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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6394

413

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR 20th Century Italian Art DATE June 23, 1949

DETAILED INSTRUCTIONS Framing

DATE WORK MUST BE COMPLETED June 27, 1949

COST LIMIT $75.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
6/10	Wksp	8	13.92	
6/17	"	16½	24.54	
6/24	"	41	60.07	
7/1	"	11½	28.53	
				127.06

TOTAL LABOR 127.06

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
6/28	4 matbds stock		1.52	
	8 no warps	"	2.60	
	1/8 rl.cambric tape	"	.88	
	16 sq.ft. Hardbd	"	1.28	
	6 " 7/8 Basswood	"	2.10	
	24 ft. #5 mldg.	"	.84	
	16 " #4 "	"	2.72	
	15 " #7 "	"	.45	
	12 " #10 "	"	.72	
	15 " 12 "	"	4.20	
	15 glass 16x22	"	4.20	
	1 " 24x30	"	.67	
	1 " 24x32	"	.74	
	1 " 24x34	"	.40	
	¼ gal.paint	"	.64	
	Misc. stock		3.59	

TOTAL MATERIAL 27.55

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $154.61

APPROVED R. Fuller PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6394

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR 20th Century Italian Art DATE June 23, 1949

DETAILED INSTRUCTIONS Framing

DATE WORK MUST BE COMPLETED June 27, 1949 COMPLETION DATE CONFIRMATION

COST LIMIT $75.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

											3.45

TOTAL LABOR	3.22	TOTAL MATERIAL	3.45
FOR PRODUCTION MANAGER'S USE		FOR COMPTROLLER'S USE ONLY	
TOTAL LABOR AND MATERIAL	$ 6.67	CHGS.	A/C
APPROVED	PROD. MGR.	APPROVED	CHECKED

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 413/6393

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR 20th Century Italian Art DATE June 23, 1949

DETAILED INSTRUCTIONS Signs

See Miss Volkmer for details

DATE WORK MUST BE COMPLETED June 28, 1949

COST LIMIT $7.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
7/1	Wksp	2	3.22	

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6393

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Exhibitions DEPT.

FOR 20th Century Italian Art DATE June 23, 1949

DETAILED INSTRUCTIONS Signs

See Miss Volkmer for details

DATE WORK MUST BE COMPLETED June 28, 1949 COMPLETION DATE CONFIRMATION

COST LIMIT $7.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED DEPARTMENT HEAD

COMPTROLLER

				218.98

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413

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6345

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Carpentry

DATE WORK MUST BE COMPLETED June 17, 1949

COST LIMIT $250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
6/17	Wksp	110	156.05	
6/24	"	39	56.49	(ped.)
7/1	"	4	6.44	
				218.98

TOTAL LABOR 218.98

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
6/17	240 sq.ft.masonite	stock	24.00	
	52 " shelv.	"	7.28	
	20 " 1"cl.pine	"	8.00	
	46 " masonite	"	4.60	
	168 ft.2x3 fir	"	10.08	(ped.)
	250 sq.ft.masonite	"	25.00	"
	Misc.		11.84	
				90.80

TOTAL MATERIAL 90.80

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 309.78

APPROVED R. Fasts PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6345

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Carpentry

DATE WORK MUST BE COMPLETED June 17, 1949 COMPLETION DATE CONFIRMATION

COST LIMIT $250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

	O.T.	21	40.85								
6/24	Wksp	10	14.72								
	Cust.	23	40.85								
	O.T.	½	1.14								
7/1	Wksp	42	63.39 3.22								
	Cust	16	26.62								

TOTAL LABOR

TOTAL MATERIAL

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 229.11

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

4/13

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6344

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Installation: $175.00

Electric Work: 75.00

DATE WORK MUST BE COMPLETED June 27, 1949

COST LIMIT $250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
6/10	Cust	1	1.67	
6/17	"	4	6.68	
	"	14	23.47	
	O.T.	21	40.35	
6/24	Wksp	10	14.72	
	Cust.	23	40.35	
	O.T.	½	1.14	
7/1	Wksp	42	63.39 3.22	
	Cust	16	26.62	

TOTAL LABOR

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH

TOTAL MATERIAL

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $ 229.11

APPROVED _____ PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

413.3

THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6344

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Installation: $175.00

Electric Work: 75.00

DATE WORK MUST BE COMPLETED June 27, 1949 COMPLETION DATE CONFIRMATION

COST LIMIT $250.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

6/24	Wksp	80	123	.07													
	O.T.	10	13	.40													
	Grds.	24	21	.60													
7/1	Wksp	28½	43	.26													
					344	.28											

TOTAL LABOR 344.28

TOTAL MATERIAL 85.87

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $430.15

APPROVED R. Fields PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6343

413

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Painting: 3d Floor Gallery

DATE WORK MUST BE COMPLETED June 22, 1949

RF.

COST LIMIT $550.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

LABOR

DATE	DEPARTMENT	HOURS	AMOUNT	TOTAL FOR MONTH
6/17	Wksp	70	107.45	
	Grds.	32	28.80	
	O.T.	5	8.70	
6/24	Wksp	80	123.07	
	O.T.	10	13.40	
	Grds.	24	21.60	
7/1	Wksp	28½	43.26	
				344.28
	TOTAL LABOR			344.28

MATERIAL

DATE	ITEM INDICATE IF FROM STOCK	ORDER NO.	AMOUNT	TOTAL FOR MONTH
6/27	Paint stock		74.67	
	Misc.		11.20	
				85.87
	TOTAL MATERIAL			85.87

FOR PRODUCTION MANAGER'S USE

TOTAL LABOR AND MATERIAL $430.15

APPROVED R. Feeds PROD. MGR.

FOR COMPTROLLER'S USE ONLY

CHGS. _____ A/C _____

APPROVED _____ CHECKED _____

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6343

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM EXHIBITIONS DEPT.

FOR TWENTIETH CENTURY ITALIAN ART DATE June 10, 1949

DETAILED INSTRUCTIONS Painting: 3d Floor Gallery

DATE WORK MUST BE COMPLETED June 22, 1949 COMPLETION DATE CONFIRMATION

COST LIMIT $550.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD

_____ COMPTROLLER

Frank will take out the sculpture according to Miss Miller's directions.

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THE ... OF MODERN ART

Italian

PROJECT ORDER No. 6685

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Registration DEPT.

FOR Italian Exhibition Returns DATE November 16, 1949

DETAILED INSTRUCTIONS Please pack and ship Express Prepaid one drawing by Marini: 49.1819. To be shipped to: Mr. Vincent J. Scully, Jr., 117 Livingston Street, New Haven, Connecticut. (Harry has labels and release.)

There will be one piece of sculpture to be packed and shipped under this P.O. Memo will be sent to you later.

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION To be Shipped Nov. 18

COST LIMIT ____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED K H Kuhl
DEPARTMENT HEAD

COMPTROLLER

Frank will take out the sculpture according to Miss Miller's directions.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

M.C. - 413

THE MUSEUM OF MODERN ART

Date Nov. 17, 1949

To: Harry Stevington

From: Monawee Allen

Re: Items to be taken to first floor, Monday Nov. 21st

Dear Harry:

Would you please have these paintings taken to the first floor (Hall) Monday as Miss Miller will hang them:

283.49	Severini	Bal Tabarin
272.49	Balla	Swifts
235.48	Carra	Funeral
274.49	Cassinari	Mother (now in frame shop - is ready for you)
286.49	Morandi	Still Life (in frame shop - " " " ")
287.49	Muccini	Bull

Would you please sign the Cassinari and Morandi out to the 1st floor on the storeroom cards when you are getting out the others as I don't believe they have been charged out.

Frank will take out the sculpture according to Miss Miller's directions.

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THE MUSEUM OF MODERN ART

Date Nov. 17, 1949

To: Miss Dudley

From: DCM

Re: Exhibition Nov. 21

Dear D.

We are going to put the Italian things back in the hall of the first floor Monday Nov1 21/ I wonder if you people would have time to get the paintings out? Frank can tend to the sculpture and pedestals so i have not listed them.

288.49 Severini: Bal Tabarin
272.49 Balla: Swifts
235.48 Carrà: Funeral
274.49 Cassinari: Mother (now in frame shop, but ready)
286.49 Morandi: Still Life " " " " " "
287.49 Muccini: Bull

Check sculpture + mark cards: —

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THE MUSEUM OF MODERN ART

Date November 7, 1949

To: Miss Dudley

Re: Italian Exhibition

From: Ruth

Dear Miss Dudley:

The following items from the Italian Exhibition are still in the Museum:

Soby - de Chirico: To be stored until Mr. Soby's return.

Buchholz - Marini and Modigliani: To be held - insurance cancelled.

Lindamood - Clerici drawings: Talked with Mr. Lindamood this morning and he said that he would collect them in the next day or so.

Rockefeller - Marini (Horseman): Still negotiating - should be returned sometime in the next week.

