192 30  
Télegr. CONTENTAL-PARIS

15 April 1949

Dear Jim:

I received your cable about Rouault this morning and tried at once to get in touch with him, but he is en voyage between France and Belgium and won't be back for ten days. But I got hold of the ever helpful though cautious Isabelle and talked it all over with her. She said her father was so old and so anxious to complete certain paintings that she would be sure he would not agree to do the window for the Tarrytown chapel until we had provided him with much more information about it. She had not yet forwarded your letter to him. She said he would want a drawing of the architecture of the chapel, shape and dimensions of the window or windows, any preferences as to the subject to be represented or the colors, by whom will the glass be made and where, also when it would have to be completed. As she outlined his scruples in the matter my memory was suddenly flooded with his four-hour description to me, the last time I was here, of his execution of the Miserere prints, and of the million raw nerves that come into action when any commission is offered him.

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HOTEL  
CONTINENTAL  
PARIS

So it appears that a more explicit letter from you is called for. You know that their address is now 33, Blvd. de Clichy, Paris. It was difficult to choose among the Castaing's superb Modigliani drawings, but I finally following not only because of their ~~excellence~~ excellence but for their visibility; the first is a seated woman exquisitely drawn; the second is mostly watercolor and extremely impressive;

- Femme au chapeau. 1917. Pencil. 42 X 24 1/2 cm.
- Insurance \$ 300.
- Tete de femme. 1917. Pencil & watercolor.
- 38 X 25 cm. Insurance. \$ 750.

Collection Mr. & Mme. Marcellin Castaing,  
21, Rue Bonaparte, Paris, 6.  
(Phone Odeon 91-71.)

Dudley can have Lerondelle call for them when you want them. Neither has been photographed; if you want photos, order them made by Marc Vaux, 114 bis, Rue de Vaugirard, Paris, 6.

I loved your letter about the wops; I even love the wops at this distance. Celestial weather, I look over my typewriter at the chestnuts blossoming in the Tuilleries. Sailing home on the Nieuw Amsterdam tomorrow.

*M. M. M.*

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# WESTERN UNION

1206

JOSEPH L. EGAN, PRESIDENT

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

CC: Mr. Braden  
 Mr. d'Harnoncourt  
 Mr. Wheeler's Office

MARCH 31, 1949

MONROE WHEELER  
 CARE SIR OSBERT SITWELL  
 2 CARLYLE SQUARE  
 LONDON  
 (ENGLAND)

NELSON AND COORDINATION COMMITTEE FEEL YOUR PRESENCE

HERE END APRIL NECESSARY. NELSON CANNOT MEET YOU PARIS.

RENE

CHARGE: 20th CENTURY ITALIAN EXHIBITION

**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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*Wheeler*

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*QBY-6-10-LC-PD*

MARCH 29, 1949

*NY* MONROE WHEELER  
 GARRITUS  
 PARIS  
 (FRANCE) *(VIA WU)*

PLEASE DO CHOOSE MODIGLIANI DRAWINGS.

SOBY

CHARGE: Italian Exhibition

**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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20<sup>th</sup> - 02 folder

Wheeler on  
(McBaine)

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

EXCERPT FROM MRS. TURNER McBAINE'S LETTER TO MR. WHEELER

March 16, 1949

".... I am so pleased over the Italian show. After our telephone conversation (prior to your trip to Italy) --

I was really worried that perhaps it all might be cancelled. But apparently one should never believe you when you sound pessimistic -- for Nelson pointed out to me that no matter how pessimistic you sound, you're so

Dear Jim: able you always work things out. Congratulations!

Well, your generous letter didn't placate Vitale much. The truth is that perhaps I can get some for you in Los Angeles. I also mentioned this to Nelson -- let me know what your action would be to an additional show in L. A. P. S. Also Dick Freeman is most anxious to know dates on the Italian show when you can give them." I am sure this would be a mistake; it is your show and it must be chosen by you -- indeed it has been extremely well done, and I do not believe that these last minute changes are essential. If you still want a few pictures by the above artists chosen here, Raphaelle Carriere will do it as well or better than Vitale. Two one-man exhibitions opened here on Friday -- Casorati and Semeghini, and I have seen them both. As for the letter, I do not share Jesi's contention that he is "the Guardi of the twentieth century" and I doubt if he will be appreciated in New York. His best pictures of the 1918-23 period are owned by Dr. Sibordi here, whom I met at the exhibition, and he said he would be glad to lend. I suggest that you ask Carriere to choose a couple; he is a serious artist and the landscapes do have subtle color.

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GR. ALBERGO CONTINENTALE

MILANO

March 13, 1949

Dear Jim:

Well, your wonderfully considerate and generous letter didn't placate Vitali much. The truth is that nothing could unfreeze the great noble righteous attitude he has struck, and, boy, is he enjoying it. He hasn't had so much fun since his grandmother caught her tit in the wringer. As for me, I am thoroughly sick of hearing him say the same things over and over again, and I don't think any of the changes he has recommended are very important. Anyway, he absolutely refuses to make any specific selections himself, which he was all too eager to do when I first arrived here. He thinks I should stay on here and see all the Tosi's, Guidi's, Semeghini's, Breddo's et al myself, and make the selections. ~~Myself~~. I am sure this would be a mistake; it is your show and it must be chosen by you -- indeed it has been extremely well done, and I do not believe that these last minute changes are essential. If you still want a few pictures by the above artists chosen here, Raphaelle Carriere will do it as well or better than Vitale. Two one-man exhibitions opened here on Friday -- Casorati and Semeghini, and I have seen them both. As for the latter, I do not share Jesi's contention that he is "the Guardi of the twentieth century" and I doubt if he will be appreciated in New York. His best pictures of the 1915-25 period are owned by Dr. Zibordi here, whom I met at the exhibition, and he said he would be glad to lend. I suggest that you ask Carriere to choose a couple; he is a serious artist and the landscapes do have subtle color.

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2.

I think you have Casorati's enough. He is a much more interesting painter than Semeghini, and there are two excellent recent pictures in the new show, one of a pink nude, which Jesi bought while I was there, and another, a portrait of his mother, which you can have if you want it.

As to Guidi, you have photos enough to make the choice yourself. As to Tosi, the best of the 1925-35 landscapes belong to Dr. Engineer Paleari here who never lends anything; but Carriere can doubtless find a good one if you need it. The Breddo's are in Venice and Cardozzo can choose for you there. Birolli's best pictures are said to be with him in Paris, and I can help you out there if you want me to; I've already told you what I thought of those I saw in his studio here. Marino has agreed to send a group of drawings to you so you can make your own selection in New York. Vitale says one of the best Martini's is a bust of a poet in Pallini's collection.

As to the Modigliani drawings, I can't believe that there aren't better ones in Paris and New York than Vitale's. I would take his drawing of Hastings with the hat, and one of the nudes, and get the others elsewhere. And as to de Pisis, you already have two of the best in your five, and I don't think you need others. (He went out of his mind this week, and was rushed to a hospital in Bologna).

I am going now to the French Riviera for a few days' holiday and shall be in Paris on the 21st for a UNESCO conference of some sort that Jean Thomas has been hounding me about. Let me know if there is anything I can do there.

Fond regards,

*Museum*

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FLORENCE

March 12, 1949

*Frua?*

*Green forms for*

Dear Jim:

When I called Bonacossi he said that he had not answered our letter because the Martini terracotta belonged to his wife, and that they were so fragile she was afraid to send them away. When I assured him about the care they would have, he said he would consult with his wife, and when I called him this morning, he said they had decided to lend them. He denied having received the green slips however, so will you please have new ones sent to him at once. Unfortunately I came off without a supply.

Roberto Longhi also said he hadn't received the green form, so he should be sent one too. He is glad to lend his Morandi.

Eugenio Ventura was out of town but I talked to his daughter who said he was astonished because we had not taken what he thinks is a much better Carra of his than "Il Tram", one called, I believe she said "La femme enceinte," but she said they had already returned the green form.

I dined last night with Berenson at I Tutti, astonishingly chipper and communicative. He pumped me relentlessly for three hours for news and gossip of New York. I was amazed by his memory; I do believe he can recall everything he has ever read, heard or seen. And his knowledge of New York, which he hasn't seen for thirty years is almost unbelievable. He said he didn't want to intrude or insist, but that he would very much like me to see the paintings of a modern painter whose work he likes, Colacicchi, the director

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2.

of the Academy here, whose work you had seen inadequately in the Biennale. I didn't in the least want to, but I thought it might seem discourteous to decline, so this morning I nearly drowned getting to his studio to find a man of great personal charm but certainly of very little interest as a painter. Well, we all overvalue our friends, and it's a very nice thing to do. B.B. has a favorite young writer, too: Páter Viereck, and he wants me to do something to help him.

Peggy Guggenheim's abstract pictures are installed in the Palazzo Strozzi here; when I went the rooms were filled with boys and girls from 16 to 20 excitedly attacking, defending, arguing with more energy than I have ever observed in our youngsters. It was thrilling to see them -- just another example of the vitality and exuberance that characterizes Italy now.

I have seen several publishers about doing an Italian edition of your book. They are all dubious about the number of copies they can sell. Books on modern art are printed in extremely small editions here -- 1500 copies is usual, and they are afraid to risk the money on a large book. What they want us to do is subsidize it, which I would certainly do if I were Croesus, but I don't think we can spare the money now.

Now to Milan where Vitali is clamoring to see me.

Fond regards



My other evening here I dined with Hyatt and Virginia and Harry Francis and his wife & son -- great fun. Everyone here (and everywhere else for that matter) sends regards to you and Alfred.

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HOTEL HASSLER-ROMA

*Trinità dei Monti*

March 9th, 1949

Dear Jim:

Many thanks for your cable about the frames, and for the copy of your letter to Vitali. He insists upon my seeing him again before I leave Italy, so I am going back there on Saturday, after Florence.

I have seen Jimmy Dunn, our ambassador here, twice. He thinks that the Italian lines ought to give Memo a reduction on the freight, since they are government subsidized, and arranged for me to see Ambassador Marchese Taliani, who is Sforza's right-hand man. Taliani was most enthusiastic about the show and very pleased about our doing it independent of Italian gov't support, saying it would do Italy much more good this way. He did ask us, however, to invite the Italian Ambassador to attend the opening officially, and said he was quite sure he could arrange a concession in the freight charges for Memo, but knowing Italians as I now do I am a bit doubtful whether this will transpire without my staying to follow it through, which I unfortunately cannot do. Anyway I have put the wheels in motion.

You were very generous in your concessions to Vitale, and they will certainly make him happy, but I don't know when he will find time to make the new selections for you. He runs a big brokerage business entirely alone with one secretary and hasn't a free moment from 8 a.m. to 8 p.m. Janet Flanner insists upon sending you a photograph of a new sculpture of Mirko's which

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2.

she thinks one of the great works of the century. I declined to go to see him because as far as I know he's not in the show and I have complete confidence in your selections.

Laetizia Boncompagni, the Paul Bonners, the dal Corso's and evryone else here send you fond greetings. Everyone who saw you here fell in love with you (except Jesi).

Now I am going to Florence, where Memo has been having trouble with Bonacossi, about the Martini's.

As to the San Francisco & Toledo shows I have been stalling because it looks to me as though a great many of the private collectors here will be unwilling to lend for them and be without their pictures most of the winter. On the financial side, what these other museums are paying will only suffice for the transportation costs anyway, with sculpture and large pictures, so at the moment I can only see unremunerative complications in taking in the other museums. I shall have a last talk with Memo about it this week-end and then cable you, but the outlook for them seems dark. What would be better perhaps would be for Porter McCray to do<sup>a</sup> much smaller show of paintings and drawings only that could circulate throughout the winter, beginning in October, and let Toledo & San Francisco have that. If we left out sculpture, the costs would come down considerably.

Fond regards,

*Almon.*

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CC: Mr. Barr  
Miss Dudley

MARCH 7, 1949

MONROE WHEELER  
CARE AMEXCO  
ROME  
(ITALY)

NEVER DISCUSSED SENDING PICTURES UNFRAMED. THIS IS OBVIOUSLY IMPOSSIBLE.  
EVERYTHING ELSE FINE.

SOBY

CHARGE: 20th Century Italian Painting and Sculpture

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FEBRUARY 28, 1949

MONROE WHEELER  
AMEXCO  
MILAN  
(ITALY)

cc: Mr. Barr  
Mr. Soby  
Miss Ulrich

HAVE CAREFULLY CONSIDERED YOUR AND VITALI'S RECENT LETTERS. JESI ABSOLUTELY NOT NEEDED. SUGGEST YOU SHOW CONFIDENTIALLY VITALI AND TONINELLI DUDLEY'S DEFINITIVE LIST. OUR LIST MUCH CLOSER TO VITALI'S THAN WE SUPPOSED. GLAD FOLLOW SOME OF HIS SUGGESTIONS. EXPLAIN SEPARATE SECTION YOUNGER GENERATION SIMPLY SAMPLING CURRENT WORK. WRITING VITALI AND TONINELLI AIRMAIL.

SOBY

Taken to Western Union Office  
Charge: Museum of Modern Art  
11 West 53 Street, New York 19

CHARGE: Italian Exhibition

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CC: Mr. Barr  
Mr. Wheeler - M. M. A.  
Miss Pernas

Mr. Monroe Wheeler

-2-

March 2, 1949

cc: c/o American Express Company Sai  
Piazza di Stagna 38  
Rome, Italy

March 2, 1949  
Via Lazio 23, Rome. Could you give him a ring if  
you have a chance? You might also like to see his  
collection which, next to Vitali's, has the most and  
the best Morandis.

Dear Monroe:

Many, many thanks for your letter of February twenty-first and for your cable. Naturally I am delighted to hear that Frua and Vitali have finally agreed to lend. As I said in my cable, we do not need Jesi's pictures, in fact, we simply haven't got room for them now that substitutions have been arranged. Needless to say, I am also delighted that the show will go on this summer as planned. It would have been a terrible job to postpone all the loans already promised. I suppose I should warn you, however, that the catalog will be very late. Not knowing what would be in the show I have not been able to do much and I will not have the text completed before May first at the earliest which Frances Pernas tells me will mean finished catalogs by mid-July. I will do everything possible to get the catalogs out while the show is on since I know how important this is for this particular show.

The concessions we would like to make to Vitali were too complicated to list in our cable to you. But I wrote Vitali airmail yesterday and conceded enough things so that I feel fairly sure he will be satisfied. I am enclosing a copy of my letter to Vitali which is self-explanatory.

I have sent to Toninelli a list of the show as it now stands with specific pictures mentioned and with a notation as to which lenders have returned the Registrar's form and which have not. Toninelli has agreed to jack up the collectors who have not yet replied.

What does the now-settled summer date mean to the shows at San Francisco and Toledo? If the collectors have agreed to lend for a longer time, do you want me to write San Francisco and Toledo?

Many thanks for all your work and I hope you have survived the Milan quarrels. I am delighted that you like Marini and his work so much.

Best to you,

Monroe Wheeler, Esq.  
c/o American Express Company  
Via Manzoni 30  
Milan, Italy

/s/ James T. Soby

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Mr. Monroe Wheeler

-2-

March 2, 1949

P. S. The most important collector in Rome who has not yet returned the Registrar's forms is Pietro Rollino, Via Lazio 23, Rome. Could you give him a ring if you have a chance? You might also like to see his collection which, next to Vitali's, has the most and the best Morandis.