Rockefeller Purchases: I assume that these will be delivered as soon as they have been reframed - include Boccioni States of Mind, Rosai Composition with a Priest, Campigli Hairdresser, and Guttuso Maffia.

Hatfield Purchase: Fazzini Woman Holding Her Foot - Should this be sent to Los Angeles?

Scully Purchase: Marini drawing - Should this be sent to New Haven?

Rosai

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THE MUSEUM OF MODERN ART

cc/ Miss Ulrich
Mr. Barr
Mr. Wheeler

Date ~~October 4, 1949~~

To: Mr. Paeth

Re: ~~Project Order 6241~~

From: Miss Dudley

~~Italian Exhibition Returns~~

Dear Bob:

We have heard from Mr. Tosinelli that the Italian shipment will be forwarded to Milan on the S.S. Sobieski, scheduled to sail on October 28th.

Mr. Dude of the Gdynia-America Lines wants the boxes delivered to the pier on October 25th. Will you please have them packed as soon as possible and send me the net and gross weights and sizes of the boxes so that I can send shipping instructions to W. J. Byrnes by October 19th.

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THE MUSEUM OF MODERN ART

Date October 3, 1949

To: Harry Skevington

From: Ruth Osgood

Re: Photographing of Italian pictures

Dear Harry:

The following are also to be photographed by Sunami:

49.1541	Balla	Study for Girl x Balcony (pencil, pen and ink)
49.1542	"	Study for Girl x Balcony (pen and ink)
49.1545	"	Study for Swifts (pencil)

* N.B. The last item I believe is to become part of Museum Collection, isn't it, but might as well be photographed with the others now.

Will you please let Harry know about this. I will let you know when Sunami will take them; he is coming in this afternoon to talk it over with Dorothy.

Many thanks, Paula

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THE MUSEUM OF MODERN ART

Date September 30, 1949

To: Harry Skevington

From: Ruth Osgood

Re: ~~Italian Exhibition -~~ Photographs

Dear Harry:

The following from the Italian show are to be photographed by Sunami. We will let you know when he will be here to do it.

49.1621	Boccioni
49.1622	"
49.1623	"
49.1642	"
49.1668	"
49.1619	"

* N.B. The last item I believe is to become part of Museum Collection, isn't it, but might as well be photographed with the others now.

Will you please let Harry know about this. I will let you know when Sunami will take them; he is coming in this afternoon to talk it over with Dorothy.

Many thanks, Paula

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THE MUSEUM OF MODERN ART

Date Sept. 30, 1949

cc: D. Miller

To: Miss Dudley

From: Paula Sampson

Re: photographing of Italian items.

Dear Miss Dudley:

Mr. Barr has indicated that he wants the following Balla studies photographed along with the items previously noted.

The additions to list are:

49.1541 1) Balla - Study for Girl x Balcony (pencil, pen and ink)

49.1542 2) " Study for Girl x Balcony (pen and ink)

49.1545 3) " Study for Swifts (pencil) (not the watercolor illus. in catalogue)

* N.B. The last item I believe is to become part of Museum Collection, isn't it, but might as well be photographed with the others now.

Will you please let Harry know about this. I will let you know when Sunami will take them; he is coming in this afternoon to talk it over with Dorothy.

Many thanks, Paula

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: D. Miller

Date Sept. 30, 1949

To: Miss Dudley ✓

Re: photographing of Italian items

From: Paula Sampson

Dear Miss Dudley:

These are items from Italian Show which Mr. Barr wants to have photographed before departure.

49.1621 Boccioni - States of Mind 1. The Farewells. oil on canvas. (pl.6)
49.1622 " " " 2. Those Who Go. " " " (pl.7)
49.1623 " " " 3. Those Who Stay. " " " (pl.8)

49.1642 Boccioni - Study for Materia. The pencil drawing entitled Composition (illus. in catalogue pl. 9)

49.1668 Boccioni - Materia oil on canvas. (illus. pl. 10)
49.1619 Boccioni - Muscular Dynamism - charcoal. (illus. in catalogue pl. 16)

* N.B. The last item I believe is to become part of Museum Collection, isn't it, but might as well be photographed with the others now.

Will you please let Harry know about this. I will let you know when Sunami will take them; he is coming in this afternoon to talk it over with Dorothy.

Many thanks, Paula

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THE MUSEUM OF MODERN ART

Copy in file

Date September 1, 1949

To: Harry Skevington & Bill Farnie

From: Dorothy H. Dudley

Re: Italian Exhibition Returns ~~P.O. 6524 - Frame Changes etc.~~ P.O. 6552

Please note the following changes before Italian loans are packed:

1. Replace frames on the following:

49.1636 Boccioni (Bertarelli) Not Exhibited } ok
49.1635 Boccioni (Bertarelli)
49.1747 de Chirico (Pagliai) check ok
49.1642 Boccioni (Bertarelli) ? check ok

2. Remove outer frames on the following:

49.1571 de Chirico (Mattioli) - disconnecting wires
49.1581 de Chirico (Frua) - ~~spread~~ fish
49.1583 de Chirico (Frua) check ok

3. Replace outer section of frame:

49.1743 Casorati (Boston Museum) ok ✓

4. Keep in present frame:

49.1544 Balla (Scolari - Barr)
49.1525 Muccini (Rockefeller)
49.1522 Severini (Metropolitan Museum)

49.1523 Severini (Metropolitan Museum) If Extended Loan keep in present frame; if returned to Metropolitan replace in original frame.

5. Replace owners' screweyes and wire:

49.1500 Balla (Goodyear) 2 screweyes and wire ✓
49.1198 de Chirico (Resor) 2 holders and wire ✓
49.1197 Modigliani (Resor) 2 hooks and eyes ✓
49.1869 Modigliani (Lewisohn) screweyes and wire ✓
49.1527 Severini (Liebman) 2 screweyes and wire ✓
49.1534 Modigliani (von Sternberg) double screws and wire ✓
49.1528 Modigliani (Block) 2 screweyes and wire ✓
49.1041 Boccioni (Baer) 2 screweyes and wire ✓
49.1610 Clerici (Lindamood) 2 screweyes and wire Not Exhibited ✓
49.1611 Clerici (Lindamood) 2 screweyes and wire ✓

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6552

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Registration DEPT.

FOR Italian Exhibition: Frame and Mat Changes DATE September 20, 1949

DETAILED INSTRUCTIONS 49.1635 Boccioni: Cut down mat and replace in original frame. 49.1636 Boccioni: Replace in original frame.

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

6. 49.1659 " Two Women Disrobing, oil on wood (label - oil on canvas)

7. 49.1689 De Pisis: Poultry Yard, oil on composition board (label - oil on wood)

8. 49.1575 Scipione: Study for Portrait of the Senior Cardinal, oil on wood (label - oil on canvas)

9. 49.1584 Sironi: Light Spaces, tempera on paper mounted on canvas (label - tempera on canvas)

10. 49.1674 " The Flagellation, tempera on paper mounted on canvas (label - oil on canvas)

11. 49.1682 Stradone: The Colosseum, oil on wood (oil on canvas)

12. 49.1678 Tosi: Still Life, oil on wood (Not Exh. - catalog - oil on canvas)

13. 49.1586 Rosai: Still Life, oil on cardbd (oil on canvas)

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THE MUSEUM OF MODERN ART

PROJECT ORDER Nº 6524

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM Registration DEPT.

FOR Return of Italian Exhibition DATE September 2, 1949

DETAILED INSTRUCTIONS Please pack for overseas and railway express shipment works on the attached list. Foreign shipment list will be sent to you later. Boxes are being stored by you.

DATE WORK MUST BE COMPLETED U.S. Railway Express - ready for shipment by Sept. 30 if possible COMPLETION DATE CONFIRMATION Foreign shipment - delivery to ships by Oct. 11

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

6. 49.1659 " Two Women Disrobing, oil on wood (label - oil on canvas)

7. 49.1669 De Pisis: Poultry Yard, oil on composition board (label - oil on wood)

8. 49.1575 Scipione: Study for Portrait of the Senior Cardinal, oil on wood (label - oil on canvas)

9. 49.1584 Sironi: Light Spaces, tempera on paper mounted on canvas (label - tempera on canvas)

10. 49.1674 " The Flagellation, tempera on paper mounted on canvas (label - oil on canvas)

11. 49.1682 Stradone: The Colosseum, oil on wood (oil on canvas)

12. 49.1678 Tosi: Still Life, oil on wood (Not Exh. - catalog - oil on canvas)

8. 49.1586 Rosai: Still Life, oil on cardboard (oil on canvas)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date July 25,1949

To: Miss Dudley
Miss Keech

From: Soby

Re: Mascioli

I have just received from Toninelli the address of Dr. Augusto Mascioli, who lent a Scipione to our Italian show. It is: Via Aureliana 25, Rome, Italy. As a lender, he should be sent a catalogue.

P.S. Please tell Mr. Wheeler that Toninelli reports that Juker, Marmont, Mattioli, Cardazzo and others are "enchanted" with the catalogue. All want to know when they'll get their copies (I showed them his).

6. 49.1639 " Two Women Disrobing, oil on wood (label - oil on canvas)

7. 49.1689 De Pisis: Poultry Yard, oil on composition board (label - oil on wood)

8. 49.1575 Scipione: Study for Portrait of the Senior Cardinal, oil on wood (label - oil on canvas)

9. 49.1584 Sironi: Light Spaces, tempera on paper mounted on canvas (label - tempera on canvas)

10. 49.1674 " The Flagellation, tempera on paper mounted on canvas (label - oil on canvas)

11. 49.1682 Stradone: The Colosseum, oil on wood (oil on canvas)

12. 49.1678 Tosi: Still Life, oil on wood (Not Exh. - catalog - oil on canvas)

8. 49.1586 Rosai: Still Life, oil on cardboard (oil on canvas)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Italian

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Frances Pernas

Date July 18, 1949

To: Mr. Soby

Re: Italian Exhibition

From: Miss Dudley

Dear Jim:

After a final check of the Italian loans the following discrepancies have been discovered between our information and the catalog and labels.

1. 49.1570 Cagnaccia: Morning at the Seaside, oil on canvasboard (label - oil on canvas)
2. 49.1732 Cascrati: Room in an Inn, oil on wood (label - oil on canvas)
3. 49.1564 Donghi: Departure, dated l.r. 1933 (label - 1932)
4. 49.1631 " The Hunter, dated l.l. '42 (label - 1940)
5. 49.1539 Mafai: Landscape with Train, oil on canvas mounted on cardboard (label - oil on wood)
6. 49.1659 " Two Women Disrobing, oil on wood (label - oil on canvas)
7. 49.1689 De Pisis: Poultry Yard, oil on composition board (label - oil on wood)
8. 49.1575 Scipione: Study for Portrait of the Senior Cardinal, oil on wood (label - oil on canvas)
9. 49.1584 Sironi: Light Spaces, tempera on paper mounted on canvas (label - tempera on canvas)
10. 49.1674 " The Flagellation, tempera on paper mounted on canvas (label - oil on canvas)
11. 49.1682 Stradone: The Colosseum, oil on wood (oil on canvas)
12. 49.1678 Tosi: Still Life, oil on wood (Not Exh. - catalog - oil on canvas)

13. 49.1586 Rosai: Still Life, oil on cardbd (oil on canvas)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date July 18, 1949

To: Miss Dudley

Re: Italian Exhibition

From: Ruth Osgood

I have checked discrepancies between the green sheets and the labels and find that on the following the labels should be corrected:

1. 49.1570 Carra: Morning at the Seaside, oil on canvas board (oil on canvas)
1. 49.1732 Casorati: Room in an Inn, oil on wood (label - oil on canvas)
2. 49.1564 Donghi: Departure, dated l.r. 1933 (label - 1932)
3. 49.1631 " The Hunter, dated l.l. '42 (label - 1940)
4. 49.1539 Mafai: Landscape with Train, oil on canvas (label - oil on wood)
5. 49.1659 " Two Women Disrobing, oil on wood (label - oil on canvas)
6. 49.1689 De Pisis: Poultry Yard, oil on composition board (label - oil on wood)
7. 49.1575 Scipione: Study for Portrait of the Senior Cardinal, oil on wood (label - oil on canvas)
8. 49.1584 Sironi: Light Spaces, tempera on paper (tempera on canvas)
9. 49.1674 " The Flagellation, tempera on paper (oil on canvas)
10. 49.1682 Stradone: The Colosseum, oil on wood (oil on canvas)
12. 49.1678 Tosi: Still Life, oil on wood (Not Exh - catalog - oil on canvas)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Italian

THE MUSEUM OF MODERN ART

RO
per with addresses

Date July 13, 1949

To: Miss Dudley
c. Mr. Barr

From: N. Soby

Re: Letters of acknowledgment to ~~lenders to Ital. Exh.~~ whose works were shipped by air.

Dear Dorothy: In my haste to get the letters off to the lenders whose works came by air, indicating safe arrival, thanks, etc., I stupidly forgot to make a copy for anyone but Jim. This is to let you know that such letters went to the following:

Guidi
Sarfatti
Rollino
Barbaroux
Baroni
Frua
Jucker
Mascioli

Alice Bacon's memo to Jim on the air shipment gave Barbaroux's address as the Biennale. We think his return address is actually Via Santo Spirito 19, Milan, but Jim has written to find out. Frua now seems to be a 8, Piazzale Cadorna, Milan, rather than Via Annunciata 21. Jim has written to Toninelli to try to get something better than just Ivrea for Mascioli.

Noted RO

-- From Carlyle Burrows column,
NEW YORK HERALD TRIBUNE, Sunday, June 10, 1949

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date July 11, 1949

To: Mr. Soby **Re:**

From: Mr. Wheeler

-- From Carlyle Burrows column,
NEW YORK HERALD TRIBUNE, Sunday, June 10, 1949

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	MoMA Exhs.	413.3

Italian

THE MUSEUM OF MODERN ART

Date July 8, 1949

cc: Miss Dudley

To: Mr. Romeo Toninelli

Re: Italian exhibition

From: secretary to
Mr. Monroe Wheeler

Since we have all the boxes for shipping the Italian exhibition to Italy and the works do not need to be inspected by customs as they are packed, it will be ready the week of September 26th. Our brokers will make the shipping arrangements on whatever ship you designate. We should know the name of the ship, sailing date and destination early in September to allow time for preparing the necessary papers.

If the exhibition is shipped before October 1st, the Museum will save a month's insurance premium.

Changed to Ready by Oct 11

termination of the exhibition.

See revised list

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

copy to Mr. Faeth

Date July 8, 1949

To: Mr. Wheeler

Re: Return of Italian Ex'n

From: Miss Dudley

Dear Monroe:

I have checked with Bob Faeth about packing the Italian show for return to Italy. Since we have all of the boxes for the shipments to Italy (28 in all) and the works do not need to be inspected by customs as they are packed, he can have it ready the week of September 26th.
I assume that our brokers will make the shipping arrangements on whatever ship Mr. Toninelli designates. We should know name of ship, sailing date early in September if possible to allow time for preparing all papers, etc.

If the shipment leaves in September, a month's insurance will be saved.

termination of the exhibition.

See revised list

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Allen Porter
D. Dudley
J. Soby

Date July 8, 1949

To: Front Desk -
Att: V. deVries
~~To:~~ A. Russell

Re:

From: Ione Ulrich

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

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

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

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

See revised list

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Miss Ulrich

Date July 5, 1949

To: Miss Chamberlain

Re: XX C. Italian Exhibition

From: Frances Keech

This is to confirm that Mr. Wheeler has authorized you to have a photographer of your choice take three photographs, in addition to Sunami's installation shots, showing newsworthy visitors to the Italian exhibition. The show is to be charged not more than $15.

Morandi	Still Life	(286.49)
	5 prints	(300.49, 301.49, 302.49, 303.49, 304.49)
Muccini	Bull	(287.49)
Severini	Bal Tabarin	(288.49)
Vespignani	Ruined Building	(14.49)
	The Wall	(15.49)
Viviani	The Leg	(306.49)
	6 small etchings (1 item)	(308.49.1-6)
Modigliani	Bride and Groom	(339.42)
	Head	(593.39)
Guttuso	Maffia	✓ (283.49)

You can use this information when you are making the catalog -

M.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date July 5, 1949

To: RO

Re: Statistics - M.C. items

From: ma

There are 33 items from M.C. in the 20th Century Italian Art Ex.

Balla:	Speeding Automobile	(271.49)
	Swifts	(272.49)
Bartolini	3 prints	(292.49, 293.49, 294.49)
Boccioni	3 drawings for States of Mind	(522,523,524.41)
	Development of a Bottle in Space	(230.48)
	Unique Forms of Continuity in Space	(231.48)
	Study for Elasticity	(273.49)
Cagli	Buchenwald	(160.45)
Carra	Funeral of the Anarchist Galli	(235.48)
Casorati	2 lithos from an album (1 item)	(296.49.1-10; 2 from this)
Cassinari	Mother	(274.49)
de Chirico	Nostalgia of the Infinite	(87.36)
Fiume	Island of Statues	(281.49)
Marini	Horse and Rider	(256.48)
Morandi	Still Life	(286.49)
	5 prints	(300.49, 301.49, 302.49, 303.49, 304.49)
Muccini	Bull	(287.49)
Severini	Bal Tabarin	(288.49)
Vespignani	Ruined Building	(14.49)
	The Wall	(15.49)
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Miss Dudley
Miss M. Miller

Date July 1, 1949

To: Mr. Barr
Mr. Soby

Re: Sales of Works in the Italian Exhibition

From: Mr. Monroe Wheeler

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

MW

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART
NEW YORK

Committee 11413

VII

10/7/47 E

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WAR RISK INSURANCE

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The Committee agreed that it wo ve both Mr. Soby and Mr. Barr go to Italy and discussed various means to make this financially possible. The Committee further decided that all these matter should be referred to the Exhibitions Committee.