*Please return to  
Sobys*



OR. ALBERGO CONVENTINO

*Dear Mr. Wheeler - I had a most pleasant time in Rome. I was able to see the place  
itself - because I'm afraid I might have  
made by jumping the system. I've just returned from  
spending the evening at Giac's, with Vitali. I don't tell  
him, but found his wife delightful. She has been told  
the same old story, from him, as I had heard it for  
some time when I dined with Vitali's family. It was  
like - and it was not that far from a view of a  
friend than Vitali - what is described as a  
series of the above as follows:*

1. explain part of the above (mostly names)
2. both names and descriptions (the only  
part I could see - the only the changed  
with building in the background of which I could see a  
very good view.)
3. letter names
4. more and different of the above (the last part of  
will be the whole in part)

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Please return (to [unclear]) and [unclear]  
Solo



GR. ALBERGO CONTINENTALE  
MILANO

1 a.m. 27 Feb. 49

Dear M

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If we do

get the money

from that

camp there

Dear Jim - Just a note before I turn in - e la pleome  
illisible - because I'm afraid I might keep some one  
awake by pronouncing the typewriter. I've just returned from  
spending the evening at Jesi's, with Vitali. ~~Didn't~~ like  
him, but found his wife delightful. For five hours I heard  
the same old story, from him, as I had heard it for  
five hours when I dined with Vitali's family the night  
before - and it turns out that Jesi is much more of a  
purist than Vitali - what he demanded was complete  
revision of the show as follows:

1. exclusion of all the lesser painters (mostly Romans).
2. Late Morandis and Landscapes (he has the only  
1st rate landscape I've seen - the one of the courtyard  
with buildings in the background of which Feroldi has a  
less good version.)
3. Later Carrac.
4. more and different de Pisis - above all the dark stuff life  
with bottles (which is good)

no certanly what we'll get the shipping money. If we do get the money from that  
camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal  
to say about what will be in the show. With Toninelli we are free to make our own  
choice and he has confirmed in writing his willingness to pay for packing and shipping.

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a magnificent job. See Merino every day. He is prepared to interview with fees but I don't want  
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5. Gina Rossi (+ he has a good one).  
 He stuck to his guns - and I to ours - impasse - no deal.  
 But I did enjoy seeing his collection, and his coffee was sublime.  
 (That's his business and the source of his fortune, as you know.)  
 It would take hours to tell you about the evening with Vitale -  
 he finally told me his whole life story - and he is a miserable  
 man. After I had looked at the Morandi's he asked me which I  
 liked - I chose 3 - and they turned out to be 3 of the 4 you had  
 chosen - this depressed him as much as his house depressed me.  
 Just now, as we walked back to my hotel off Via Jesi  
 I told him I was sorry that he and Jesi would not lead, but  
 that I still hoped to persuade Fresco. Whereupon, to my  
 astonishment and delight he said he would lead, but that,  
 feeling as he does about the show, he would not permit his  
 name to be used on any committee, as he wouldn't want any  
 one to think he had any responsibility for it. This doesn't  
 mean that you can't thank him for his advice in your acknowledg-  
 ment.  
 Toninelli thinks I should see Feroldi just to make sure that  
 he won't change his mind, so I am going to Brescia tomorrow.  
 I spent the afternoon going to Birolli's at the edge of town because  
 both Vitale and Carriere had said it was a mistake to omit him.  
 I saw about 75 pictures - fortunately he wasn't there - and they are  
 no better than those of fifty other painters in Paris who dilute  
 Picasso. You were absolutely right to leave him out. Everything  
 I have seen here confirms my belief that you have done

camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal to say about what will be in the show. With Toninelli we are free to make our own choice and he has confirmed in writing his willingness to pay for packing and shipping.

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Please return to  
John



GR. ALBERGO CONTINENTALE  
MILANO

24 February 1949

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Dear Jim:

After thinking over the utterly confusing letter I sent you the day before yesterday, I decided that it was hopeless to try to reach an understanding with Vitali -- not only does he want to choose the works by the great painters; he also insists upon the exclusion of those he thinks unworthy; and he wants you to add his own pets: ~~XXXX~~ Magnelli, Gina Rossi, Birolli, Licini, Soldati, Vedova, Maccari et al.

So I decided to concentrate on Frua. ~~XX~~ I began by sending Wittgens a mash-note and a flowering tree in joyous blossom. Then I went to see Campigli who I am told is Frua's closest friend among the artists. Campigli said he was sure that Frua would capitulate in the end; that he was standing out entirely on account of Wittgens, but that he realized that it would be an injustice to the artists not to lend. So far I had been unable to see Frua, who was sharing Wittgens' influenza. Then I got those angels, the Marinis, to arrange a luncheon with him today at their house. The food was sublime, the conversation delightful, and the subject of the show was scrupulously avoided by Frua who is leaving for Paris this afternoon. After lunch I insisted upon bringing it up. I said I despaired of any understanding with Vitali who simply wanted to direct the show himself, and it is too late for that. I said I also despaired of any reconciliation with Jesi, who had taken his stand beside ~~XXXX~~ for a show chosen by him.

But, I said, it was difficult for me to understand why he, Frua, who had a much more worldly point of view, should refuse to lend to a serious exhibition of Italian art, studiously evolved by you and Alfred over a long period of time, whether he entirely approved of the selections or not. He immediately

no certainty ~~that we'll get the shipping money.~~ If we do get the money from that camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal to say about what will be in the show. With Toninelli we are free to make our own choice and he has confirmed in writing his willingness to pay for packing and shipping.

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by saying that an understanding was entirely possible and that he would return from Paris on Sunday if I would dine with him Sunday night when we could talk over the whole matter, after I had seen Vitali again (I am dining with him tonight) and Jesi (with whom I am dining on Saturday), and I felt there was nothing to do but accept, much as I hate to see the matter string out so long. Then he immediately changed the subject to the new museum of modern art which he and Vitali and Jesi are planning for Milan. They already have an architect and he wants to show me the preliminary plans on Sunday. He said they were determined to have a museum like ours in Milan and that they would lean heavily on our advice which would mean a great deal to them. I couldn't help liking him, in spite of the nuisance he has been to us -- the same goes for Vitali. Now wouldn't it be awful if I liked Jesi, too! So that's where we are as of this moment. The only time the contents of our show was mentioned was once when the lack of Morandi Landscapes was referred to, when we were discussing a new monograph about him.

No I am going to see Sironi, before dining with Vitali.

Fond regards,

*Monroe*

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21 February 1949

GR. ALBERGO CONTINENTALE  
MILANO

Dear Jim:

Christ, what a day! Toninelli came to my hotel this morning, terribly depressed by the turn things have taken here. He has been in bed for three weeks with a bad case of influenza and could scarcely stand up, and my bronchitis has come back with a vengeance. For four hours he proceeded to give me the background of the situation, apologizing incessantly for the behavior of his compatriots. As he intimated in his last letter to you, the opposition has circulated throughout Italy the story that the show is definitely off because the choice of works is so inadequate that no one who has the prestige of Italy at heart can participate in it. The two principal megaphones are Wittgens here and Cagli in Rome. Wittgens is now Frua's mistress (says T). When he heard these reports, Toninelli quarreled violently with Jesi, Wittgens and Cagli in the true latin fashion. First he blew Jesi's head off, over the telephone; when Jesi vaunted himself for his courage in defying us, T said that if he were a Jew who had fled to Switzerland during the war, he would not speak of his courage, etc. When Wittgens sent for him and accused him of cowardice in sucking up to us, he gave her a tongue-lashing, too, and told her that if she were not a woman he would have shot her where she sat. He sent back to Cagli the three works by him which he owned, with a letter ticking him off and ordering him never to dare speak to him again.

As T was not sure what effect the rumors might have had upon the other lenders, I thought I had better begin by calling on them and finding out. My story, with slight individual variations, was that although the show may not be perfect it was selected by two experts who had studied modern Italian art for 20 years and that we were sure it would make a most favorable impression upon the American public. I saw Carlo Cardazzo, who was fortunately here from Venice. He was very sympathetic and all for the show on our terms. He offered to replace Frua's Campglis and Sironi with others as good or better from his own

*and Jesi's SEMEGHINI,*

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*Confirmed by Massimo Martini*

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GR. ALBERGO CONTINENTALE  
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collection. I saw Vicount Marmont, important because he is the president of the Italian Kodak company. He made me look at about two hundred color photographs he has taken of Italian architecture, and then agreed to stand by his loans, but he can't understand why you didn't include one of his Tomea's as he thinks him more important than some of the young painters you have chosen. After having climbed four flights in three wrong buildings I finally reached Pallini, who confirmed his loans, but also regretted the lack of a Tomea. Then T took me to see Carrieri whose support he said was extremely important. He had been over the list you sent T and was well prepared for the interview. I couldn't make out whether he had talked with Wittgens, but he did say that she knew nothing whatever about modern art. He said he had no quarrel with our selections of works by the first rate artists. But he feels that the choice of minor artists is "gravely confused and bewildering" and that the passage of time, especially if there is a book, will put the Museum in an absurd position as to the people overlooked. He said that either ten artists must be eliminated, or at least ten more must be added, and that if we are at all concerned with justice the inclusion of Mascherini, Fazzini, Carlo Levi, Lepri, Fini, Muccini and Greco absolutely unjustifiable if we leave out Gino Rossi ("very important in the history of Italian Painting"); PRAMPOLINI (misspelled) ("compared to whom the above are nothing-- and he did it 20 years earlier"); ALBERTO MARTINI ("who did much better in 1910-13 what Fini is doing now"); BREVIGLIERI ("much better than the young"; LICINI ("age 50, I can't see how they missed him, he lives only 15 kms. from Rome -- has been doing extraordinary abstract ptg. for the past 15 years"); MIGNESCO (very important Milanese, age 35"); Agenori FABBRI (ceramic sculptor from Bissola; BIROLI ("one of our best painters"); and A. GARBARI; also TOMEA, whom you know; and he says it makes no sense to leave out MIRKO, especially if you include Cagli who was a fascist until he went to America. (continued Tomorrow) It's 2 a.m. and I've a headache.

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GR. ALBERGO CONTINENTALE  
MILANO

(continued on 22 Feb. 1949)

Carriere said Vitali should be consulted about the best SEMEGHINI'S. He said twice that he thought the inclusion of Carlo Levi insane ("he is not a painter -- it is absurd to represent him because he is a magnificent writer unless you include the Sunday-painting of fifty other important people"). And he feels just as strongly about Cagli. I asked him and his wife to dine with me tomorrow and go to the new Vivaldi-Pierre Roy-Massine ballet at La Scala, and he accepted.

Today 22 Feb. T called for me at ten to take me to Marino Marini's studio -- a thrilling man and a great one. We became friends at once. He said that we both needed sunshine and that we should go to Capri together. He is at work on a new large horse and rider with outstretched arms. Also on a portrait of Mlle. Wittgens, commissioned by Frua. I would like to have a dozen of the things I saw there. He talked of his passion for architecture and Piero & Ucello.

Back to the hotel at noon where Vitali was waiting for me to show me the letter he had just written to you, and which you will see with this one. We drank and lunched here; he stayed for three hours and invited me to dine at his house on Thursday. He honestly believes that your choice can be strengthened here and there. What he seemed to feel most strongly about was the Morandi landscapes which he and other Morandi-lovers feel the American public should have a chance to see whether we like them best or not. He thinks most of the artists proposed by Carriere are not worth considering, but ardently agreed with him about the inclusion of GINO ROSSI, LICINI, (AGENORI FABBRI), SENEGHINI and (GARBARI). He is also convinced that the best CARRA'S were painted before 1934, and that it is a grave error to include the later ones. He thinks it a serious oversight not to include the engravings of MACCARI.

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GR. ALBERGO CONTINENTALE  
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Like Carriere, he nearly vomited when he mentioned Fini, Cagli, Carlo Levi, Lepri and the other little Romans, all of which he puts down to a feeble effort on our part to be "a la page." "They are fine," he said, "for Vogue and Harper's Bazaar, but what has happened to the standards of The Museum of Modern Art?" The painters he believes should be added are, ~~XXXXXXXXXXXXXXXXXXXX~~ in addition to those just mentioned, BREDDO, SOLDATI, MORLOTTI, BIROLI.

But the burden of his song, as he wrote you, is that he and his friends want the great painters to be seen at their best, which I assured him was what we also want; from their point of view the ideal show would be a large gallery of the futurists, another of the metaphysical school, and a gallery each for Morandi, and each of the really first rate painters; not more than four sculptors; and then a few galleries showing the recent tendencies.

I reminded him that this question of butting in on a selection already made was a very difficult one, but he couldn't understand why you shouldn't have some confidence in his taste, as he has devoted his life to studying these artists, just as he would have confidence in your taste if it were a matter of selecting the finest works of American painters.

At three oclock he took me to the Brera to see Miss Witgens, one of the noisiest women I have ever met, who jet-propulsed at me everything she had said in her letters. Everybody has now conceded to the summer date. All they want now are some concessions along the lines suggested in the letter Vitali sent you today. Jesi has invited me to dine Saturday evening. (Vitali confided to me that he is going to give his collection to the city of Milan -- Jesi, I mean.) Perhaps this is one reason

no certainty that we'll get the shipping money. If we do get the money from that camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal to say about what will be in the show. With Toninelli we are free to make our own choice and he has confirmed in writing his willingness to pay for packing and shipping.

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why they think we didn't ask for enough pictures from Jesi's collection. Wittgens is arranging for me to see Frua tomorrow.

It all boils down to this: they honestly believe that the exhibition can be strengthened, and that we, in order to be à-la-page, have sacrificed space which should be given to painters of greater quality. If you are inclined to make some revisions, Jesi (who is in Vitali's pocket), Frua and Vitali will all lend. If not we can proceed without them. If I were in your position I think I would be willing to make a few changes, under Vitali's guidance, in order to obtain the finest pictures which these three collectors have. If you do not want to do this, just cable me "no changes" to this hotel, and I'll pass the word along. If you will make changes, please cable exactly what they can be and I'll try to make Vitali accept them.

Meanwhile I'll try to ease the way with Frua and Jesi, although Toninelli tells me I may NEVER see them because they may both be bumped off by the communists any minute. But Vitali is the man we have to satisfy, I am sure -- they will both do whatever he says.

Fond regards,

P.S. Vitali doesn't like Tomea. (I don't either).

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excellent paintings and presumably three or four top quality metaphysical de Chiricos, and the best of all (Feroldi). We have plenty of top-quality metaphysical de Chiricos, and the only essential Italian picture - Feroldi's Disquieting Muses - has been promised.

VITALI: we had asked Vitali for his portrait by Marini (sculpture) and four Morandis, dating from 1918 to 1941. We can easily find as good and really a much better portrait by Marini - notably the head of Carlo Carra which belongs to Marini himself and which he will lend, I'm sure. The Morandis will take time to study, but I've no doubt whatever that we can replace Vitali's pictures. The Morandi section is very large as it is, and the only real problem is to find a metaphysical work as good as Vitali's. I think a picture belonging to Crombelli in Milan is about as good, and anyway Morandi's connection with the scuola metafisica was rather tenuous.

All the above is intended to strengthen your hand. We can have an excellent show even if Frus-Vitali won't lend. And I am rather afraid now both of a postponement of the show and of an attempt to play ball with the anti-Toninelli camp. Recent letters from Toninelli, arrived after you left, make clear that all attempts at reconciliation between the two camps have failed. If we wait for the Vitali-Frus contingent to form a society, I'm afraid there will be long delays and no certainty that we'll get the shipping money. If we do get the money from that camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal to say about what will be in the show. With Toninelli we are free to make our own choice and he has confirmed in writing his willingness to pay for packing and shipping.

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Feb. 17, 1949

Dear Monroe:

If Frua refuses to lend to our show, we will lose the following: 2 Campigli of 1928; 2 metaphysical Carras; 2 metaphysical de Chiricos; 1 Sironi of 1942. To replace these pictures, we can use the following:

Campigli: <u>Figures and Horses</u> , 1928	- Raffaele Carrieri, Milan
" <u>Orphans</u> , 1930	- Richmond Museum, U.S.A.
" <u>Figures</u> , c. 1929	or Bernard Reis, New York
Carra: <u>Ficlio del Ingegnere</u> , 1917-21	Riccardo Jucher, Milan
" <u>L'ovale delle apparizioni</u> , 1917	Marcel Fleischmann, Zurich
" <u>Solidus</u> , 1917	Sigfried Giedion, Zurich
De Chirico: <u>Grand Metaphysical Interior</u> , 1917	Soty
" <u>Toys of Prince</u>	Museum of Modern Art, N.Y.

Sironi: we don't need to substitute for this picture.

Remember, as to the above, that we now have promised for the show four excellent Campigli and presumably three first-rate metaphysical Carras, including the best of all (Peroldi). We have plenty of top-quality metaphysical de Chiricos, and the only essential Italian picture - Peroldi's Disquieting Muses - has been promised.

VITALI: we had asked Vitali for his portrait by Marini (sculpture) and four Morandis, dating from 1918 to 1941. We can easily find as good and really a much better portrait by Marini - notably the head of Carlo Carra which belongs to Marini himself and which he will lend, I'm sure. The Morandis will take time to study, but I've no doubt whatever that we can replace Vitali's pictures. The Morandi section is very large as it is, and the only real problem is to find a metaphysical work as good as Vitali's. I think a picture belonging to Crobelli in Milan is about as good, and anyway Morandi's connection with the scuola metafisica was rather tenuous.

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Anyway, do please be sure to see Toninelli before anyone else. It may be that all will have been patched up by the time you arrive, but I doubt it. Later you can get the views of the opposition. Toninelli's recent letter seems to indicate that Wittgens has changed her mind and may now be less opposed to the way the show is being handled. Since she was for working through official circles, might be well to tell her that the official show of 19th century Italian painting now at Wildenstein's has effectively wrecked all American interest in that period of Italian art, though even a glance through the various books on the 19th century Macchiaioli make clear that much better pictures could have been chosen.

Jesi has written the Foreign Minister, Count Sforza, demanding that this show be done through government circles in Italy. Thought you should know this, and if possible tell our side of the story to Count Sforza in Rome. He is, of course, an extremely cultivated man, and it would be good for him to know our reasons for having this a private show - aside from the practical point that neither his government nor ours were willing to help when we asked help originally. Would be well to tell our story to Ambassador Dunn too.

Final point: Toninelli wants to assemble all the works in Milan before shipment, including pictures from Rome and other cities. Seems a good idea, since he is willing to pay the extra costs. But he still wants to use Monti & Gemelli instead of Italeuropa. Could you settle this with him? I have already written saying that we are not satisfied with the efficiency of M & G's New York office.

Only real hitch to having the show this summer is the question of the exhibitions in San Francisco and Toledo. But we have no assurance that they will ever lend for a longer time. Also, Vitali-Jesi-Frus are apparently the ones who insisted on lending their pictures only for a few months, so perhaps we can have a travelling show now without them in the picture.

N'oubliez pas: we now have the money promised, with no strings attached as to choice of objects. We don't know whether the anti-Toninelli camp will ever be unified or will ever produce the cash unless the show is done through official or committee offices.

Best. Good luck.

*Soby*

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All the above is intended to strengthen your hand. We can have an excellent show even if Frua-Vitali won't lend. And I am rather afraid now both of a postponement of the show and of an attempt to play ball with the anti-Toninelli camp. Recent letters from Toninelli, arrived after you left, make clear that all attempts at reconciliation between the two camps have failed. If we wait for the Vitali-Frua contingent to form a society, I'm afraid there will be long delays and no certainty that we'll get the shipping money. If we do get the money from that camp there may well be strings attached, i.e. Jesi-Vitali may want to have a good deal to say about what will be in the show. With Toninelli we are free to make our own choice and he has confirmed in writing his willingness to pay for packing and shipping.

(over)

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Anyway, do please be sure to see Toninelli before anyone else. It may be that all will have been patched up by the time you arrive, but I doubt it. Later you can get the views of the opposition. Toninelli's recent letter seems to indicate that Wittgens has changed her mind and may now be less opposed to the way the show is being handled. Since she was for working through official circles, might be well to tell her that the official show of 19th century Italian painting now at Wildenstein's has effectively wrecked all American interest in that period of Italian art, though even a glance through the various books on the 19th century Macchiaioli make clear that much better pictures could have been chosen.

Jesi has written the Foreign Minister, Count Sforza, demanding that this show be done through government circles in Italy. Thought you should know this, and if possible tell our side of the story to Count Sforza in Rome. He is, of course, an extremely cultivated man, and it would be good for him to know our reasons for having this a private show - aside from the practical point that neither his government nor ours were willing to help when we asked help originally. Would be well to tell our story to Ambassador Dunn too.

Final point: Toninelli wants to assemble all the works in Milan before shipment, including pictures from Rome and other cities. Seems a good idea, since he is willing to pay the extra costs. But he still wants to use Monti & Genelli instead of Italeuropa. Could you settle this with him? I have already written saying that we are not satisfied with the efficiency of M & G's New York office.

Only real hitch to having the show this summer is the question of the exhibitions in San Francisco and Toledo. But we have no assurance that they will ever lend for a longer time. Also, Vitali-Jesi-Frus are apparently the ones who insisted on lending their pictures only for a few months, so perhaps we can have a travelling show now without them in the picture.

N'oubliez pas: we now have the money promised, with no strings attached as to choice of objects. We don't know whether the anti-Toninelli camp will ever be unified or will ever produce the cash unless the show is done through official or committee offices.

Best. Good luck.

*Soby*

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## THE MUSEUM OF MODERN ART

**Date** ~~February 16, 1949~~

**To:** Mr. James Thrall Soby

**Re:** ~~Mr. Monroe Wheeler~~

**From:** Frances Keech

~~Addresses abroad~~

Headquarters:

c/o Guaranty Trust Company  
14 Place de la Concorde  
Paris 8<sup>e</sup>  
France

Cable address: care -- Garrigus  
Paris

From February 20th and until further notice:

c/o American Express Company  
Via Manzoni 30  
Milan  
Italy

Cable address: care -- Amexco  
Milan

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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

TO: Miss Ulrich  
Mr. Barr  
Mr. Wheeler

FEBRUARY 16, 1949

MONROE WHEELER  
C/O GUARANTY TRUST COMPANY  
4 PLACE DE LA CONCORDE  
PARIS  
(FRANCE)

STRONGLY ADVISE SEEING TONINELLI FIRST IN MILAN. RECENT LETTERS SUGGEST JESI MAYBE VITALI, FRUA DEFINITELY OUT. CAN EASILY DO WITHOUT THEM. SHOW OTHERWISE COMPLETE. BELIEVE TONINELLI HAS BOTH ROME, MILAN SHIPPING IN HAND. PLEASE CONFIRM RECEIPT CABLE.

SOBY ✓

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

TAKEN TO WESTERN UNION OFFICE  
MUSEUM CHARGE: Italian Exhibition

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JOSEPH L. EGAN, PRESIDENT

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

CC: Miss Ulrich  
Mr. Soby (via mail)

FEBRUARY 16, 1949

JAMES THRALL SOBY  
29 MOUNTAIN SPRING ROAD  
FARMINGTON  
CONNECTICUT

MR. WHEELER'S ADDRESS IN PARIS C/O GUARANTY TRUST COMPANY,  
4 PLACE DE LA CONCORDE. FROM FEBRUARY 20 C/O AMERICAN  
EXPRESS COMPANY, VIA MANZONI 30, MILAN.

FRANCES KERCH

TAKEN TO WESTERN UNION OFFICE

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

CHARGE: Italian Exhibition

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## THE MUSEUM OF MODERN ART

Chairman of the Working Committee and leaving the other Committee without a  
 cc: Mr. Barr To the CONFIDENTIAL Critics. In Date February 9, 1949  
 of the present Committee should be added...  
 Lough, Florence, ~~Italy~~ Italy, Rome, G. L. Sacchi, Rome (I); Giovanni  
 Schinbiller, Milan and G. G. Agazzi, Rome. They may be others who should be  
 To: Mr. Wheeler in touch with Vittori and Re: Italian show  
 From: James Thrall Soby

## THE MUSEUM OF MODERN ART

cc: Mr. Nelson Rockefeller Date Feb. 16, 1949  
 Mr. Soby ✓  
 To: Mr. Wheeler Re: Italian Show: Registrar's  
 From: Dorothy H. Dudley Forms received

Dear Monroe:

Here are two names of lenders who have returned the forms:

- Mr. Raffaele Carrieri  
Via Borgonuovo 15  
Milan, Italy
- Mr. R. Toninelli  
Via Sant' Andrea 8,  
Milan, Italy

The form from Toninelli confirms his agreement to lend  
 "Iselciauoli", oil on canvas, 1909 (other forms returned  
 a few weeks ago)

making possible shows in San Francisco, Toledo etc.

2. The Toninelli problem is greatly simplified by a letter from Toninelli dated February 5th which has just arrived. In that letter Toninelli himself suggests that our present Committee be divided into two sections: an honorary Committee of writers and critics; and an executive or working Committee. Instead of writing endless letters from here I suggest that you go ahead and appoint the two Committees while you are in Milan, perhaps making Toninelli



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## THE MUSEUM OF MODERN ART

Chairman of the Working Committee and leaving the other Committee without a  
 cc: Mr. Berr To the CONFIDENTIAL Office, in Date February 9, 1949  
 of the present committee and be added as follows: Members  
 Lough, Flanagan, Westerlind, James G. La Rocca, James (J.) Howard  
 Schaeffler, Ellen and G. La Rocca, James. They may be others who should be  
 of our committee now, but probably should be.

**To:** Mr. Wheeler **Re:** Italian show

**From:** James Thrall Soby

Dear Monroe:

The basic objections in Italy to our Italian exhibition are:

1. The Summer date which they dislike and cannot be persuaded is a good season here.
2. The fact that Toninelli is the head of our Committee and as such the one most responsible for the Italian end of the show.
3. The fact that the choice of pictures has been made by Alfred and me and not by Italian critics.
  - a) A recent letter from Dr. Fernanda Wittgens, Director of the Brera, objects to our choice on grounds that we have left out recent work by such older men as Carlo Carra and have shown them only as Futurists or as members of the Scuola Metafisica.
  - b) The same letter objects to the fact that we have included younger artists. It is Dr. Wittgens' feeling, apparently shared by others in Italy, that the younger artists should not be shown in America until the older generation has been established here in historical perspective.

### ANSWERS

1. The question of dates we are all agreed is something on which we can compromise, offering them if need be a postponement until the Winter of 1950. If we do that let's be sure that in return for this concession they will agree to lend their works for a much longer period of time thus making possible shows in San Francisco, Toledo etc.
2. The Toninelli problem is greatly simplified by a letter from Toninelli dated February 5th which has just arrived. In that letter Toninelli himself suggests that our present Committee be divided into two sections: an honorary Committee of writers and critics; and an executive or working Committee. Instead of writing endless letters from here I suggest that you go ahead and appoint the two Committees while you are in Milan, perhaps making Toninelli

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Chairman of the Working Committee and leaving the other Committee without a Chairman. To the Committee of Critics, in addition to the qualified members of the present Committee, should be added Rudolfo Pallucchini, Venice; Roberto Longhi, Florence; Lionello Venturi, Rome; C. L. Ragghianti, Rome (?); Giovanni Scheiwiller, Milan and G. C. Argan, Rome. There may be others who should be added after consultation with Vitali and Wittgens. The latter is not a member of our Committee now, but probably should be.

3. It is clearly absolutely impossible for us to delegate the choice of works to the Italians. Pressure from older artists in Milan like Carra, Tosi, Funi and Marussig (the latter two are not in the show at all) accounts for the fact that the Italians want recent works by the older artists, but these recent works are mostly feeble in quality and Alfred and I feel they would weaken the show. As to leaving out nearly all the younger painters, that is clearly absurd from our point of view. The Italians seem to suspect here a commercial interest in the younger men. This is probably tied up with a suspicion as to Toninelli's motives. But obviously we must show the younger painters explaining clearly that the Museum has always shown works of art which are for sale and has taken a commission of 10% on sales made.

Toninelli's letter of February 5th asks that we send at once a complete list of works to be in the exhibition according to present plans. After discussing the matter I am sending Toninelli this list with a copy for Vitali. This will probably bring their objections to a head, but at least it is better for them to focus their objections on this list than on the very incomplete list of pictures from Milan only which was sent several months ago with the request that it not be made public or passed around (this incomplete list, as you will remember, was sent as a means of tying up key works in the face of Douglas Cooper's counter plans for a show in London or Switzerland).

Toninelli's letter also declares that all the collectors in Italy have now agreed to lend except Casella who is away, Spotorno, undecided, Vitali, Frua and Jesi. Only the last three are important to us.

You might point out that in Italy Alfred and I conferred informally with such Italian critics as Vitali, Carrieri, Pallucchini, Apollonio, Venturi, Argan etc. You might also point out that Alfred and I have done considerable work in the modern Italian field before going to Italy. In 1932, for example, Alfred spent three months in Italy and saw a great many modern pictures. He has done much work on both Futurism and the Scuola and has seen large expositions of modern Italian art in Amsterdam, Pittsburgh and New York. Both Alfred and I saw the huge modern Italian show in Paris in 1935. The de Chirico problem has meant that I have worked on Italian painting for the last fifteen years. Both of us have conferred at various times with Italian critics visiting this country, notably Venturi and Brandi.

None of this will convince them that we can do the show, but here I think we must hold absolutely firm. I should think at the most that you might tell them we would welcome suggestions after they receive our list, but make clear that we will feel free to reject these suggestions if they seem unreasonable to us.

\*\*\*\*\*

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THE MUSEUM OF MODERN ART

DRAMATIS PERSONAE

Vitali: For several years before we went to Italy I had been corresponding with Vitali about de Chirico and other Italian painters. On arrival in Milan both Alfred and I were very impressed with Vitali. He is a man of the greatest integrity. His taste is narrow to the point of fanaticism, i.e. he likes only Morandi, Marini, Modigliani and Cassinari without reservation. He is greatly respected, is close to Jesi, Wittgens and other serious critics and collectors. I suspect that he will be the most influential figure in the opposition to Toninelli and other newer collector and less professional critics.

Fernanda Wittgens: A charming, forceful woman who, as Director of the Brera, has great power and authority. She is not much interested in modern art and naturally tends to think that shows should be done through official channels. I would guess that she is under pressure from Carra, Tosi (the oldest of the Lombard painters) and perhaps from the sculptor, Messina, who teaches at the Brera and whose work we thought academic and left out of the show.

Jesi: You know all you need to know about him. His collection is the best in Italy in overall quality, but he has no unreplacable pictures and in view of his behavior I think we need make no effort to win him over.