3/30/48 EXHIBITION OF ITALIAN PAINTINGS

It had been decided to send a release this week to the Italian papers announcing the departure of the Barrs and Sobys for Italy to prepare material for the forthcoming exhibition of Italian 20th century paintings, but Mr. Barr has raised the question that it might have serious political implications if released at this time. The Committee agreed that, if it were made clear that the Museum had planned such an exhibition a long time ago, there would doubtless be no political significance attached to it.

3/23/48 BUDGET OF ITALIAN EXHIBITION AND A.H. BARR'S TRIP

The Committee decided that any expense outside of Italy should not be charged to the Italian show. Mr. Rockefeller said that he would be able to get $5000 to finance Mr. Barr's trip for the Italian show. This would take care of any budget difficulties.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

NEW YORK

Coordination Committee

Exhibitions

10/7/47 EXHIBITION OF TWENTIETH CENTURY ITALIAN PAINTING

Mr. Wheeler reported to the Committee that he had received a memorandum from Mr. Soby regarding the exhibition of 20th Century Italian Paintings. Mr. Soby said that since it was unlikely that the budget would make it possible for both Mr. Barr and him to go to Italy, he felt that he should withdraw from this trip since Mr. Barr knows the modern Italian field far longer than he.

In the same memorandum he suggested that he might prepare the Braque exhibition but that he wasn't too enthusiastic about Braque's work. He therefore asked Mr. Wheeler to consider Henry Hope as a possible director for this exhibition.

The Committee agreed that it would be very important to have both Mr. Soby and Mr. Barr go to Italy and discussed various means to make this financially possible. The Committee further decided that all these matter should be referred to the Exhibitions Committee.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date July 17, 1948

c. to Mr. Barr
Mr. Wheeler

To: Mr. d'Harnoncourt

Re: Italian Collectors Committee

From: Mr. Soby

As of this date, in response to my letter inviting the leading Italian collectors to be members of an advisory committee for our Italian exhibition, the following answers have come in:

1. Yes: Gualino (Rome)
   Yes: Feroldi (Brescia)
   No: Frua (Milan)
   No: Vitali (Milan)

The two negative replies stress interest in the show. Frua prefers to act as a private individual, offers every possible help to our show, short of joining any committee. Vitali declines on grounds that he is a critic and not a collector. He, too, offers all possible help.

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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

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.

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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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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART
NEW YORK 19

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

April 15, 1949

You will have received by now our mimeographed letter regarding arrangements for the collecting and shipping of works of art coming from Italy to our Italian art exposition.

Item 5 of this letter deals with insurance. We have now been able to add to the usual insurance covered by Fine Arts policies, insurance against damage due to war, but this insurance applies only while the works are being transported by sea to America and back to Italy. This is the maximum insurance available against war risks.

James Thrall Soby
Director of the Exposition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

#413

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT. Date December 21, 1948

From Exhibitions Department Exhibitions

For 20th Century Italian Painting and Sculpture

PRINTS

Please supply ..... (Quantity)

glossy ..... size .....

....

....

Date of completion .....

NEW PHOTOGRAPHS

Please have Russo (Photographer)

take one photostat of each print (Number of shots)

Date of completion At once

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Rollino	photostat	1
Morandi	photostat	1

Please return prints to Mr. Soby

Forwarded to ..... Amount ..... Date Billed .....

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date June 30, 1949

To: Miss Dudley

From: Mr. Wheeler

Re: Italian prices

Mr. Barr, Mr. Toninelli and I have decided that the Museum's 10% Commission on works sold from the Italian Exhibition will be added to the prices specified on the lender's forms instead of deducted from it.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

20th C Italian

THE MUSEUM OF MODERN ART

Date June 29, 1949

To: Mr. Barr
Miss Ulrich
Miss Dudley
From: Miss Margaret Miller
Mr. Soby

Re: Sale of Italian pictures

As agreed this morning the Department of Painting and Sculpture will prepare the list of objects for sale in the Italian show, with prices as given on the Registrar's forms. I will check the list to be sure that the prices on the Registrar's forms have not been changed by the owners.

This, as I understand it, ends the responsibility of this Department in the matter, and all negotiations, including permission from the Italian authorities to sell the works, the decision as to what amount will be allocated to Sig. Toninelli from sales to reimburse him for shipping charges on works sold here, the Museum's commission, etc., will be Miss Ulrich's responsibility. All requests to buy works from the show will be referred to Miss Ulrich's office.

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THE MUSEUM OF MODERN ART

Date June 29, 1949

To: Miss Dorothy Dudley

From: Miss Dorothy Miller

Re: Changes in Frames - Italian Exhibition

Boccioni: drawing 49.1636 was removed from its frame and drawing 49.1635 was put in it for exhibition. Both should be returned to own frames after show.

Boccioni: Study for "Elasticity" (M.C.). Framed and matted.

Balla: Study for "Swifts" (Barr Coll.). Reframed; keep in present frame permanently.

Severini: Looking down on Rheims. Framed and matted; keep in present frame permanently.

Severini: Dancer, Helix... (Stieglitz Coll.). Reframed; if extended loan keep in present frame; if to be returned to Met. replace in original frame.

Severini: Bal Tabarin. (M.C.). Reframed permanently.

Chirico: Disquieting Muses. Outer frame added to original strip frame. Remove before returning.

Chirico: Fish. Remove before returning. Outer frame added.

Chirico: Larger building. Remove before returning. Outer frame added

Chirico: Roman Villa. Reframed; replace in original frame before returning.

Morandi: Still Life (M.C.). Reframed; ~~permanently.~~ may change

Casorati: City Dwellers. Outer section of frame removed. Replace before returning.

Muccini: drawing. Framed and matted; leave in present frame permanently.

Fiume: ~~Island~~ of statues. (M.C.). Framed. Leave in present

Vespignani: Ruined Building (M.C.). The Wall (M.C.). Framed and matted; leave in present frames.

DCM:dj

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date June 27, 1949

To: Mr. Wheeler
cc: Miss Ulrich; Allen Porter; File

From: W. Antrobus

Re: Dinner for opening of Italian Show - approx. 30 persons

MENU

Jellied green turtle soup with sherry
with checkerboard sandwiches

*****

Creamed turkey in patty shells

Rice Fresh garden peas

Rolls

*****

Sylvaner White Wine

*****

Tossed green salad - French dressing

Hot toasted biscuit

*****

Raspberry Sherbet - Cookies

Demitasse

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THE MUSEUM OF MODERN ART

Date June 24, 1949

To: Mr. William A. M. Burden **Re:** Italian Dinner

From: Mr. Monroe Wheeler June 28, 1949

Dear Bill:

There is nothing special to say about Ambassador Alberto Tarchiani as he has had no particularly distinguished relations with the arts. He has been Ambassador to this country since 1945 and as such he has kindly consented to bless the opening of the Italian show. You might also mention the fact that we will have with us The Honorable Luciano Mascia, Minister Plenipotentiary, Italian Observer to the United Nations.

I wish you would pay particular homage to Mr. Romeo Toninelli, who has come from Milan. He has acted as Executive Secretary for the Exhibition in Italy and has labored ceaselessly for over a year to make this exhibition possible and he is, as you know, personally paying for the transportation of the entire exhibition, both ways. This latter fact need not be mentioned but without Toninelli the exhibition might not have been done at this time.

Also praise Jim Soby, the Director of the Exhibition, and Mrs. Soby, who has worked with him during the entire period, and both Alfred and his wife, who went to Italy to assist in the selection. Alfred and Jim are joint authors of the book which we have done on the exhibition and everyone at the dinner will have a copy of it. The title of the book is "Twentieth-Century Italian Art."

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

DINNER FOR THE ITALIAN AMBASSADOR

June 28, 1949

Mrs. Simon Guggenheim
* The Italian Observer to the UN
Mrs. David Rockefeller
Mr. Francis Henry Taylor
Mrs. Charles Nagel, Jr.
Mr. Carl Peter Doelger, Jr.
Mr. René d'Harnoncourt
Mrs. Ranald Macdonald
Mr. Charles Nagel, Jr.
Mr. Monroe Wheeler
Mrs. Anne Roberts
** The Italian Consul General
Mr. Alfred H. Barr, Jr.
Mrs. Carl Peter Doelger, Jr.
Mr. Romeo Toninelli

Mr. William A. M. Burden
Mrs. Grace Belt
Mr. James Thrall Soby
Mrs. James W. Husted
Mr. David Rockefeller
Mrs. Lavinia Sloan
Mr. Sam Lewisohn
Miss Ione Ulrich
Mr. Hermon More
Mr. Thomas W. Braden
Mr. Ranald Macdonald
Mrs. Alfred H. Barr, Jr.
Mr. James W. Husted
Mrs. James Thrall Soby
*** The Italian Ambassador
Mrs. Sam A. Lewisohn

* The Italian Observer to the United Nations: The Honorable Luciano Mascia

** The Italian Consul General: Mr. Aldo M. Mazio

*** The Italian Ambassador: His Excellency, Alberto Tarchiani

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THE MUSEUM OF MODERN ART

Date June 20, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re: Italian Show.