Frus: The most powerful business man in Northern Italy, ex-husband of Mary Callery, and a very important collector of both Italian and French pictures. Was extremely friendly to us. Spoke badly of Toninelli in this country. No business rivalry between them, but he tends to be contemptuous of lesser tycoons. We need some of his pictures badly. I feel he will lend readily if the new Committee is formed. His pictures do not hang in his house, but are merely stored in racks.

These are the four principal figures in Milan. All except Jesi seem kindly disposed toward us and toward Toninelli when we were there. However, keep in mind that Toninelli is a new collector in their eyes and that apparently they suspect him of commercial motives. The critic Carrieri is very close to Toninelli and is not greatly esteemed by men like Vitali. But Vitali's most recent letter and also the letter from Wittgens make clear that they do not want to offend Toninelli and in fact would like to work with him if his power were reduced in some way.

\*\*\*\*\*

As a matter of general procedure I would suggest that you try to see first Wittgens and Vitali, preferably together. You could then get their whole story and try to work out an arrangement which would include Toninelli, who after all has done a tremendous amount of work and is extremely efficient. His help has been invaluable and I personally feel we must keep him in the picture and not have him lose face. I think this can be done under the two Committee system.

No other cities in Italy present a serious problem so far as we know. Remember, however, that Carlo Cardazzo in Venice is essential to us, being one of the largest collector-dealers. In Rome we need only Gualino who has already agreed to lend, and Rollino, the biggest Morandi collector, from whom we have not heard.

\*\*\*\*\*

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THE MUSEUM OF MODERN ART

Finally, remember that many artists will be against us and the show. Cagli has apparently done a great deal of harm by spreading rumors that he controlled the show. We saw, of course, a number of painters and sculptors whose work we did not like and hence did not ask for.

To: Mr. Wheeler cc: Mr. Barr Re: Italian Exhibition

Do please be sure to cable me at the Museum as soon as the question of the dates of the show is settled.

Good luck and bon voyage!

Dear Monroe:

I will send you from the country as complete information as possible about the various figures in our Italian dilemma.

As you will see from the copy of my revised letter to Umberto Vitali, I have left open the possibility of a change in date until you get to Milan and settle the matter once and for all. I do think, however, that if we agree to postpone the show until the winter of 1950, we should do so with the full assurance of the leading collectors in Milan and of the organization there, that they will definitely lend the works we want for that date. In short, I feel we should get them down to a definite agreement before changing the date. Otherwise, we may go through the same process over again in 1950.

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# THE MUSEUM OF MODERN ART

Date February 4, 1949

To: Mr. Wheeler      cc: Mr. Barr      Re: Italian Exhibition  
 From: Mr. Soby ✓

My dear Signor Vitali:

Dear Monroe: I am greatly obliged to you for your frank and friendly letter of January 26th. I am anxious to reply to it in full detail so that I will take up your various points.

I will send you from the country as complete information as possible about the various figures in our Italian dilemma.

As you will see from the copy of my revised letter to Lamberto Vitali, I have left open the possibility of a change in date until you get to Milan and settle the matter once and for all. I do think, however, that if we agree to postpone the show until the winter of 1950, we should do so with the full assurance of the leading collectors in Milan and of the new organization there, that they will definitely lend the works we want for that date. In short, I feel we should pin them down to a definite agreement before changing the date. Otherwise, we may go through the whole thing all over again in 1950.

Best,

I can understand, however, your feeling that Italian authorities should be involved in the choice of works for the exhibition. Actually both Mr. Barr and I consulted informally with a number of leading artists in Italy, including yourself, Dr. Lionello Venturi, Signor G. L. Argon, Signor Fallaschini, Signor Apollonio, Signor Cavicchi and others. In all these cases we made lists of artists suggested by these various critics. We also conferred on the same basis with Mr. Douglas Cooper who has done considerable work on 19th century Italian art.

However, it has always been the fixed policy of the Museum not to

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Signor Lamberto Vitali  
 Signor Lamberto Vitali

- 2 -  
 - 2 -

February 3, 1949  
 February 3, 1949

the actual choice of works in any exposition - with one exception which was not satisfactory and served merely to confirm our rule.

February 3, 1949

I would not be frank if I did not tell you that we would not have undertaken the exposition had we not felt that the Museum's full responsibility for its contents was completely understood all around. I must add in equal measure the Museum would not now consider putting on the exposition if there were any question of delegating authority as to its contents to anyone not of the Museum.

My Dear Signor Vitali:

I am immensely obliged to you for your frank and friendly letter of January 25th. I am anxious to reply to it in full detail so that I will take up your various points separately.

1. As to the organization of the exposition in Italy, our basic arrangement was with the Circolo delle Arti in Milan through its President, Signor Toninelli. Our understanding dating from December 27th, 1946, was that the Circolo would

- a) Unite the works chosen by the Museum's experts
- b) Catalogue these works
- c) Pack them
- d) Ship them to the States.

Now that the Circolo delle Arti has disbanded, since our return from Italy we have been proceeding primarily through the good offices of Signor Toninelli who has been extremely helpful and active in behalf of the exposition. Your letter now mentions the formation of a new Society which could take over the functions of the Circolo. Needless to say we would be delighted to proceed with the new organization on the basis of our agreement with the old. Your letter gives me great hope that this will indeed be possible, and I can assure you that we await eagerly news of the new organization.

2. As to the choice of works in the exposition, from the very beginning of our negotiations with the Circolo delle Arti it has been made absolutely clear that this choice would be entirely the responsibility of our own staff. Indeed, in the letter of December 27th, 1946 to which I referred above, the following point is specifically made: "... We hereby guarantee your experts complete freedom of movement and absolute liberty of choice."

I can understand, of course, your feeling that Italian authorities should be involved in the choice of works for the exposition. Actually both Mr. Barr and I consulted informally with a number of leading critics in Italy, including yourself, Dr. Lionello Venturi, Signor C. L. Argan, Signor Pallucchini, Signor Apollonio, Signor Carrieri and others. In all these cases we made lists of artists suggested by these various critics. We also conferred on the same basis with Mr. Douglas Cooper who has done considerable work on 20th century Italian art.

However, it has always been the fixed policy of the Museum not to delegate

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THE MUSEUM OF MODERN ART

Signor Lamberto Vitali  
 Signor Lamberto Vitali

- 2 -  
 - 3 -

February 3, 1949  
 February 3, 1949

the actual choice of works in any exposition - with one exception which was not satisfactory and served merely to confirm our rule. *form in Milan and we look forward to undertaking negotiations with it.*

I would not be frank if I did not tell you that we would not have undertaken the exposition had we not felt that the Museum's full responsibility for its contents was completely understood all around. I must add in equal frankness that the Museum would not now consider putting on the exposition if there were any question of delegating authority as to its contents to anyone not on the Museum staff. I must be as clear about this as possible to avoid any possible misunderstanding, especially with someone whom we respect as much as we do you. We do not pretend to know the modern Italian field as well as certain critics in Italy. We do, however, feel that there is an advantage in applying an outside judgement to the show and in fitting it into the Museum's international standards for exposition material in New York. I say this with the greatest friendliness and with full deference to your own high standards which impressed Mr. Barr and me so deeply. But I must repeat that the show would not have been undertaken and cannot take place now unless the choice is left to Mr. Barr and myself. *another name for the Circolo delle Arti. The organization was always referred to under*

3. As to the date of the exposition, the Summer date was arrived at after long deliberation and involved a complete rearrangement of the year's schedule. We chose it because Summer is now our best season in terms of attendance and because we felt the Italian show should take precedence even over our own 20th anniversary exposition, originally scheduled for this Summer. Not only do we have more visitors in the Summer than at any other time of the year, but our audience then comes from all over the country, much more so than during the other seasons. I have tried to explain this matter in all my letters to possible lenders since I know that the Summer is a poor season in art in Italy. It is true that most of the commercial galleries in New York are less active in the Summer than at any other time of the year - which accounts for the seeming lack of activity to which you refer. This does not apply to the Museum following, any more than it would apply to your own country's largest exposition of contemporary art, the Venice Biennale, held in the Summer.

I must add, however, that in view of the very strong feeling in Italy that the date should be changed we will now make every effort here to reconsider the matter. Mr. Monroe Wheeler, our Director of Exhibitions, will be in Milan within two weeks and will be able to give you and your new organization, if formed by then, a precise answer as to when the exposition can be held if its present Summer date can possibly be cancelled. He will get in touch with you and other members of your committee immediately on arrival and I am certain that the question of the date can be settled once and for all at that time.

Let me assure you again of our gratitude for your helpfulness and



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# THE MUSEUM OF MODERN ART

Date Jan. 31, 1949

**To:** Mr. Wheeler  
**From:** c. to Mr. Barr  
 Mr. Soly

**Re:** Italian show

Dear Monroe:

The present total of items asked for or about to be asked for for the Italian show is around 225. This includes even the smallest prints and a number of drawings which can be cut down when they arrive. Still, I'm worried about the size of the show, especially since the present American show has only 160 paintings. Could we possibly use the ground floor hall in the Museum too? I have tried and tried to cut down the size of the Italian show, but there are so many artists to represent and so long a period to cover that it's very difficult, and I feel that to reduce it further will weaken the quality - except in the case of the prints and drawings. Of course we may be turned down on a number of loans and the average size is smaller than that of the American pictures. Even so, we'll be pressed for space, I'm afraid. Please let me know about the ground floor hall as soon as you can.

Am considerably cheered about the show, since Feroldi, whose pictures are the hardest to replace of all, has agreed to lend everything. Also the replies from the artists are coming in - all favorable so far. There are now really only two collectors whose refusal to lend would be a serious matter - Frua and Vitali. I have hopes that they'll consent, but will let you know the exact situation before you sail. Which is when? Best,

THE MUSEUM OF MODERN ART

cc: Mr. Barr

Mr. Soly

Mr. Wheeler

To:

From:

Dear Jim:

I have not been able to clear with Alfred's working on the installation. I, personally, however, am strongly with this, if he is willing to do will consent. I am feeling him settle the matter definitely but upon his agreement.

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## THE MUSEUM OF MODERN ART

**Date** January 28, 1949

cc: Mr. Barr

**To:** Mr. Soby

**Re:** Italian Exhibition

**From:** Mr. Wheeler

---

Dear Jim:

I have not been able to clear with Nelson yet the matter of Alfred's working on the installation of the Italian exhibition. I, personally, however, am strongly in favor of his helping you with this, if he is willing to do so and I am sure that Nelson will consent. I am seeing him Tuesday evening when I will settle the matter definitely but my feeling is that you can count upon his agreement.

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PRESIDENT

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 ONLY AND WILL MAKE IT IMPOSSIBLE FOR US TO ACCEPT  
 PARTICIPATION OF TOLEDO AND SAN FRANCISCO. THE BONNARD  
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 MUSEUM AS FOR BONNARD AND BRAQUE?=  
 MONROE = . .

71978 Mrs. Soby  
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# THE MUSEUM OF MODERN ART

Date Sept. 25, 1948

To: Mr. Wheeler  
c. to Mr. Barr

Re: Italian show

From: Mr. Soby

Dear Monroe:

Miss Keech has asked for a rough count of items in the Italian show so that Dorothy Dudley can make an estimate for San Francisco. As of this date the grand total of items in all media, seriously considered rather than actually chosen, is 214. This will be reduced, of course, but it now includes many small items such as prints and drawings. The sculpture total, also included, comes to 26, and I should think this fairly final; of the 26 an outside limit of three would be large figures, the rest smallish. The figure I gave Miss Keech was 140 paintings and 30 sculptures. But I don't think we can reduce to this extent, and would say that the show's total should be around 200 items, keeping in mind that this includes small drawings and prints and that some of the items would be borrowed from American collections - notably Modiglianis and the things Alfred and I bought in Italy. There are not many very large paintings; a good number (the Morandis and Rosais, for example) are smaller than average. If San Francisco gets seriously interested, I can make a much more accurate count. But my own feeling as of the moment is that we must settle for a fall opening in our Museum and then see if later showings can be arranged elsewhere. I must let Toninelli show within a week. Best,

... of the Arts Council and other assorted folk will begin confusing the Italians as to where the show is to go and when. So after conferring with you on the 'phone today, I sent Toninelli the following cable:

"Agree your letter Aug. 18. Abandoning London exposition, concentrating on American."

I think our next step is to get off letters asking for the loan of ten or fifteen key works for the fall of 1949 in New York, asking at the same time that the collectors hold these works in reserve if our spring booking at Toledo or San Francisco comes through.

If Alfred can't work on the Futurist text, I can't get the catalog done anywhere near as soon and then with only superficial attention to the Futurists. I find on looking back through the various messes that it was made clear that the Exhibitions Committee (and Nelson) expected me to do the whole book, as in the memo of Dec. 31, 1947. I guess I simply didn't take this in. My feeling has always been that Alfred and I should do the book together, and I was thinking here of the quality of the book and of the Museum's interest in getting out the first comprehensive survey in English of a whole nation's art for half a century. I'm disappointed that Nelson doesn't see it this way, but perhaps if you and I could talk to him, he would. I don't think it would take Alfred long to do the piece on the Futurists and he must presumably work on this material anyway, for the revised Cubism and Abstract Art. I am willing to do the rest of the work, I assure you. It will take time, both because it's a large field and because I read Italian very slowly and there is much material to go through. Let's try to get clear with Nelson on this, at his convenience.

Best,

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# THE MUSEUM OF MODERN ART

Date August 23, 1948  
Aug. 25, 1948

To: Mr. Wheeler  
c. to Mr. Barr  
From: <sup>Monroe Wheeler</sup>  
Mr. Soby

Re: Book on 20th Century  
Italian show  
Italian Art and  
Exhibition

Dear Monroe:

Torinelli's letter of Aug. 18 (copy enclosed) confirmed my fears that the present tentative plans for a London showing of our Italian exhibition would seriously complicate our chances of borrowing the things we want. I discount some of Torinelli's reasoning, of course, but all the same I think he's right in feeling that the Italian collectors would prefer to lend directly to America, particularly since the Tate has dropped out of the picture and the Arts Council is in. Perhaps I can arrange a show in England after our show is finished, but that is something between him and the English.

It was my idea, I think, to have our show at the Tate in the spring, followed by New York in the fall. I felt this might be a likely solution of the problem of dates, since Italian collectors might be more willing to lend to a short exhibition at the Tate than to Toledo. But now the situation is so complicated that the Italians may become discouraged with the whole project, especially since the political future of Italy is now described as possibly very grave by Torinelli, who last spring was completely optimistic. I am also worried that Cooper, representatives of the Arts Council and other assorted folk will begin confusing the Italians as to where the show is to go and when. So after conferring with you on the phone today, I sent Torinelli the following cable:

"Agree your letter Aug. 18. Abandoning London exposition, concentrating on American."

I think our next step is to get off letters asking for the loan of ten or fifteen key works for the fall of 1949 in New York, asking at the same time that the collectors hold these works in reserve if our spring booking at Toledo or San Francisco comes through.