We have the list used for the reception to Cardinal Gaspari, - just about the 500 names you wanted. This was given to us by Mrs. Carl Peter Doelger Jr., 17 Dartmouth Road, Douglaston, L.I. I think it would be awfully nice if you dropped her a note to thank her.

.....

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THE MUSEUM OF MODERN ART

Date June 15, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re: Italian Show.

The names of the three people I urged you to invite to the dinner are:

Mr. and Mrs. Carl Peter Doelger Jr.
17 Dartmouth Road
Douglaston, Long Island.

Miss Margherita De Vecchi
333 East 57th Street.

It might be wise to invite them today before Betty and I approach them about the July fiesta.

....L.V.S..

Will you send me a signal when the invitations are out so that I can speak to them

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THE MUSEUM OF MODERN ART

Date June 17, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re: Invitations to the Italian Show.

To get 500 of the right names for invitations to the Italian Opening can easily be done but the list, from the source where I will get it, cannot be made available to us before three P.M. Monday.

We will line up people to address Monday afternoon and hope to have the greater part reach their destination by Tuesday morning.

Sorry I didn't know this a long time ago, but will do the best I can.

Miss DeVecchi is giving me more important names over the telephone, and Mrs. Doelger is supplying the wider list.

LJS

has gotten the list for the reception in honor of Cardinal Spellman — found 700 names

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CLASS OF SERVICE

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

WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

X

SYMBOLS

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

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

CC: Miss Ulrich
CHARGED: TAKEN TO WESTERN UNION OFFICE

JUNE 21, 1949

HENRI LAUGIER
14 WASHINGTON SQUARE NORTH
NEW YORK

THE TRUSTEES OF THE MUSEUM OF MODERN ART INVITE YOU

TO ATTEND DINNER AT THE MUSEUM FOR ITALIAN AMBASSADOR

BEFORE OPENING HERE OF ITALIAN 20th CENTURY ART

TUESDAY, JUNE 28 AT 7:15 P.M. BLACK TIE.

MONROE WHEELER
MUSEUM OF MODERN ART

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

CHARGE: ITALIAN EXHIBITION

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE MUS

To:

From:

Mr. To

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before

NEWYORK (11 W 53 ST)

YOURTEL THIRTEENTH PLEASE

MEMO

All America Cables and Radio | Mackay Radio | Commercial Cables | All America Cables and Radio | Mackay Radio | Commercial Cables

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date June 14, 1949

cc: Mr. Wheeler
Mr. Soby

To: Mr. Toninelli

Re:

From:

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

MK11 ROK31 VIA MACKAY RADIO
PALERMO 14/13 JUNE 14 1949
LC SOBY MODERNAT (SOBY CARE THE
NEWYORK (11 W 53 ST)
YOURTEL THIRTEENTH PLEASE BOOK
NEMO

All America Cables and Radio | Mackay Radio | Commercial Cables | All America Cables and Radio | Mackay Radio | Commercial Cables | All America Cables and Radio

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1949 JUN 14 AM 7 17

PLEASE SEND REPLIES
THROUGH
BRANCH OFFICE
30 ROCKEFELLER PLAZA
Circle 6-1515

MK11 ROK31 VIA MACKAY RADIO

PALERMO 14/13 JUNE 14 1949 1040

LC SOBY MODERNAT (SOBY CARE THE MUSEUM OF MODERN ART)

NEWYORK (11 W 53 ST)

YOURTEL THIRTEENTH PLEASE BOOK SEAT FOR SIXTEENTH THANKS

MEMO

Commercial Cables | Mackay Radio | All America Cables and Radio | American Cable & Radio System | 67 BROAD ST. N.Y. - BOWLING GREEN 9-3800

THE M

To: Mr. Wh

From:

Miss Cha
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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

THE MUSEUM OF MODERN ART

Date June 14, 1949

To: Mr. Wheeler

Re:

From:

Miss Chamberlain reports that the various Italian organizations have offered enthusiasm and cooperation but are reluctant to organize among themselves and suggest that we approach the various groups.

that the exhibition could not have come off on time without your help. I wish we could have put a whole paragraph instead of just a line in the catalog to acknowledge the most unselfish and continuous aid you have given to this taxing job.

It was good to see you. I wish it were oftener.

Sincerely,

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

AHB:jws

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THE MUSEUM OF MODERN ART

copy to Miss Ulrich
Mr. Wheeler

Date June 30th, 1949

To: Mr. Faeth

Re: Italian Exhibition

From: Miss Dudley

Because of the late arrival of the Italian shipment ~~from Italy~~ it will be necessary for my staff and the custodians to work on Saturday. Mr. Wheeler has OK'd overtime for Harry Skevington and Bill Farnie so that they can work with Miss Harris and Miss Rex.

Mr. Barr has asked us to have the paintings and sculpture taken to the 3rd floor on Monday as soon as the Braques have been removed. They will be placed in the galleries at the east end. I understand that the only changes being made in galleries are at the west end.

1010

that the exhibition could not have come off on time without your help. I wish we could have put a whole paragraph instead of just a line in the catalog to acknowledge the most unselfish and continuous aid you have given to this taxing job.

It was good to see you. I wish it were oftener.

Sincerely,

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AHB:jws

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THE MUSEUM OF MODERN ART

Date June 7, 1949

To: Mr. Wheeler

From: Mr. Barr

Re: Mrs. Soby's help on the Italian Exhibition

Dear Monroe:

Nellie Soby had done a great deal of voluntary work on the exhibition correspondence, lists, etc. I think she would appreciate some note of thanks besides the attached.

h

that the exhibition could not have come off on time without your help. I wish we could have put a whole paragraph instead of just a line in the catalog to acknowledge the most unselfish and continuous aid you have given to this taxing job.

It was good to see you. I wish it were oftener.

Sincerely,

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

AHB:jws

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

cc: Mr. Wheeler

June 7, 1949

Dear Nellie

Thank you for sending back the Feroldi letter. Please accept my congratulations on your self-control in the matter of the envelope, which I return herewith.

You were certainly very helpful in clearing up the protocol in the matter of Princess Laetitia's name. Believe me, I have nothing but the greatest admiration for the fastidious care which you exercised in the matter of lists and correspondence. It is perfectly obvious to me that the exhibition could not have come off on time without your help. I wish we could have put a whole paragraph instead of just a line in the catalog to acknowledge the most unselfish and continuous aid you have given to this taxing job.

It was good to see you. I wish it were oftener.

Sincerely,

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

AHB:jws

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

THE MUSEUM OF MODERN ART

Date June 2, 1949

To: Miss Chamberlain

From: Frances Keech

Re: Italian Exhibition

This is to confirm that Mr. Wheeler approves a preliminary release stating that the Italian Ambassador is going to open the exhibition and he said to mention it also in the final release on the exhibition.

preview of the Otto Cento Show who paid to get in) so maybe we could find three to four hundred who are elite enough to come by invitation even in late June, or could we?

.....

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THE MUSEUM OF MODERN ART

Date June 1, 1949

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

From: Frances Keech

Miss Chamberlain thinks it would be good publicity to issue a release stating that the Italian Ambassador is going to open the exhibition. Do you approve?

Yes. MW. And also mention it in the final release on the exhibition.

preview of the Otto Cento Show who paid to get in) so maybe we could find three to four hundred who are elite enough to come by invitation even in late June, or could we?

.....

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THE MUSEUM OF MODERN ART

Date May 25, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re:

The decision about my department is still pending. Do you want to take the chance on my being here in June and have me try to stir up something about the Italian Show in the last two days of this week? I don't think there is likely to be any money forthcoming without a big American Committee headed by the Ambassador (who would have to be invited by Nelson, natch) and a pre-preview (they had 6,000 at the pre-preview of the Otto Cento Show who paid to get in) so maybe we could find three to four hundred who are elite enough to come by invitation even in late June, or could we?

.....