If Alfred can't work on the Futurist text, I can't get the catalog done anywhere near as soon and then with only superficial attention to the Futurists. I find on looking back through the various messes that it was made clear that the Exhibitions Committee (and Nelson) expected me to do the whole book, as in the memo of Dec. 31, 1947. I guess I simply didn't take this in. My feeling has always been that Alfred and I should do the book together, and I was thinking here of the quality of the book and of the Museum's interest in getting out the first comprehensive survey in English of a whole nation's art for half a century. I'm disappointed that Nelson doesn't see it this way, but perhaps if you and I could talk to him, he would. I don't think it would take Alfred long to do the piece on the Futurists and he must presumably work on this material anyway, for the revised Cubism and Abstract Art. I am willing to do the rest of the work, I assure you. It will take time, both because it's a large field and because I read Italian very slowly and there is much material to go through. Let's try to get clear with Nelson on this, at his convenience.

Best,

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## THE MUSEUM OF MODERN ART

**Date:** August 23, 1948

**To:** Mr. Soby

**Re:** Book on 20th Century

**From:** Monroe Wheeler

Italian Art and

Exhibition

Dear Jim:

Regarding Alfred's work on the Italian show, I was not aware that you had planned to have him write part of the book. I thought that it was the understanding of the Exhibitions Committee that Alfred would assist in the selection of works to be shown and that thereafter you would be responsible for the exhibition and for the book.

As you know, a number of our Trustees feel that, on our first things first basis, Alfred's primary obligation, as far as writing is concerned, is to complete the long postponed revision of CUBISM AND ABSTRACT ART. Scarcely a day passes without some school requesting this book. Its absence has caused a serious gap in our publications list and I agree with Nelson that this should be filled at the earliest possible moment.

I hate to think that the Italian book might suffer on this account and would like to discuss this matter in detail the next time you come to New York.

I agree with you about eliminating London as a possibility for our Italian exhibition. I presume that Douglas Cooper's exhibition is going to be in Paris at the Orangerie or the Musee d'Art Moderne because I know that he is on intimate terms with Rene Huyges and George Salles. In as much as he said in his letter to Alfred that his exhibition will take place late this year, I don't think there will be any conflict of loans for our exhibition. We found, in the case of the Braque exhibition, that the European lenders were much more eager to loan to us than to Paris and I think the same feeling will prevail for the Italian show. I am therefore writing to Rothenstein and Phillip James and will send you copies of my letters to them.

*Monroe*

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THE MUSEUM OF MODERN ART  
NEW YORK 19

Paris, June 27, 1948

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53rd St.  
New York 19

Dear Monroe, Jim:

Here are a few notes on a variety of subjects:

ITALIAN SHOW IN LONDON. As you may remember we heard last winter that Douglas Cooper was working on an Italian show for the Tate and later that this had been abandoned. Two nights ago, however, he told me that he expected to go ahead saying that he would see "some Italians" shortly. He said he heard from Italy that "they" reported that Jim and I had seen only half as many pictures as he did. This is probably quite true in Rome for Cooper has been in Italy often over the past few years and, I do not doubt, knows the field better than we do in our forced march.

However in Rome I asked people at the British Council about Cooper and heard that his show was definitely off (it was to be a B.C. show). Later in Venice a British Council rep. from Rome was at luncheon to bear witness to Rothenstein's proposal that our show go to the Tate on its way back.

I report this because it is quite likely that if we cannot arrange to have the Tate have the show the British may go ahead with Cooper's show which is all lined up and ready to go. His show would be limited to a dozen artists and maybe 75 pictures. If held before ours it would take some of the wind out of our sails and exhaust some of our lenders. If held simultaneously it would seriously conflict. I suggest we do what we can to cooperate with the Tate. You should be hearing from Rothenstein shortly. When I am in London next week I shall ask him about Cooper.

ITALIAN SHOW DATES. I understand the present schedule puts the Italian show off till over a year from now. This is a real disadvantage especially after three years of marking time.

M.O.M.A. BOOK PRICES IN PARIS. As in Italy the few Museum publications on view are outrageously priced. The Klee is Fr.1,800 (about \$6). Picasso Fifty is Fr. 3,500 (almost \$12) but Kurt Valentin's big Guernica is only Fr.2,800 in the same shop. Edgar reports that Picasso Fifty was priced at Lire 6,000 in Milan (about \$11) it was Lire 5,200 at the Biennale. Isn't there something seriously wrong with our distribution? No wonder the shops don't carry our books.

BRAQUE SHOW. I have seen Henry Hope for an hour and expect to see him again shortly. This is his first show and I don't think he has been very well primed for it but I believe his taste is good and that after a slow start he is getting adequate cooperation. I thought we should all try to impress him with the amount of work involved in doing the catalogue, especially if he goes back to teach full time at Indiana next year. I carefully graded the Braque show at the Biennale and am passing notes on to him. Bill, I think, will help him with his prints. Actually the show is a very easy one to do, fortunately.

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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

December 31, 1947

Dear Jim:

Nelson came to the Coordination Committee meeting the other day and we discussed the directorial and budget problems of the Italian show. Nelson agreed with us that you and Alfred should both go to Italy to make the selection this spring but Nelson felt that, in view of the Museum's need for revised editions of several of Alfred's books, he should not have the responsibility of seeing through to the finish either the book or exhibition, after the selection had been made. Because of our need for other books, this seemed to be a wise reservation and Nelson's feeling was that if you would be willing to take the responsibility for both the Italian exhibition and the book, so that Alfred's time, after his return, could be devoted to revising either the Matisse book or Cubism and Abstract Art, that the trip should go through as we originally planned it.

It is, of course, true that the travel expenses for three persons will make the budget for this exhibition unusually high, especially so since we have found no other museum willing to join us in sponsoring it. Nelson feels that he may be able to get some contributions from wealthy Italians in New York and has asked us to provide him with a brief outline of the exhibition which he could pass along to them in asking them for money. I believe that you have thought more about this show than any of us and I wonder if it would be asking too much for you to write a page summarizing what it might contain, with a line or two about the importance of showing in New York at this time the best Italian art of the twentieth century.

I hate to start the New Year by making one more demand upon your invaluable services, but when you are so indispensable to us, how can I help it?

I do wish you and Nellie a joyous and fruitful 1948.

Ever yours,

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

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Italy

# THE MUSEUM OF MODERN ART

Date November 28, 1947

Estimated expenses for proposed Italian trip

To: Mr. Wheeler, Mr. Soby and Mrs. Barr

Re: Italy trip

From: Mr. Barr

Dear Monroe:

Here is a very approximate estimate of the expenses of the Italian expedition. I am sending it on to you at Jim Soby's urgent recommendation. He fears, with good reason, that we may not be able to get passages if we delay much longer. Furthermore all of us, I think, would be relieved to have the matter decided one way or the other.

and travel at \$15 per day, six weeks 600.  
Because of the difficulties of exploring a new field both Jim and I feel the need of having an expert confidential assistant who speaks the language perfectly and knows what the Museum is about. It is for this reason that we recommend my wife, who was born Italian and grew up in Rome, speaks and writes French and German as well as Italian, and who was my assistant in eight expeditions to Europe during the 30's. Because of the political situation as well as the newness of the territory, we would like to have someone who knows the language perfectly and understands our problems. two ways, Italian line 1400.  
(cheapest 1st class double cabin)

After consulting with Jim, I have put down \$15 a day apiece for expenses for Jim and myself. This is somewhat less than the average you mentioned, but I think Italy is cheaper than France. I put down \$10 a day for Marga. Mrs. Barr's salary (see memo) 400.

Jim asked to have \$900 put in for round trip passage; Marga and I could go, round trip, for about \$1400, this is the cheapest inside double cabin.

I have also put down \$400 for eight weeks' salary for Marga. If she goes, she will have to pay a substitute to conduct her part-time course at Spence. We simply cannot afford to meet this expense ourselves.

These are of course estimated costs and an estimated time. It may be that we have not lost completely the chance of making our headquarters at the American Academy in Rome. I hear that Roberts will be back in this country shortly and may be able to help us reduce our budget considerably.

This estimate looks as if it would take a good deal of time, but it interests all of us because of our desire to bring to this country the best of what is going on in Italy in the hope of carrying out on a cultural level the friendly relations which are so necessary between our countries politically. This would not involve any sacrifice of quality because we long ago committed ourselves to the principle that the best kind of exhibition for international good will requires the best possible quality.

Whether or not these expenses would be sufficient if I was to go to Paris for the Museum Collection I am not sure.

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Italy

THE MUSEUM OF MODERN ART

Date November 21, 1947

Estimated expenses for proposed Italian trip

To: AHBarr, Jr., JTSoby and Mrs. Barr

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

From: Mrs. Soby  
\*\*\*\*\*

Steamship rates to Italy

Dear Alfred,

Passage, two ways, Italian line \$ 900.  
 Living and travel at \$15 per day, six weeks 600.  
 Don't go by anything but first class. 1500.  
 He can get reservations both ways NOW.

Suggests th Vulcania, takes 10 days crossing, May 15 - May 25, also same  
 same Barr and Scolari (Mrs. Barr)

Passage (for two) two ways, Italian line (cheapest 1st class double cabin)	1400.
Inside single without bath	\$350.
Living and travel at \$25 a day (for 2) 6 weeks	1000.
Outside single with shower	505.
Mrs. Barr's salary (see memo)	400.
Outside single without bath	430.
Outside double with bath & Veranda	460.
Outside double without bath	430.
	<u>\$ 2800.</u>

These rates are one way rates. Prices quoted are starting rates.

Bristed Manning Travel Agency  
 625 Madison Avenue  
 Wl 2-7411  
 Mr. Hatch

November 28, 1947  
 AHBarr, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.15

Italy

# THE MUSEUM OF MODERN ART

**Date** November 21, 1947

**To:** Mr. Barr

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

**From:** Mrs. Catlin

Steamship rates to Italy

Dear Alfred,

I spoke with Mr. Hatch, of Bristed-Manning and he gave me the following information:

Don't go by anything but first class.

He can get reservations both ways NOW.

Suggests th Vulcania, takes 10 days corssing, May 15 - May 25, also same same dates in March and April.

FARES

Inside single without bath	\$350.
Inside double without bath	350.
Outside single with shower	505.
Outside single with bath	520.
Outside single without bath	430.
Outside double with bath & Veranda	480.
Outside double without bath	430.

These rates are one way rates. Prices quoted are starting rates.

Bristed Manning Travel Agency  
625 Madison Avenue  
Wi 2-7411  
Mr. Hatch

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COPY: Mr. Nelson A. Rockefeller  
Mr. James Thrall Soby  
Mr. Alfred H. Barr, Jr. ✓

ITALY

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA  
UNITED STATES OF AMERICA

AMERICAN EMBASSY  
Rome, Italy, October 20, 1947

Rome, Italy, October 8, 1947

## THE MUSEUM OF MODERN ART

Date Oct. 1, 1947

To: Mr. Wheeler

Re: Italian show

From: Mr. Soby

Dear Monroe:

Thanks for the copies of the letters from and to Bonner regarding the Italian show. It seems to me, however, that our budget probably won't make it possible for all four of us (Barrs and Sobys) to go to Italy. In that case I frankly think Alfred should do the show with Marga's invaluable help. They have known the modern Italian field far longer than I and I think Marga's help as translator, etc., would be essential. I could perhaps do the Braque show, though quite frankly Braque has never interested me intensely, being so often second-string to Picasso as to ideas. I also think we might consider using Henry Hope as guest director of this show. He's worth trying out at some point, and I believe he admires Braque very much. I do too, of course, but I find it hard to get excited over doing a big catalogue on him. Anyway, can we talk this over next week Wednesday or Thursday?

Unfortunately, in a short space of time I was unable to include works of Guttuso, de Pisis and Manou. However, even lacking these, the show was most impressive and exhibited the powerful creative effort that is emerging in this country after the years of Fascism and the bitterness of defeat.

I thought you might like to pass this word on to Mr. Soby.

Sincerely yours,

/s/

Paul Hyde Bonner

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COPY: Mr. Nelson A. Rockefeller  
Mr. James Thrall Soby  
Mr. Alfred H. Barr, Jr.

ITALY

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA  
UNITED STATES OF AMERICA

AMERICAN EMBASSY  
Rome, Italy, October 20, 1947

Rome, Italy, October 8, 1947

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

Dear Mr. Wheeler:

While Mr. and Mrs. Robert Woods Bliss were in Rome last week, I told them of having received your letter about the exhibition of Twentieth Century Italian art to be held at the Museum of Modern Art next year. Mrs. Bliss immediately expressed a desire to see the works of some of the outstanding modern Italian painters. Through Mr. Del Corso of the Galleria l'Obelisco, I was fortunately able to arrange a little private show of representative works of the following artists:

I shall be most happy to be of any service to Mr. Soby when he comes to Rome next year and, indeed, I hope to see him in New York where I shall be on holiday.

Mr. Lawrence B. ... will both endeavor to ... Mr. Soby prior to his ...

Will you kindly ... to Mr. Nelson Rockefeller in this matter.

- ✓ Luigi BARTOLINI
- ✓ Antonio DONGHI
- ✓ Toti SCIALOIA
- ✓ Beppe GUZZI
- ✓ MIRKO
- ✓ Mario PAGLIARDINI
- ✓ Amerigo TOTI
- ✓ Sebastiano CARTA
- ✓ Pericle FAZZINI
- ✓ Tono ZANCANARO
- ✓ Marcello MUCCINI
- ✓ Renzo VESPIGNANI

Unfortunately, in the short space of time I was unable to include works of Guttuso, de Pisis and Manzu. However, even lacking these, the show was most impressive and exhibited the powerful creative effort that is emerging in this country after the years of Fascism and the bitterness of defeat.

I thought you might like to pass this word on to Mr. Soby.

Sincerely yours,

/s/

Paul Hyde Bonner

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Copy for Mr. Nelson A. Rockefeller <sup>Rockefeller</sup>

Mr. Alfred H. Barr, Jr. <sup>Threll Soby</sup>

Mr. James T. Soby

THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rome, Italy, October 8, 1947

Dear Mr. Bonner:

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

Dear Mr. Wheeler:

I am indeed delighted to hear that the Museum of Modern Art has approved an exhibition of Twentieth Century Italian Art. I shall be most happy to be of any service to Mr. Soby when he comes to Rome next year and, indeed, I hope to see him in New York where I shall be for the Christmas holidays.

Mr. Lawrence Roberts and I have discussed the matter and will both endeavor to gather as much information as possible for Mr. Soby prior to his arrival.

Will you kindly convey my thanks to Mr. Nelson Rockefeller in this matter.

Sincerely yours,

/s/

Paul Hyde Bonner

Paul Hyde Bonner, Esq.  
Economic Adviser,  
American Embassy

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COPY: Mr. Nelson A. Rockefeller  
Mr. James Thrall Soby ✓

19

September 25, 1947

Dear Mr. Bonner:

Mr. Nelson Rockefeller, the President of the Museum of Modern Art, has forwarded to me a copy of a letter you wrote to Mr. Averell Harriman about an exhibition of contemporary Italian art. An exhibition of Twentieth Century Italian Art to be scheduled as soon as possible. I am happy to say that our Exhibitions Committee has approved an exhibition of Twentieth Century Italian Art to be scheduled as soon as satisfactory plans for it can be made. Mr. James Thrall Soby, the Chairman of our Department of Painting and Sculpture, is planning to come to Italy at the end of the winter to examine the available work and decide just what the scope of such an exhibition should be. The exhibition itself could probably be held about the end of 1948. Mr. Soby has already been in touch with Mr. Lawrence Roberts, and I shall ask him to see you when he arrives in Rome.

With many thanks for your interest in this project, I am, self.

I hope you and Rene will dine with Very sincerely yours, that we can talk about several of our new ideas.

/s/ Monroe Wheeler  
Sincerely yours,

Mr. Paul Hyde Bonner  
The Museum of Modern Art  
11 West 53 Street  
New York 19, N.Y.

Paul Hyde Bonner, Esq.  
Economic Adviser,  
American Embassy  
Rome  
Italy: A. Rockefeller, Esq.  
Room 5400  
30 Rockefeller Plaza  
New York 20  
New York

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CC: Mr. Soby

19

THE MUSEUM OF MODERN ART  
ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

September 8, 1947

September 2, 1947

Dear Nelson:

In regard to the letters from Averell Harriman and Paul Hyde Bonner, inquiring about an exhibition of Modern Italian Art, I am happy to say that early this year our Exhibitions Committee approved an exhibition of Twentieth Century Italian Art to be scheduled as soon as satisfactory plans for it can be made. We want Jim Soby to direct the exhibition and he is planning to go to Italy at the end of this winter to examine the available work and decide just what the scope of the exhibition should be.

Alfred's advice would also be helpful on this exhibition and he would like to go to Italy with Soby, if it can be arranged. When the time comes we shall, of course, be eager to have whatever help Mr. Bonner can give us.

If you want me to, I shall be glad to write Mr. Bonner myself.

I hope you and Rene will dine with me one night soon so that we can talk about several of our new ideas.

Sincerely yours,

MW:k  
The Museum of Modern Art  
11 West 53 Street  
New York 19, N. Y.

Nelson A. Rockefeller, Esq.  
Room 5600  
30 Rockefeller Plaza  
New York 20  
New York

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THE SECRETARY OF COMMERCE  
ROOM 5600  
30 ROCKEFELLER PLAZA  
NEW YORK 20, N. Y.

September 2, 1947  
August 5, 1947

Dear Monroe:

I just got back this afternoon to find the attached letter from Averell Harriman concerning a show of modern Italian work at the Museum. Your advice and counsel in answering this letter would be greatly appreciated.

As soon as I catch up, I'll give you a ring. With best wishes, I would appreciate your having somebody communicate directly with him in Rome as this project is outside my present responsibilities.

Sincerely,  
/s/

Nelson A. Rockefeller

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53 Street  
New York 19, N. Y.

remember Bonner as one of those interested in the contemporary Italian painting has value and vigor.

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COPY: Mr. Soby  
Mr. Barr

THE SECRETARY OF COMMERCE  
EMBASSY OF THE  
WASHINGTON 25  
UNITED STATES OF AMERICA

AMERICAN EMBASSY  
August 5, 1947

Rome, Italy, July 29, 1947

The Honorable  
W. Averell Harriman  
Secretary of Commerce

Dear Nelson: D. C.

The attached copy of a letter from Paul Bonner, Economic Adviser to our Embassy at Rome, explains itself. I must confess that I don't recognize myself as the "author of the plot" although I was interested in what Paul had to say about the contemporary Italian painting and asked him why he did not stimulate an exhibition in the United States.

If Paul's idea is of any interest to the Museum of Modern Art, I would appreciate your having somebody communicate directly with him in Rome as this project is outside my present responsibilities. They both agree that the Museum of Modern Art in New York is the institution which should sponsor such a Sincerely, a reputation would give the proper kudos if and when the show would travel to other cities such as Chicago, Detroit and Boston.

I wonder, therefore, if, as /s/ Averelle plot, you would be kind enough to call Nelson Rockefeller a W. Averell Harriman museum would be willing to undertake the task. It is my idea that the Selection Committee should be composed of a small group comprising both Italians and Americans whose taste would insure the best possible cross-section of modern Italian art. I have in mind people of the type of Alfred Barr and the Marchese de Talliani. Of course, the underlying purposes would be, (1), to promote friendly relations between the two countries; and, (2), to demonstrate the revitalization of the creative forms in Italy under a democratic regime. P.S. You probably remember Bonner as one of those interested in Modern Art. He owns some good French pictures. He feels the contemporary Italian painting has value and vigor.

Sincerely yours,

/s/ Paul

Paul Hyde Bonner

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COPY: Mr. Soby  
Mr. Barr

THE MUSEUM OF MODERN ART

EMBASSY OF THE

UNITED STATES OF AMERICA

To: Mr. Harriman

Re: Exhibition

AMERICAN EMBASSY

Rome, Italy, July 29, 1947

The Honorable  
W. Averell Harriman  
Secretary of Commerce  
Washington, D. C.

Dear Averell:

You may recall that during the dinner which the Prime Minister gave for you at the Golf Club you suggested that I initiate an exhibition of the works of modern Italian painters and sculptors to be sent to the United States.

Having placed the bee on me in such prominent company, I at once pursued the matter with John Walker of the National Gallery in Washington, and Lawrence Roberts of the American Academy here in Rome. They both agree that the Museum of Modern Art in New York is the institution which should sponsor such a show. Its reputation would give the proper kudos if and when the show would travel to other cities such as Chicago, Detroit and Boston.

I wonder, therefore, if, as author of the plot, you would be kind enough to call Nelson Rockefeller and ask him if his Museum would be willing to undertake the task. It is my idea that the Selection Committee should be composed of a small group comprising both Italians and Americans whose taste would insure the best possible cross-section of modern Italian art. I have in mind people of the type of Alfred Barr and the Marchese de Taliani. Of course, the underlying purposes would be, (1), to promote friendly relations between the two countries; and, (2), to demonstrate the revitalization of the creative force in Italy under a democratic regime.

It was nice to have seen you again, even if only briefly.

Sincerely yours,

/s/ Paul

Paul Hyde Bonner

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# THE MUSEUM OF MODERN ART

Date Feb. 1, 1937

To: Mr. Boardman  
Mr. Barr  
From: Mr. Coe

Re: Italian show

I've had a letter today from John G. Crani, a cousin of Mrs. Harvey Cross I think, who is now head of the American Society for Cultural Relations with Italy. He wants my help in organizing a show of modern Italian painting. I had to explain in confidence that such a show had long been planned by the Museum. I suggested that he talk to you (Barco) about the possibility of his society's collaborating with the Museum, making clear that I had no authority to say whether the Museum would be interested or not. He'll probably phone you, and it might be interesting to talk to him. I rather think the society has funds of its disposal. If so the show they might be listed as creators of something of the sort. Anyway, Crani is a nice fellow and I hope you can see him.

There's a good deal of material in the Crani file on the "Italian Island" show (show-dish). It's an extraordinary showy it's like to do it up here for the exhibition. There's a lot of other material, and I hate not to see it.

Don't make any personal contacts. I've had some very good ideas about the Italian arrangement. I like Botticelli very much and think his work, but I'm really with a show such as this should be done without showing or not at all. I.e. the Museum should bring all of it with private help, or working if you can't do it or we shouldn't try. The political considerations are most serious of all, particularly now when America's name is not in Italy and our people realize we don't want the Museum in on the wrong side of the fence, and we can be sure that the Government in Italy would take the most of it if we were.

There's the general problem of free choice of pictures in Italy. Botticelli is one of us would have it, and I believe his. But if the other galleries (Galleria Nazionale, etc.) won't play ball. If some of the best artists were (the director's violent attack on the Unesco exhibit - the Museum already participate in Italy.) In short I'm afraid that we will be entering a new free market that will be granted to him, willing or not, especially since the cost of art will be handled through the shipping and collection, etc. with my own the price of his exhibit in some other dealers and some artists.

If you're going to go, is that we remember the problem especially and that, if indeed agree, you consider the difficulties to the Executive Committee. I don't think we should offend Botticelli, who say he really loved and who has made a most generous offer. But before anything concrete finally, I think we should get more information, discuss the matter very carefully in confidence, and so on. The show can wait a year if necessary. I don't think any other shows will come up to the show, and this is certainly gone and finished business.

Yours sincerely

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## THE MUSEUM OF MODERN ART

Date Jan. 31, 1947

To: Mr. Wheeler  
Mr. Barr

Re: Italian show

From: Mr. Selig

Dear Harriet

I'm horrified and alarmed by the news contained in Alfred's memo to us of Jan. 29. My instinctive reaction is that we should at least postpone the Italian show for a year until the whole political situation has clarified. I admit that I am influenced in this by the pressure of my own schedule this summer. My book is coming along now, but I want to make it as good as I can, and I really need every moment up to Aug. 1, though I would have tried to finish it earlier if absolutely necessary. Also, I do really want to see the Milan show through myself, not that someone else couldn't do it as well, but because I feel responsible. If the supplement is to amount to anything, there's a good deal of work to be done during the summer. I'm reminded of this because I now have through Dorothy Miller Lou Block's complete file on the Wilson's Inland meals (Wilson-Block). It's an extraordinary story; I'd like to do it up again for the supplement. There's a lot of other material, and I hate not to use it carefully.

But aside from these personal factors, I am and have been uneasy about the Italian arrangements. I like Tordinelli very much and think him honest, but I do really think a show such as this should be done without strings or not at all, i.e. the Museum should swing all of it (with private help, of course, if free and clear) or we shouldn't try. The political implications are most serious of all, particularly now when America's name is real in Italy and can become real; we don't want the Museum in on the wrong side of the fence, and we can be sure that the Communists in Italy would seize the rest of it if we were.

There's the practical problem of free choice of pictures in Italy. Tordinelli assures us we would have it, and I believe him, but if the other galleries (Milan, Rome, Venice, etc.) won't play ball? If some of the best artists won't? (See Giorgio's violent attack on the Geringhelli's in the Cassone Crosby portfolio on Italy.) In short I'm afraid that we will be accepting so much from Tordinelli that we will be committed to him, willing or not. Especially since the works of art will be handled through him, shipped and collected, etc. This may run the point of his control in among other dealers and among artists.

My own suggestion, anyway, is that we reconsider the problem carefully and that, if Alfred agrees, you outline the difficulties to the Executive Committee. I don't think we should offend Tordinelli, who may be wholly innocent and who has made a most generous offer. But before committing ourselves finally, I think we should get more information, discuss the matter among ourselves in confidence, and so on. The show can wait a year if necessary; I don't think any other museum will beat us to the draw. And this is certainly grave and ticklish business.

Best, sincerely

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Jan. 24, 1947

Dear Monroe:

Shouldn't we get going at once on the question of passage to Europe for the Italian show. And back. I think we'd have better luck through the Museum than if I tried from here. To put it all bluntly, I loathe planes (I rather like submarines, but that seems impractical) and want to go on the Queen Elizabeth, first week in July, if possible. Melly and I would like good tourist class cabin with bath, first class being too expensive I imagine. I will pay her passage over and back if the Museum or Italian Govt. will take care of mine. The Queen Elizabeth will dump us in France, of course, but we can get from there to Italy and back again to meet the boat in mid-August.

The main thing is we need to know, soon as possible, exactly when we're going and when we'll be back here because we must arrange Peter's summer, etc., etc.

Can someone look into all this? I hear that reservations for the summer are already extremely difficult. It may be, too, that there is a good, i.e. non-rolly-poly Liberty ship, of the American Line going straight to Italy. Might be better. The more we can find out at this stage, the better our chances, I think. Do let's get someone to work on it pronto.

Best, will stop in Thursday with my shuffle board.

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Mr. Nelson A. Rockefeller  
 CC: Mr. Barr  
 Mr. Soby  
 Miss Ulrich  
 Mr. Wheeler

*Ascoli*

May 20, 1949

May 20, 1949

comprehensive over... It will be...  
 the Futurist movement... which  
 flourished from 1909 to 1915, and continues with the  
 Metropolitan School of 1916 to 1919 (de Stijl,  
 Purism, etc.) -- two movements which have  
 held and influenced new later developments through-

## THE MUSEUM OF MODERN ART

*Wheeler*

Date April 15, 1949

To: Mr. d'Harnoncourt  
 c. to Miss Dudley

Re: Insurance on Italian show

From:  
 Mr. Soby

Excerpt from letter I wrote Monroe airmail, April 9:

"We have not arranged war risk insurance for anyone except the Castello Sforzesco and the Gal. d'Arte Moderna of Milan. Therefore after conferences with Ulrich, Dudley and Jim Husted, I simply didn't mention war risk in this letter (the first form letter to all Italian collectors - now amended by a new form letter promising the maximum available war risk, i.e. on the high seas), but wrote the Castello and the Gal. d'Arte Mod., a separate letter saying we would cover them against war on the Boccioni drawings and paintings they are lending. Even in this case, we can guarantee war risks only while the works are on the high seas, since the insurance co. won't insure anything on land against war..."

*(asked them to make copies for Keck + Ben - jrs)*

Therefore we undertook a most thorough and painstaking research on the subject which involved consulting with members of our staff in Italy. This has resulted in the selection of an exhibition which will be by far the most what would share our expense, but the important Italian leaders have decided that they cannot do without their very valuable works for so long a period. Because the exhibition can be shown only in New York, we must make an additional \$10,000 of cost. Hope the regular cur-

Dr. Max Ascoli  
 23 Gramercy Park South  
 New York 3  
 New York

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Mr. Nelson A. Rockefeller  
CC: Mr. Barr  
Mr. Soby  
Miss Ulrich  
Mr. Wheeler

*Ascoli*

May 20, 1949

May 20, 1949

comprehensive over selection. It will include the Futurist movement (Boccioni, Carrà, Balla) which flourished from 1909 to 1925, and continues with the Metaphysical School of 1918 to 1939 (De Chirico, Rossetti, Carrà, et al) -- two movements which have told and influenced many later developments throughout the world. A third section of the collection will be devoted to the best work of the other and classic generations -- Botticelli, da Vinci, Caravaggio, Michelangelo, et al, and the fourth and final section will

Dear Dr. Ascoli:

I know that you are in the hospital as a result of an accident and that you may be unable to give the subject of this letter your attention. But the problem it presents is surely something you should know about, and I hope that it will interest you whether or not you are able to help us.

It concerns a major exhibition of 20th Century Italian art which the Museum of Modern Art has been working on and which we hope to hold this summer. I believe Mr. Nelson Rockefeller sent you an outline of the exhibition some time ago but in case you do not recall it the story, briefly, is this:

For a number of years the Museum of Modern Art has believed that the art of Italy has been of greater international influence in our day than at any time since the 18th Century. This is a fact which is not generally understood in the art world, and we feel it would be of the greatest importance to Italy's international prestige if we were to set forth -- in an exhibition and in a book -- the full significance and extent of contemporary Italian achievements in painting and sculpture.

Therefore we undertook a most thorough and painstaking research on the subject which involved sending three members of our staff to Italy. This has resulted in the selection of an exhibition which will be by far the most valuable show ever staged, but the important Italian lenders have decided that they cannot be without their very valuable works for so long a period. Because the exhibition can be shown only in New York, we must raise an additional \$12,000 at once. Since the regular Dr. Max Ascoli, 23 Gramercy Park South, New York 3, New York

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Dr. Max Ascoli  
Dr. Max Ascoli

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May 20, 1949  
MAY 20, 1949

comprehensive ever undertaken. It will begin with the Futurist movement (Boccioni, Carrà, Balla) which flourished from 1909 to 1916, and continue with the Metaphysical School of 1916 to 1919 (de Chirico, Morandi, Carrà, et al) -- two movements which foretold and influenced many later developments throughout the world. A third section of the exhibition will be devoted to the best work of the older and middle generations -- Modigliani, de Pisis, Campigli, Marini, et al, and the fourth and final section will represent the most important of the young contemporary painters and sculptors, most of whom have emerged during and since the recent war.