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THE MUSEUM OF MODERN ART

Date May 23, 1949

To: Mrs. Sloan
Miss Pernas

From: Frances Keech

Re: Honorary Italian Committee

WRITERS -- CRITICS
Dr. Palma Bucarelli (Rome)
Sig. Raffaele Carrieri (Milan)

* Sig. Giulio Carlo Argan (Rome)
* Dr. Constantino Baroni (Milan)
* Sig. Enrico Falqui (Rome)
* Prof. Roberto Longhi (Florence)
* ? Guglielmo Pacchioni (?)
* Prof. Rodolfo Palucchini (Venice)
* ? C. L. Ragghianti (?)
* ? Giuseppe Raimondi (?)
accept NW by telephone 6-1 * Dr. Lionello Venturi (Rome)
* Sig. Giovanni Scheiwiller (Milan)

COLLECTORS
Sig. Carlo Cardazzo (Venice)
Avv. Pietro Feroldi (Brescia)
Avv. Riccardo Gualino (Rome)
N. H. Dr. Franco Marmont (Milan)
Donna Benedetta Marinetti (Rome)
Sig. Adriano Pallini (Milan)
Sig. Pietro Rollino (Rome)

* Count Contini Bonacossi (Florence)
* Ing. Riccardo Jucker (Milan)
* Dr. Camillo Poli (Milan)
* Sig. Cesare Tosi (Milan)

COMPAGNIA COSULICH * Dr. Mario F. Vespa (Genoa)

EXECUTIVE SECRETARY Sig. Romeo Toninelli (Milan)

The following do not wish their names to appear on the Committee:

Sig. Carlo Frua de Angeli (Milan)
Sig. Lamberto Vitali (Milan)
Dr. Fernanda Wittgens (Milan)

* Have not been heard from in connection with the invitation to join the committee.

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

THE MUSEUM OF MODERN ART

Date May 10, 1949

To: Mr. Barr
Mr. Wheeler ✓
Sig. Toninelli

From: James Soby

Re: HONORARY ITALIAN COMMITTEE
Ital. Exh.

The following have definitely accepted the Museum's invitation to serve on the Honorary Committee for the exposition:

WRITERS ---CRITICS	Dr. Palma Bucarelli	(Rome)
	Sig. Raffaele Carrieri	(Milan)
COLLECTORS	Sig. Carlo Cardazzo	(Venice)
	Avv. Pietro Feroldi	(Brescia)
	Avv. Riccardo Gualino	(Rome)
	N.H. Dr. Franco Marmont	(Milan)
	Donna Benedetta Marinetti	(Rome)
	Sig. Adriano Pallini	(Milan)
	Sig. Pietro Rollino	(Rome)
	Dr. Mario F. Vespa	(Genoa)
EXECUTIVE SECRETARY	Sig. Romeo Toninelli	(Milan)

The following have not been heard from in connection with the invitation to join the Committee:

WRITERS---CRITICS	Sig. Giulio Carlo Argan	(Rome)
	Dr. Costantino Baroni	(Milan)
	Sig. Enrico Falqui	(Rome)
	Prof. Roberto Longhi	(Florence)
	? Guglielmo Pacchioni	(?)
	Prof. Rodolfo Palucchini	(Venice)
	? C.L. Ragghianti	(?)
	? Giuseppe Raimondi	(?)
	Dr. Lionello Venturi	(Rome)
	Sig. Giovanni Scheiwiller	(Milan)
COLLECTORS	Count Contini Bonacossi	(Florence)
	Ing. Riccardo Jucker	(Milan)
	Dr. Camillo Poli	(Milan)
	Sig. Cesare Tosi	(Milan)

The following do not wish their names to appear on the Committee:

Sig. Carlo Frua de Angeli	(Milan)
Sig. Lamberto Vitali	(Milan)
Dr. Fernanda Wittgens	(Milan)

Note: In a letter written 3/3/49 to me, Toninelli says: "As one of the Messrs. Cosulich is a friend of mine I was able to obtain generous conditions. I agreed with Monroe Wheeler that in the Committee of Honour you will put one of the Directors of the Compagnia Cosulich, of whom I'll let you know the name..."

Has this name been received?

?

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THE MUSEUM OF MODERN ART

Date May 23, 1949

To: Mrs. Sloan
Miss Pernas

From: Frances Keech

Re: Honorary Italian Committee

MEMORANDUM from
IONE ULRICH

Date

To: M. Wheeler

NOTE

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

Orders for "extra" Costs. Carpel has no budget left

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(Florence)
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EXECUTIVE SECRETARY Sig. Romeo Toninelli (Milan)

The following do not wish their names to appear on the Committee:

Sig. Carlo Frua de Angeli (Milan)
Sig. Lamberto Vitali (Milan)
Dr. Fernanda Wittgens (Milan)

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THE MUSEUM OF MODERN ART

Date May 23, 1949

To: Mrs. Sloan
Miss Pernas

From: Frances Keech

Re: Honorary Italian Committee

RE: Books bought for us by Lamberto Vitali

How should this order ~~be worded?~~ not necessary.

Tell Kampf to confirm it to Vitali.
He will issue orders for books purchased
Tell him to change them to Bragaglia
EXHIBITION. NW

* Count Contini Bonacossi (Florence)
* Ing. Riccardo Jucker (Milan)
* Dr. Camillo Poli (Milan)
* Sig. Cesare Tosi (Milan)

COMPAGNIA COSULICH * Dr. Mario F. Vespa (Genoa)

EXECUTIVE SECRETARY Sig. Romeo Toninelli (Milan)

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THE MUSEUM OF MODERN ART

Date May 23, 1949

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Miss Pernas

From: Frances Keech

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N. H. Dr. Franco Marmont (Milan)
Donna Benedetta Marinetti (Rome)
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Sig. Pietro Rollino (Rome)

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Dr. Fernanda Wittgens (Milan)

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Date May 23, 1949

To: Mrs. Sloan
Miss Pernas

From: Frances Keech

Re: Honorary Italian Committee

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	* Prof. Roberto Longhi (Florence)
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	* ? Giuseppe Raimondi (?)
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	N. H. Dr. Franco Marmont (Milan)
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	Sig. Adriano Pallini (Milan)
	Sig. Pietro Rollino (Rome)
	* Count Contini Bonacossi (Florence)
	* Ing. Riccardo Jucker (Milan)
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EXECUTIVE SECRETARY	Sig. Romeo Toninelli (Milan)

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Dr. Fernanda Wittgens (Milan)

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date May 23, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re:

I haven't done anything more about the Italian people, pending word from you about Mr. Ascoli. The position of my department is so shaky at the present moment that I haven't gone launching into any future activities at all until something is settled which I hope will be tomorrow.

If the unexpected should happen and I should stay on here (which I very much doubt), I want to take my vacation in June, but whether I stay on or not I could help line up some people, if you want me to, within the next week or so.

L.

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THE MUSEUM OF MODERN ART

Date May 20, 1949

To: Mrs. Louise Boyer **Re:**

From: Frances Keech

Please substitute the attached for page 2 of the Dr. Max Ascoli letter. This corrects a mistake in the last line which should read contributors and not contributions.

Antique frames will be allowed free entry, but we must pay duty on modern frames at 15 percent. The cost of the duty on frames is often less than the work involved in handling works entered under bond. Also some of the Italian paintings, drawings, etc. are for sale and, if sold, duty would have to be paid in any case.

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THE MUSEUM OF MODERN ART

Date May 18, 1949

cc: Miss Ulrich
Mr. Soby

To: Monroe Wheeler

Re: Italian shipment

From: Dorothy H. Dudley

Dear Monroe:

Confirming our conversation of yesterday, I understand that you approve entering the Italian shipment, with the exception of the abstract sculpture by Viani, under Tariff Paragraph 1807 which provides for the free entry of works of art.

Antique frames will be allowed free entry but we must pay duty on modern frames at 15 percent. The cost of the duty on frames is often less than the work involved in handling works entered under bond. Also some of the Italian paintings, drawings, etc. are for sale and, if sold, duty would have to be paid in any case.

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THE MUSEUM OF MODERN ART

Date May 16, 1949

To: Mr. Wheeler

Re:

From: Frances Keech

Mrs. Boyer telephoned today in reference to your suggestion that Mr. Rockefeller give you a letter of introduction to Dr. Max Ascoli. After she spoke to you she learned that Dr. Ascoli is in the hospital again (fractured hip) for another operation and will be laid up for several months. Under the circumstances, the matter will have to be held in abeyance because Mr. Rockefeller does not feel that this is an appropriate time to approach him.

/s/ James Thrall Soby

P.S. Will you kindly ask Allen Porter whether I am right in thinking that all lenders to the exposition will receive invitations to the opening, and also, all persons mentioned in the acknowledgment list. The Italian invitations should go air mail very soon.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Wheeler ✓

May 15, 1949

TO: Miss Bacon

RE: Details - Italian Exh.

FROM: James Thrall Soby

Georgia O'Keeffe agreed several months ago to lend 3 Severini drawings, namely, Le train dans la ville; Danseuse - Helice - Mere; and En volant sur Rheims. Will you kindly inform the Metropolitan Museum of this fact and tell them that we shall need the drawings by the end of this month? I believe that Miss O'Keeffe will have explained to them about it.

I thought Karpel said he was sending up a copy of his bibliography. I do not have a copy and, if there is one for me, please send it along. Will you also please get Marga Barr to read the bibliography for accuracy of Italian spelling?

If you have copies of any recent telegrams and letters we have sent, such as the wires to Pagliai in Mexico City and to Toninelli re the Scipiones, please let me have them. I need them to keep my file up to date.