It is our belief that this exhibition, if held at the Museum of Modern Art, will do more for the prestige of modern Italy, both in this country and throughout the world, than any other project that could be undertaken in the cultural field. We have received the fullest cooperation from the Italian government, museum officials and private collectors, and no effort has been spared to make the exhibition one of the very highest quality, which is bound to command international attention.

But like all projects that are done well, this has involved great expense and we have recently received a financial set-back which has placed in jeopardy the entire project. The total cost of the exhibition, -- including travel, research, photography, transportation, insurance, framing, installation and maintenance and catalog preparation -- now comes to just over \$30,000. Certain collectors in Italy are contributing the costs of assembly and transportation which amount to about \$10,000. The Museum of Modern Art is contributing \$10,000, leaving a balance of \$10,000 which must be raised from other sources here if the exhibition is to take place. We had hoped until last week to be able to send the exhibition to museums in two other cities which would share our expenses, but the important Italian lenders have decided that they cannot be without their very valuable works for so long a period. Because the exhibition can be shown only in New York, we must raise an additional \$10,000 at once. Since the regular contributors to the Museum of Modern Art are already giving

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Dr. Max Ascoli

-3-

May 20, 1949

all they can to keep the Museum alive and active, we cannot turn to them for this extra \$10,000 and we have decided to ask Americans of Italian descent to contribute the remaining third of our costs. Therefore I am writing to ask two things: first, will you, yourself, make a contribution to make this exhibition possible? And, second, will you suggest to us a few Italian-Americans whom you think might be willing to make substantial contributions to this undertaking? Full acknowledgment to contributors will be made in the book and in all publicity relating to the exhibition (all contributions to the Museum are, of course, deductible for income tax purposes).

We would like this to be our major summer show -- the time when we have our greatest attendance. At this season students and teachers from all parts of the country come to New York and the thousands of people going to and returning from Europe come to the Museum. Our summer shows, we have found, are far more wide-reaching in their influence than winter ones.

We can think of no other undertaking that would serve the interests of Italy so well, and we hope that you will want to share with us the responsibility and honor of bringing it to a successful realization.

Thanking you in advance for the courtesy of your prompt consideration, I am,

Very sincerely yours,

Monroe Wheeler  
Director of Exhibitions  
and Publications

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# WESTERN UNION

1206

*Wheeler*

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JOSEPH L. EGAN, PRESIDENT

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				APRIL 13, 1949

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

CC: Miss Ulrich  
Mr. Soby  
Mr. Wheeler

MONROE WHEELER  
CONTENTAL  
PARIS  
(FRANCE)

*Wheeler*

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THE MUSEUM OF MODERN ART  
NEW YORK 19

11 WEST 53rd STREET  
TELEPHONE: CIRCUS 8-8900  
GALLERY: MODERNART, NEW YORK

*Wheeler*

April 9, 1949

Dear Monroe:

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

Since your letter to Rene mentions April 16 as your sailing date, I'm rushing the enclosed mimeographed letter off to you. It was sent this week to all the Italian lenders to our show, and I hope it'll do some good. I wasn't able to give more precise information as to how the works would get from their owners' homes to the Castello Sforzesco, since in reply to my cable Toninelli only replied that he would communicate at once with the lenders and make arrangements to get the works to the Castello. He asked that they arrive there between April 20 and 30, as I've indicated in the mimeographed letter. *Reneo Toninelli, Executive Secretary for Italy of our exposition will*

We have not arranged war risk insurance for anyone except the Castello Sforzesco and the Gall. d'Arte Moderna of Milan. Therefore after repeated conferences with Ulrich, Dudley and Jim Husted, I simply didn't mention war risk on this letter, but wrote the Castello and the Gall. d'Arte Mod. a separate letter saying we would cover them against war on the Boccioni drawings and paintings they are lending. Even in this case, we can guarantee war risk only while the works are on the high seas, since the insurance co. won't insure anything on land against war - for a reason which baffles me completely, native son of Hartford, Conn., though I am.

The Registrar's forms are coming in apace, and we've had no new refusals. I am elated, perhaps only temporarily, since Chester Dale has told Philadelphia to lend us two of his very best Modiglianis and Henry Clifford says we can definitely count on them. On the other hand, Dan Rich says Dale told him exactly the opposite, so I gather we won't get the single Dale-Chicago Modigliani I asked for. *Italy. The S. S. Schiavini is scheduled to*

God knows when this Italian catalogue will be done. Now that the Italians know the show is on and that all their grumbling is not going to postpone or change it, I am deluged with letters, some of which, alas, must be answered promptly. But I work at the catalogue steadily, and I'll do my best to get it out while the show is still on. I persuaded Nelson to let Alfred do the Futurist section, which I simply didn't have time to do a decent job on, so that has helped greatly and I don't think will take much time away from the cubism book. Even if it does, damn it, you can't expect a gent without secretary to write a book and correspond with 800 excited Italians who threaten every minute - or did - to pull out altogether. I expect to devote the rest of my life to writing about artists who a) died before the year 1300 or b) owe me money so that they have to do everything I say and at once. Compared to some of the Italians, Pavlik is pure luminol, good for the nerves. I plan to write him a fan letter, complimenting him on his even temperament. I must say I think you did an extraordinary job, keeping your feet and getting things done, amid the Milan hysteria. My heartfelt thanks.

Best to you, hurriedly,

P.S. Nelson has the appealing idea of getting Rouault to design a glass window in memory of his mother for the little family church at Tarrytown. I've written Rouault all about it, but Nelson wanted you to see him and talk things over. By now you'll have had details from Nelson, I'm sure.

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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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*W. Soby*

*Wheeler*

4 April 1949

c/o Sir Osbert Sitwell, Bart  
2, Carlyle Square  
London, S.W. 3

DRAFT

Mr. Wheeler, continued

Dear Rene:

I spent a thrilling morning with Parsons who is very keen on having  
Many thanks for your cable. I had already decided (upon receiving two  
letters from Toninelli before leaving Paris) that it would be quite un-  
necessary for me to return to Italy, so I am definitely sailing on the  
Nieuw Amsterdam on April 16th from Le Havre. I shall be in London all of  
this week, and in Paris (Hotel Continental) the week of the 11th, until  
sailing. 3, Rue Castiglione  
Cables: Contental. Paris

My visit to the Marchese Taliani in Rome bore excellent fruit; he has  
arranged for the Consulich Line to give us (that is, Toninelli) a sub-  
stantial rate reduction on one of their ships leaving Genoa about the middle  
of May. The problem now is to see that Monte Gemelli makes the collections  
and does the packing in time to make this boat. The concern I expressed  
in my last letter derives from the fact that various lenders with whom  
Toninelli had communicated couldn't understand what he had to do with the  
show and were distrustful of his having any responsibility for their loans.  
I ran into this again in Florence. It is therefore important that Dorothy  
Dudley should send complete instructions for collecting all loans direct-  
ly to Monte Gemelli, so that the procedure will be the same as when Lerondelle  
collects Braques and Bonnards in France. She can then send carbons of all  
instructions to Toninelli, so that he can assist Monte Gemelli if necessary.  
But to make it clear that the Museum is taking full responsibility, each  
lender should have a letter from us saying that Monte Gemelli has been  
authorized by us to make the collection, that the packing will be done by  
him in the Castello Sforzesca in Milan, and that all loans will be insured  
by us against all risks, including war. The war risk we are, as in the  
case of previous instances, assuming ourselves.

Georges Salles and Germain Bazin gave a big dinner party for me Thursday  
night in Paris, with most of the museum people and sundry princesses and  
marquises, instead of their own wives, as they do in Paris. Bazin said  
that you, on behalf of Nelson, whom he met in Brazil, had asked him to  
lecture at the Museum in October on Brazilian colonial art and architecture,  
and wanted me to confirm this because he has made his plans to come. Please  
let me know at once what you had planned because I shall be seeing him  
again next week, and he apparently wants to know how many lectures he is  
to give and how much we shall be paying him. As he doesn't speak English,  
he won't draw much of a crowd, but I am all for extending our hospitality  
to visiting colleagues.

You see by the enclosed that I was able to arrange, through my friend  
Geoffrey Parsons, Jr., an excellent blurb for the Braque show in the  
New York Herald, which is now considered the best newspaper in Europe  
and is widely read in all the capitals. Braque was delighted with it,  
and with your cables, and with the notice in France- Soir which you  
arranged.

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Mr. Wheeler, continued

I spent a thrilling morning with Picasso who is very keen on having the sculpture show (his of course) that is being planned for Berne & Paris come to us. He was in angelic mood and showed me about a hundred works, in all media including his beautiful two-year old son and the newly-swollen belly of his Françoise. As to the sculpture, though, I think we must give precedence to Brancusi. Tell Alfred that the base for our fish that Brancusi described to him did not work out to his satisfaction and he has made a great circular one for it in marble which weighs three tons.

I am overwhelmed by the magnificence of the book illustration which all the great artists are doing, and I think we must show it all to our public in another big show which will be infinitely more impressive than our 1936 one. It certainly adds up to one of the greatest aesthetic emanations of all time.

Dear  
Yesterday I went to see the Benin bronzes and South Sea artifacts at the Pitts-Rivers Museum in Dorset; you know them of course. Great interest here in our new edition of Indian Art of the U.S. You must include the Pre-columbian Art of South America in your near-future plans, because that book will augment our prestige in Europe.

Fond regards to you and all,  
ourselves, entirely  
may concede it serves us to, and the committee as  
it stands, without them. doesn't look right. You  
can mention in your special acknowledgments any  
particular assistance that has been given.  
We might stress everybody that way. Tomiselli  
thinks very highly of the idea. The committee  
would have to president or chairman, but Tomiselli's  
name would appear at the bottom, on a separate  
line, as Executive Secretary. He is very happy  
about his job. But you should also throw him  
a bouquet in your acknowledgments. His friends  
in the Italian Club have refused to give him a  
reduced rate on the ocean freight. Dear Memo.  
My guess is that his generous gesture is going  
to cost him well over \$12,000.

/s/ Monroe

Should call on twice a day to know if  
I have heard from you about his last letter, but  
he has agreed to send unconditionally survey. He  
is a very serviceable little man.

I am going to meet with Secretary. Let us  
know if there is anything you want us to do there  
before leaving home. I will be following up on  
the job reports for Dept. of State by writing a job  
on the Italian Club. The establishment of many  
things about this is difficult to understand. It  
is in order to move us the way.

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CC: Miss DeKay  
Miss Parola  
Mr. [unclear]

GR. ALBERGO CONTINENTALE  
MILANO



GR. ALBERGO CONTINENTALE

MILANO

March 1st, 1949

Dear Jim,

As to the Committee, I think it would be well to change its name to Honorary Committee. Then no one will presume that they had a part in the choice of the exhibition which was entirely ours anyway. If we do this, Vitali and Wittgens may consent to serve on it, and the committee as it stands, without them, doesn't look right. You can mention in your special acknowledgments any particular assistance that has been given to you. We might please everybody that way. Toninelli thinks very highly of the idea. The committee would have no president or chairman, but Toninelli's name would appear at the bottom, on a separate line, as Executive Secretary. He is very happy about his, too. But you should also throw him a bouquet in your acknowledgments. His friends in the Italian Lines have refused to give him a reduced rate on the ocean freight. Poor Memo. My guess is that his generous gesture is going to cost him well over \$12,000.

Vitali calls me twice a day to know if I have heard from you about his last letter, but he has agreed to lend unconditionally anyway. He is a very nervous little man.

I am going to Rome next Thursday. Let me know if there is anything you want me to do there besides seeing Sforza & Dunn, and following up on the loan requests for Memo (which is quite a job, as I've learned here). The snobbishness of many Italians about him is difficult to understand. No wonder he wants to move to New York.

OVER

s/s Monroe

Gr. Albergo Continentale,  
Milano

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*Italian*  
*W. Lahn*

GR. ALBERGO CONTINENTALE  
Milano

2.

As to the Honorary Committee, will you please write the following, asking them to be members of it. Memo says that all the others have agreed.

- Guglielmo Pacchioni
- Enrico Falqui
- Palma Bucarelli
- G. Contino Buonacossi
- Donna Benedetta Marinetti

I saw Monte Gemelli today. There is no question about his being the best packer in Italy, he has packed almost every treasure that ever left the country.

Also please send Memo and inscribed copy of your Contemporary Painters: and ditto for Vitali and Carriere ; charge them to the show.

Fond regards,

*Monroe*

s/s Monroe

Gr. Albergo Continentale,  
Milano

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CC: Miss Ulrich  
Miss Perros  
Mr. [unclear]

GR. ALBERGO CONTINENTALE  
Milano

*Italian*  
*N. Lulu*

28 February 1949

Excerpt from Wheeler's letter to Miss Ulrich

28 Feb. 1949

Excerpts from Mr. Wheeler's letter to Mr. Soby:

Dear Ione:

"I believe I wrote you a note after my meeting with Jessi, .....

But I have succeeded in bringing round three of the four recalcitrants, two of them lenders (Frua and Vitali) and one of them .....

First we spent the morning at Feroldi's in Brescia, the director of the museums of northern Italy (Miss Wittgens) whose Museo Industriale to Milan for the color reproduction. I per-cooperation was essential because the packers, Monte Gemelli, had had not seen Garza's Matino sul Mare, 1922, which is re-pro-insufficient safe and fireproof space for the handling of so large a much more subtle in color than the reproduction which is very shipment. Now it will all be done in the Castello Sforzesca, the yellowish than in the color reproduction. I am sure our largest museum here. it.

"...He (Frua) is coming to New York especially to see our .....

..... please tell Dudley to insure the four pictures while color re-productions are being made, as follows:

Boccioni: 5 million lira

de Chirico: 6 " " "

Morandi: 500,000 lira

Guttuso: no insurance necessary. The reproduction was finished for the use of today and the picture returned to the owner.

For the information of the insurance company, the reproductions are being made in a stone building by Sr. De Pedrini, Via Vallarsa 6, in Milan, who has handled many of the most valuable pictures in Italy without loss or damage. He is the man who makes the separations for Sormani, who makes the plates."

s/s Monroe

Gr. Albergo Continentale,  
Milano

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CC: Miss Dudley  
Miss Pernas  
Mr. Barr

GR. ALBERGO CONTINENTALE  
Milano

*Italian*

*W. Wheeler*

Director of the Brera Pinacoteca and to Dr. Boroni,  
for placing the facilities of the Palazzo Sforzesco at the  
disposal of the MMA for the assembly of the 28 February 1940  
exhibition -- or something like....

"Tomorrow I am going to Verona to see Mandorle about Italian  
printing and tonight I am dining with Mandorle to talk about  
an Italian edition of your book on the show.

Excerpts from Mr. Wheeler's letter to Mr. Soby:  
address as until further notice the American Express Co.,  
Piazza di Spagna 30, Rome....

"I believe I wrote you a note after my evening with Jesi,  
explaining that no compromise was possible in that quarter.

.... the pictures were to be sent without frames. This would  
obviously be a great economy for him, both in packing and

"...First we spent the morning at Feroldi's in Brescia. <sup>takes</sup>  
This was necessary because he had refused to send de Chirico's  
Muse Inquietanti to Milan for the color reproduction. I per-  
suaded him to do so. He was under the impression that you  
had not seen Carra's Mattino sul Mare, 1928, which is repro-  
duced in the book on his collection which you have. It is  
much more subtle in color than the reproduction which is very  
hot. I thought it superb. The foreground is much more  
yellowish than in the color reproduction. I am sure our  
public would enjoy it. <sup>Belgian air line is giving them a special</sup>

"...He (Frua) is coming to New York especially to see our  
Braque show. Please send him an invitation to it. As far  
as he and his group are concerned the whole issue is happily  
closed and no further explanations are required. There is  
nothing for you to do now but to thank him. <sup>Your pictures which</sup>

"The only other problem which remained to be settled was the  
matter of where all the loans were to be assembled for packing  
by Monte Gemeli. Everyone is agreed that he should do it, and  
that the shipping should be done by ITALO-EUROPA. Monte Gemeli's  
place is not big or safe enough for handling an enterprise as big  
as this, and Toninelli wanted me to see the mayor of Milan to ask  
for the use of the Palazzo dell' Arte in the park here, if Wittgens  
was not inclined to give us the Castello Sforzesca. After dinner  
Frua took me to Marino's who had assembled Wittgens and Boroni  
(Director of the Sforzesco) with a view to concluding this matter.  
Wittgens had obviously been told by Frua to forget national pride  
and play ball with us. She assented most graciously to placing  
the Castello Sforzesca at our disposal, and waived all honors and  
acknowledgment. Since neither she nor Frua nor Vitali (who was  
also there) want their names on our committee, I think it would  
be courteous to print a special acknowledgment, following the  
listing of the Committee in the book saying: "The Trustees of  
the MMA wish to express special thanks to Dr. Fernanda Wittgens,  
Supervisor (Sovrintendenza) of the Art Galleries of Lombardy and

*Museum*

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THE MUSEUM OF MODERN ART

-2-

Director of the Brera Pinakotec and to Dr? \_\_\_\_\_ Boroni, for placing the facilities of the Palazzo Sforzesca at the disposal of the MMA for the assembly of the works in this exhibition" -- or something like....

"Tomorrow I am going to Verona to see Mardersteig about Italian printing and tonight I am dining with Mondadori to talk about an Italian edition of your book on the show.

"I shall probably go to Rome on Wednesday or Thursday, so address me until further notice c/o American Express Co., Piazza di Spagna 38, Rome....

"One other thing. Memo said he had arranged with you that all the pictures were to be sent without frames. This would obviously be a great economy for him, both in packing and transportation, but you know how much time and money it takes to get or make decent frames in N. Y. for a hundred pictures, and I think that for the effect of the show as a whole most of them need the excellent frames which they now have. So with your permission, I'll hold out for sending the good frames which are not too large because I am afraid that the comparison with American pictures might be too unfavorable....

"About a dozen of the lenders are planning to come to New York for the opening -- the Belgian air line is giving them a special rate....

"Memo is having a terrible time getting the lenders to sign the green slips and give dimensions....

"Please ask Dudley to insure immediately the four pictures which are being reproduced in color; you can give her approximate valuations."

pleased at Lago di Garda, to celebrate it: Memo, Carriaro, the Marinis, and I. First we spent the morning at Feroldi's in Brescia. This was necessary because he had refused to send de Chirico's Muse Inquietanti to Milan for the color reproduction. I persuaded him to do so. IM He was under the impression that you had not seen Carra's Matino sul Mare, 1928 which is reproduced in the book on his collection which you have. It is much more subtle in color than the reproduction which is very hot. I thought it superb. The foreground is much more yellowish than in the color reproduction. I am sure our public would enjoy it.

Then we made a tour of the Lago di Garda -- spectacular natural beauty. Not too violet, olives orange & lemon, cherry and peach blossoms -- it could not have been more beautiful. On the way home we stopped at Gargnano, the furthest outpost of the Venetian republic. I think I should not be sending you... are all the same please I am afraid that the comparison with American pictures might be too unfavorable.

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THE MUSEUM OF MODERN ART

To:  
From:



GR. ALBERGO CONTINENTALE  
MILANO

28 February 1948

Dear Jim:

I believe I wrote you a note after my evening with Jesi, explaining that no compromise was possible in that quarter. He is stubborn and conceited and just didn't like your choice of his pictures or anyone's else. He said, "Soby est venu; Il a regardé; mais il ne m'a pas écouté." He implored me to begin over again. I said "pas de question de cela", and that was the end. Today he sent me the enclosed letter. But I did tell you that on the way home from Jesi's, after hearing what I had to say about the unreality of his approach, from our point of view, Vitali capitulated, and said that he, for his part, would lend in any case, whether you followed his advice or not.

Yesterday was Marino's birthday, and we had planned an all day excursion (as it was Sunday) to the Lago di ~~EXEM~~ Garda, to celebrate it: Memo, Carriere, the Marinés, and I. First we spent the morning at Feroldi's in Brescia. This was necessary because he had refused to send de Chirico's Muse Inquietanti to Milan for the color reproduction. I persuaded him to do so. ~~IM~~ He was under the impression that you had not seen Carra's Mattino sul Mare, 1928 which is reproduced in the book on his collection which you have. It is much more subtle in color than the reproduction which is very hot. I thought it superb. The foreground is much more yellowish than in the color reproduction. I am sure our public would enjoy it.

Then we made a tour of the Lago di Garda -- spectacular natural beauty, hot sun, violets, olives oranges & lemons, cherry and peach blossoms -- it couldn't have been more beautiful. On the way home we stopped at Bergamo, the furthest outpost of the Venetian republic

OVER

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## THE MUSEUM OF MODERN ART

2.

To: f  
 Fro:   
 -- magnificent architecture -- and returned just in time for my dinner with Frua. We dined alone; the mitrailleuse did not come. Like the superb man of affairs which he is, he went over the whole situation from the beginning. The principal rub was apparently the fact that you took none of his group into your confidence while you were here and that Ghiringelli, who buys all of Frua's pictures (and whose gallery Frua has supported since the break with Toninelli) was left out of the new committee because he was a dealer, whereas Cardazzo, (who, according to him, is much more marchand than G) was included. This meant to all of them that Toninelli was in control, and his group distrust him as an arriviste who knows nothing about painting. He said much more ~~th~~ but that is all you need to know now. He concluded by saying that he would be glad to let us have his pictures. Altogether he behaved with the most excellent grace. He said they would all be grateful if our representation of certain periods of the great men which we have omitted were shown, but that we were of course absolutely free to follow our own judgment. We talked a lot about business and politics and Braque, and he is coming to New York especially to see our Braque show. Please send him an invitation to it. As far as he ~~is concerned~~ and his group are concerned the whole issue is happily closed and no further explanations are required. There is nothing for you to do now but to thank him.

The only other problem which remained to be settled was the matter of where all the loans were to be assembled for packing by Monte Gemelli. Everyone is agreed that he should do it, and that the shipping should be done by ITALO-EUROPA. Monte Gemelli's place is not big or safe enough for handling an enterprise as big as this, and Toninelli wanted me to see the mayor of Milan to ask for the use of the Pallazo dell' Arte in the park here, if Wittgens was not inclined to give us the Castello Sforzesca. After dinner Frua took me to Marino's who had assembled Wittgens and ~~ERM~~ Boroni (Director of the Sforzesco) with a view to concluding this matter. Wittgens had obviously been told by Frua to forget national pride and play ball with us. She assented most graciously to placing the Castelli Sforzesca at our disposal, and waived all honors and acknowledgement. Since neither she nor Frua nor Vitali (who was also there) want their names on our committee, I think it would be courteous to print a special acknowledgment, following the listing of the Committee in the book saying: "The Trustees of the MMA wish to express special ~~xxxxxxx~~ thanks to Prof. Fernanda **DR.**

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## THE MUSEUM OF MODERN ART

To:  
From:



GR. ALBERGO CONTINENTALE

MILANO

Wittgens, Supervisor (Sovrintendenza) of the Art Galleries of Lombardy and Director of the Brera Pinakotek ~~xxxxxxx~~ and to Dr.          Boroni, for placing the facilities of the Palazzo Sforzesca at the disposal of the MMA for the assembly of the works in this exhibition " -- or something like.

A hell of a lot of water, in the form of eight million words, has gone over the dam since I arrived here eight days ago. I now consider my job done, except for seeing Baroni, to conclude arrangement about space guards, etc., and for seeing Frua's architects for the new museum here, which he asked me to do. Memo wants me to go to Venice before I go to Rome, to see Cardazzo, but as I have already seen him here I don't see the point of it. He would just propose a lot of new pictures which we can't include anyway. Tomorrow I am going to Verona to see Mardersteig about Italian printing and tonight I am dining with Mondadori to talk about an Italian edition of your book on the show.

I shall probably go to Rome <sup>notice</sup> on Wednesday or Thursday, so address me until further <sup>c/o</sup> American Express co., Piazza di Spagna, 38, Rome. Frua, who goes south tomorrow, has asked me to visit him at his house at Positano, south of Naples.

One other thing. Memo said he had arranged with you that all the pictures were to be sent without frames. This would obviously be a great economy for him, both in packing and transportation, but you know how much time and money it takes to get or make decent frames in N.Y. for a hundred pictures, and I think that for the effect of the show as a whole most of them need the excellent frames which ~~most~~ they now have. So with your permission, I'll hold out for sending the good frames which are not too large because I am afraid that the comparison with American pictures might be too unfavorable.

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# THE MUSEUM OF MODERN ART

4.

To  
Fr

Poor Memo. It has been a great blow to his pride to be excluded from my negotiations with Frua who just won't believe that Toninelli is disinterested. I even tried to get Frua, who is the richest man in Italy, to help pay the transportation expenses, as Memo's business affairs are going very badly (he has sold an 80% interest in his factories at a low price), but he declined, most politely.

About a dozen of the lenders are planning to come to New York for the opening -- the Belgian air line is giving them a special rate. (I hope I can be in Mexico at the time).

Memo is having a terrible time getting the lenders to sign the green slips and give dimensions. Domani. Domani. Just like the Mexicans. Mme. Marinetti made him go to Rome to call personally for the Boccioni we are reproducing, and He is in poor health, everyone says how badly he looks, and if he were to fall ill, God knows what would happen to the show because he is positively the only person who is really interested in it. We certainly owe him a lot.

Please ask Dudley to insure immediately the four pictures which are being reproduced in color; you can give her approximate valuations.

Fond regards,

*Memo.*

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# THE MUSEUM OF MODERN ART

A I R M A I L

Date February 17, 1949

cc: Mr. Soby ✓  
Miss Dudley

To: Mr. Wheeler

Re: Correction in memorandum of  
February 11

From: Mr. Barr

Dear Monroe,  
Dear Monroe:

Let me correct an error I made in my last-minute memorandum to you of February 11 about the Italian packers and shippers. In the second paragraph I said that Byrnes, our shipper here in New York "did not fully approve of Toninelli's Milan agent, Monti Gemelli. Byrnes here in New York reported that Monti Gemelli's New York correspondent was not at all satisfactory, and therefore we shifted to Italeuropa . . ."

The Milan shipper who is reported unsatisfactory is Gondrand, not Monti Gemelli.

In other words Toninelli's agent Monti Gemelli is OK so far as we know. In any case all shipments I understand will be consigned directly to Byrnes here in New York so that Monti Gemelli's Milan offices are the only ones concerned.

If the Milanese are going to pay for the Roman shipment they of course will have to be consulted about the shipper.

I do not want to complicate the problem but thought you would like to have these notes.

P.S. Monti Gemelli's address is: Via Palermo 11, Milano.  
Italeuropa's address is: Via Brera 18, Milano.

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## THE MUSEUM OF MODERN ART

Date February 11, 1949.

To: Mr. Wheeler  
Mr. Soby  
Miss Dudley

From: Mr. Barr

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

Dear Monroe,

In our concern with other objections raised by Italian collectors, we have neglected somewhat their worry about packing and shipping.

Originally, since Toninelli and the Circolo had assumed the responsibilities for packing and shipping, we did not investigate his plans. However, when it came to the independent problem of shipping certain purchases from Milan our shipper here in New York did not fully approve of Toninelli's Milan Agent, Monti Gemelli. Byrnes here in New York reported that Monti Gemelli's New York correspondent was not at all satisfactory, and therefore we shifted to Italeuropa who seem to be satisfactory.

However, the Italians, would certainly still have to choose their own shippers but lets be sure that Toninelli's choice is confirmed by the successor to the Circolo.

I do not know whom Toninelli intended to use in Rome. To ship our futurist sculpture and other purchases we used Stein, an old and dependable firm. Lawrence Roberts did a good deal of the paper work and the Academy truck seems to have done some of the collecting.

Although I appreciate Roberts' generous good will, we did find him extremely dilatory in answering correspondence about this shipment, (three letters and two cablegrams). His inefficiency may have been the result of the departure of his excellent secretary. Jim reports that he has a part-time secretary now and is still eager to be of help. You will be able to sense the situation more precisely but my advice would be to discuss the problem with Stein to see whether Stein can take care not only of the collection but also of the paper work, consular invoices, etc, which are now fairly complicated. We could then ask Lawrence to stand by in case of trouble.

If the Milanese are going to pay for the Roman shipment they of course will have to be consulted about the shipper.

I do not want to complicate the problem but thought you would like to have these notes.

P.S. Monti Gemelli's address is; Via Palermo 11, Milan.  
Italeuropa's address is; Via Brera 12, Milan.

AHB/bh



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We have no recent shipments from Italy on which to base estimates for collecting, packing and forwarding. I will write our agent for estimates. In the meantime the following may be of some help to you.

## COLLECTING, BOXING, FORWARDING

<u>In Italy:</u> cheaper Air Freight rates may be		
Collecting 200 items at approx. \$1.00 per item	\$200.00	?
Boxing (40 boxes at approx. \$15. each (this would cost about \$30. each in our shops)	600.00	?
Forwarding, export papers, etc. per lb. plus valuation charge.	150.00	?
Returning to lenders in Italy	250.00	?
<u>In New York:</u> From Milan rate would be .85 per lb. plus .15 per \$100. valuation		
Clearance, cartage from Pier, fees, etc.	250.00	
Packing for export	300.00	
Forwarding expenses, cartage to pier, etc.	200.00	
		\$1,950.00

Note: It is difficult to figure these expenses without knowing the number of shipments. If the loans can be brought together and forwarded in two or three large shipments, the expenses will be less than they would be if they are forwarded in several small shipments.

Following are insurance, ocean freight and airfreight rates upon which the above estimates are based

## ITALIAN SHIPMENTS

Insurance rates

	Marine	Strikes and riots	War
	.50	.0625	.15
(if East of Sicily)	.60	.0625	.25

(war risk into the interior is .31 $\frac{1}{4}$ )

Ocean Freight (American Export Lines - West Coast of Italy Conference)

Westbound: \$70. per cubic meter of 1 3/4% of the value, whichever is higher.

Eastbound: \$37.50 per <sup>40</sup>cubic foot or per 2240 lbs. plus 5% of value in excess of \$500. per box. In order to obtain special stowage, valuations of over \$500. must be declared on each box.

Air Freight. TWA from Rome as of March 10, 1948.

Under 100 lbs.	Over 100 lbs.	Value charge	Free value allowance
1.49 per lb.	1.12 per lb.	.25 per \$100.	\$7.70 per lb.

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Note: cheaper Air Freight rates may be obtained if non scheduled airline (Trans Ocean Airlines from Rome and Milan) is used. From Rome, rate would be .90 per lb. plus .15 per \$100. valuation charge. From Milan rate would be .85 per lb. plus .15 per \$100. valuation charge.