Will you please also see whether you can get Peter Lindamood on the phone and remind him that we are counting on his two Clerici drawings, and that we need the Registrar's forms I sent him for dimensions and insurance values.

Many thanks.

/s/ James Thrall Soby

P.S. Will you kindly ask Allen Porter whether I am right in thinking that all lenders to the exposition will receive invitations to the opening, and also, all persons mentioned in the acknowledgment list. The Italian invitations should go air mail very soon.

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THE MUSEUM OF MODERN ART

Date May 9, 1949

To: Mr. Monroe Wheeler

From: Lavinia Sloan

Re: An Italian American Committee.

Princess Boncompagnie (the senior one)

Mrs. Edward Delafield (Italian)

Mrs. Manolita Doelger

would be a good little nucleus to build from.

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THE MUSEUM OF MODERN ART

Date May 9, 1949

To: Mr. Wheeler
Mr. Soby

Re:

From: Frances Keech

Should Mr. Rockefeller invite Dott. Vespa to join the Committee? If so, what is his address?

Mr. Rockefeller has not written Prof. Wittgens or Prof. Baroni in regard to the Committee.

a) Prof. Wittgens is the directrice for Lombardia of the Galleries belonging to the Gouvernement;

b) Prof. Baroni is the director of the Museums in Milan. Prof. Wittgens favors us giving the permit for temporary exportation of the works from Italy. While Prof. Baroni is kind in giving us rooms and persons in the Castello Sforzesco for the collecting and packing of the works.

All my very best to you, dear Monroe, while I remain most sincerely yours

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COPIED FOR: Mr. Barr
Mr. Soby
Miss Pernas

PALAZZO SERBELLONI
~70972 - MILANO

May 5, 1949

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

4-Via Balbi
Genova
9 Feb

Dear Monroe,

this is to let you know the name of the member of the Compagnia di Navigazione Fratelli Cosulich who you will kindly include in the Comittee of Honour, as agreed:

DOTT. MARIO F. VESPA

I take this opportunity to inform you, always with regard to the Comittee, that Prof. Wittgens and Prof. Baroni have nothing to do with one another as:

a) Prof. Wittgens is the directrice for Lombardia of the Galleries belonging to the Gouvernement;

b) Prof. Baroni is the director of the Museums in Milan. Prof. Wittgens favors us giving the permit for temporary exportation of the works from Italy. While Prof. Baroni is kind in giving us rooms and persons in the Castello Sforzesco for the collecting and packing of the works.

All my very best to you, dear Monroe, while I remain most sincerely yours

Ferri

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date May 6, 1949

cc: F. Pernas

To: Mr. Wheeler

From: Allen Porter

Re: Invitation for opening of 20th Century Italian Painting & Sculpture

Copy for the next invitation, which should be ready for mailing on June 8th, is as follows:

The Museum of Modern Art invites you to attend

opening of the exhibition

20TH CENTURY ITALIAN PAINTING & SCULPTURE

Tuesday evening, June 28, 1949, from eight to eleven o'clock

This invitation admits two persons. Exhibition closes Sept. 11, 1949.

amp

THE MUSEUM OF

To: Mr. Bailey
Mr. Barr
Mr. Wheeler
Campbell (oh will this founder that way)

From: NW

Before Mr. Nelson went to Rome he was given a
Italian chest, on that list with the wood chest
name Mrs. Ivone Gamelin. Mr. Nelson was anxious
she will definitely lend one.

* On page of Rome lenders

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THE MUSEUM OF MODERN ART

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.

James Thrall Soby

THE MUSEUM OF

To: Mr. Soby
Mr. Barr
Mr. Wheeler
Mr. Chanler (as well if's founder that way)

From: MW

Before Mr. Kalem went to Rome he was given a Italian show, on that list with the word "don name Mrs. Yvone Gamilla. Mr. Kalem may contac she will definitely lend one.

* On page of Rome letters

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Italian

THE MUSEUM OF MODERN ART

Date May 18, 1949

To: ~~Mr. Karpel~~ Mr. Wheeler

From: Mr. Soby

Re: Vitali purchase from fund for Italian books for Library

Dear Bernard:

I have had a letter from Lamberto Vitali saying that he has found a copy of "the album of Manzu, with the very large original photographs, which is extremely rare. I think I did very well to buy it for your Library and am going to ask Hoepli to sign the exportation to New York".

Best,

James Thrall Soby

Memo: Please note this (Cost?), and return at your convenience

Bernard

THE MUSEUM OF

To:

From:

(ok will try to remember this my)

Before Mr. Soby went to Rome he was given a Italian show, on that list with the word "doc name Mrs. Yvone Cassillo. Mr. Soby may exhib he will definitely lend one.

* On page of Rome letters

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Italian

THE MUSEUM OF MODERN ART

Date April 29, 1949

To: Miss Dudley

Re: Italian Lenders

From: Bett

There are 12 lenders besides Vitali, Rollino and Frua (whom JTS has sent cables to) who haven't returned the forms. The total number of loans from these lenders is 31, discounting the following lenders, whose addresses we don't know:

Brigida Martini: Dedalo e Icaro, by Martini
Mascioli: La cortigiana romana, by Scipione
Zibardi: 2 works by Semeghini

THE MUSEUM OF

To: Miss Bailey
Miss Bass
Mr. Chanin
Chappell

From: NW

(ok will file Founder that way)

Before Mr. Nelson went to Rome he was given a Italian show. Was that dish with the wood rim some Mrs. Yvone Camilla. Mr. Nelson was anxio she will definitely lend one.

* On file at Rome Leaders

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THE MUSEUM OF MODERN ART

Date April 29, 1949

To: Mr. J.T. Soby

Re: Italian Lenders

From: Dorothy H. Dudley

Dear Jim:

Miss Harris has prepared the attached list of the lenders who have not yet returned our green forms. Do you want to cable or write them?

Note: the astericks preceeding Frua, Rollino and Vitali indicate that the lenders have already been urged to send their forms by cable. by you.

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THE MUSEUM OF MODERN ART

Date April 27, 1949

To: Mr. Soby
Mr. Barr
Mr. Wheeler
OBragaźźi (oh well it's funnier that way)

From:

Re: Message from NARockefeller via Mrs Boyer & the telephone

Before Mr. Nelson went to Rome he was given a list of lenders to the Italian show. *On that list with the word "doubtful" after it, is the name Mrs. Yvone Casella. Mr. Nelson saw cette femme in Rome and thinks she will definitely lend now.

* On page of Rome lenders

In another letter from Toninelli, dated March 31, he reports that the Municipio of Milan is willing to lend the Boccioni drawings from the Castello Sforzesco and the Boccioni paintings from the Milan Gallery of Modern Art. He added, however, that they insist on a statement from us assuming all responsibility for these works and declaring that we have insured them against all risks, including war. I'll dictate a letter to them this week, agreeing to these conditions, and send you all copies.

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THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Barr
Mr. Wheeler

Date April 4, 1949

To: Miss Dudley

Re: Italian Shipment

From: Mr. Soby

I have just received the following letter from Toninelli, dated March 31, from Milan:

"I have the pleasure of informing you that I accorded with the compagnia Italiana di Navigazione Consulich regarding the transport of the works from Genova to New York.

The transatlantic Sobiesky of the Gdynia American Line hired by the Compagnia Cosulich, will leave Genova on May 24 and reach New York June 3.

As one of the Messrs. Cosulich is a friend of mine I was able to obtain generous conditions...."

There follows instruction as to how the Gdynia American Line should be thanked in the catalogue, which I will tend to.

In another letter from Toninelli, dated March 31, he reports that the Municipio of Milan is willing to lend the Boccioni drawings from the Castello Sforzesco and the Boccioni paintings from the Milan Gallery of Modern Art. He added, however, that they insist on a statement from us assuming all responsibility for these works and declaring that we have insured them against all risks, including war. I'll dictate a letter to them this week, agreeing to these conditions, and send you all copies.

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THE MUSEUM OF MODERN ART

Date March 30, 1949

To: Mrs. Bragazzi **Re:**

From: Frances Keech

Mr. Soby has asked me to tell you that the address of Daphne Maugham Casorati is 52 via Mazzini, Turin.

Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
Sig. Adriano Pallini
Dott. Riccardo Iucker
Sig. Gianni Mattioli
Prof. Ignazio Battiato
Ing. Luigi Paleari

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THE MUSEUM OF MODERN ART

Date March 11, 1949

To: Mrs. Statt

From: Frances Keech

Re: Italian Committee

Mr. Soby has dictated the attached letter of appointment to an honorary committee for the Italian show for Mr. Rockefeller's signature. Would you be good enough to let me know on Monday, if possible, whether or not any changes should be made. These letters are very late in going out and Mr. Soby had hoped that they could be signed and mailed on Monday or Tuesday. The letters are to be sent to the following:

Guglielmo Pacchioni
Enrico Falqui
Dr. Palma Bucarelli
G. Contino Cuonacossi
Donna Benedetta Marinetti

Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
Sig. Adriano Pallini
Dott. Riccardo Iucker
Sig. Gianni Mattioli
Prof. Ignazio Battiato
Ing. Luigi Paleari

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THE MUSEUM OF MODERN ART

Date July 17, 1948

To: Mr. d'Harnoncourt
cc: Mr. Barr
Mr. Wheeler

From: Mr. Soby

Re: Italian collectors committee

As of this date, in response to my letter inviting the leading Italian collectors to be members of an advisory committee for our Italian exhibition, the following answers have come in:

Yes: Gualino (Rome)
Yes: Feroldi (Brescia)
No: Frua (Milan)
No: Vitali (Milan)

The two negative replies stress interest in the show. Frua prefers to act as a private individual, offers every possible help to our show, short of joining any committee. Vitali declines on grounds that he is a critic and not a collector. He, too, offers all possible help.

Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
Sig. Adriano Pallini
Dott. Riccardo Lucker
Sig. Gianni Mattioli
Prof. Ignazio Battiato
Ing. Luigi Paleari

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Miss Keech: Could you possibly send the copies listed below. I can't deal with carbon copies at the moment. Many thanks. - JTS

THE MUSEUM OF MODERN ART

Date July 17,1948

To: Mr. D'Harnoncourt
c. to Mr. Barr
Mr. Wheeler ✓

From: Mr. Soby

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Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
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CIRCOLO DELLE ARTI - MILANO

President: A. R. Toninelli

Committee

Backers

Prof. Virginio Ghiringhelli
Sig. Giuseppe Ghiringhelli
Sig. Livio Ghiringhelli
Avv. Amilcare Lanza
Cav. Romeo Toninelli
Nob. Attilio De Scaglia
Rag. Edmondo Gorini

Active Artistic Faculty

Prof. Guglielmo Pacchioni
Arch. Giovanni Muzio
Dott. Fernanda Wittgens
Prof. Costantino Baroni
Sig. Lamberto Vitali
Sig. Raffaele Carrieri
Dott. Alberto dell'Acqua

Private Collectors

Comm. Carlo Frua De Angeli
Visconte Franco Marmont de Haute-Champs
Sig. Adriano Pallini
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THE MUSEUM OF MODERN ART

Date

To:

From: HONORARY ITALIAN COMMITTEE

Gualino

Feroldi

Frua (?)

Vitali (?)

Prof. Roberto Longhi

Dr. Lionello Venturi

Prof. Rodolfo Pallucchini

Sig. Giovanni Scheiwiller

Sig. C. G. Argan

Sig. C. L. Ragghianti

Sig. Giuseppe Raimondi

Sig. Mario Broglio

Sig. Guglielmo Pacchioni

Sig. Enrico Falqui

Dr. Palma Bucarelli

Sig. G. Contino Bonacossi

Donna Benedetta Marinetti

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original copy seems to have been lost from Museum files

THE MUSEUM OF MODERN ART

Date ~~Nov. 1, 1948~~

To: Mr. d'Harnoncourt
Mr. Wheeler ✓
Mr. Barr

From: Mr. Soby

Re: ~~Italian committee~~

Some weeks ago Lamberto Vitali, the Milanese art critic and collector, wrote saying that he felt that our advisory committee of Italian collectors was not adequate. I promptly replied that I'd be glad to refer to the Museum's Coordinating Committee the names of any candidates he might mention. I also said that I agreed with him that certain important names were missing.

Today a letter has come from Vitali suggesting that we add the following:

Prof. Roberto Longhi - Via Benedetto Fortini 30, Firenze
Dr. Lionello Venturi
Prof. Rodolfo Pallucchini - La Biennale di Venezia, S. Marco, Ca' Giustinian, Venezia
Sig. Giovanni Scheiwiller - Via Melzi d'Eril 6, Milano
Sig. C.C. Argan
Sig. C.L. Ragghianti
Sig. Giuseppe Raimondi
Sig. Mario Broglio

All these people are known to us either personally or through their writing, and I should think all of them might be appointed. Will you let me know as soon as possible whether it's O.K. to invite them to join? I'd like to get the letters off next week when I come to the Museum, especially since the show may now be moved up to summer.

Vitali adds that he feels either Longhi or Venturi should be made president of the committee. This is understandable from a professional viewpoint, and I agree with him in principle. But I'm afraid that Toninelli would be offended if we moved someone in over his head. And though Toninelli hasn't the standing of other members in the art world and has made some enemies, the fact remains that he is paying for the transportation of the show and that only his really exceptional energy and push have made it possible for us to get as much done as we have. Perhaps a way around the difficulty would be to form some sort of sub-committee of critics and art historians, leaving the collectors' committee as is. But even then I don't see why we need a persident. Certainly Scheiwiller, for example, has done much more for modern art than Longhi, etc., etc. Therefore it would seem simpler to list all the critics together and have no chairman. But let's do it quickly. I'm especially anxious to make a gesture toward Scheiwiller, whom we did not see in Milan, but who has been sending friendly and most helpful letters. Also, the enlarged committee will give us better representation in cities other than Milan, which is important.

Do let me know as soon as possible. Many thanks.

Agenda Coordinat. Comm. Rec. : 11/23/48

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THE MUSEUM OF MODERN ART

Date March 11, 1949

To: Miss Dudley **Re:** Monte Gemeli

From: Mr. Soby

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

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

York several times and knows quite a few people here. He is a charming man and his influence in our behalf has been most important for our exhibition.

He is the former husband of Mrs. Meric Callery, the sculptress and Picasso collector in New York.

If you need additional information Mr. Barr can give it to you since I will be away.

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THE MUSEUM OF MODERN ART

Date March 11, 1949

To: Mrs. Hill

From: Frances Keech

Re: Mr. Chester Dale

In view of Mr. Whitney's absence from the city, I have again spoken to Mr. Barr and Mr. Soby about asking him to sign the attached letter to Mr. Dale in regard to our Italian exhibition, and they both feel that the matter is urgent because of the book deadline and they would be very grateful, if you would be good enough to forward this letter to Mr. Whitney for his signature.

You will recall that Mr. Whitney wrote to Mr. Dale last September 29th to request loans from his collection for our Braque show, and he at that time made an exception and agreed to lend, adding, "However, this loan must not be considered as a precedent."

York several times and knows quite a few people here. He is a charming man and his influence in our behalf has been most important for our exhibition.

He is the former husband of Mrs. Meric Callery, the sculptress and Picasso collector in New York.

If you need additional information Mr. Barr can give it to you since I will be away.

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THE MUSEUM OF MODERN ART

Date March 10, 1949

cc: Mr. Barr

To: Mrs. Sloan

Re: Sig. Carlo Frua de Angeli

From: Mr. Soby

Sig. Carlo Frua de Angeli, whom we have invited to be Mr. and Mrs. Burden's dinner guest before the Braque preview on Monday, March twenty-eighth, is one of the most important lenders to our Italian exhibition. He is also one of the leading European patrons of modern art in general and is the most powerful business man in all Italy -- having cotton mills throughout the country. He has been to New York several times and knows quite a few people here. He is a charming man and his influence in our behalf has been most important for our exhibition.

He is the former husband of Mrs. Meric Callery, the sculptress and Picasso collector in New York.

If you need additional information Mr. Barr can give it to you since I will be away.

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

CC: Mr. Wheeler
Mr. Barr
Mr. Soby
Mrs. Sloan

DSY-1-9-INTL-March 10=

MARCH 10, 1949

NLT FRUA (via WU)
ANNUNCIATA 21
MILAN
(ITALY) =

WILLIAM BURDEN TRUSTEE OF MUSEUM ANXIOUS TO HAVE YOU DINE WITH HIM AND HIS WIFE BEFORE BRAQUE PREVIEW MONDAY, MARCH 28. =

MODERNART
NEWYORK

CHARGE: 20th Century Italian Art Exhibition

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THE MUSEUM OF MODERN ART

Date March 3, 1948

To: Mr. Soby

From: DD

Re: Italian Show list, as of March 1

After checking box list and letter listing works coming by Air I have noted the following:

Coming on SS Saturnia (not on our list)

Saetti: Apparizione (Box 7)

Sernini: Dancer, dry (Box 16) air in Box 14

Not coming:

Guttuso: Warrior Seated (Guttuso)

Modigliani: Nude (Feveldi)

Scipione, Still life con capello, fantone e pettine (Carda=

Coming by Air 16

Morandi - Landscape w. 2 figures

Semeghini (7)

Gaidi — Figure nello spazio — Casorati (Sorfatti

Sirini — Paesaggio urbano — Casorati (Carella)

Boccioni — Donna a tavola — Carra (Carella)

Scipione (4) — Dolo ermafrodito — de Chirico (Carella)

Carra — Guttuso

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THE MUSEUM OF MODERN ART

Date March 3, 1949

To: DD

From: bett

Re: Italian Show List, as of March 1

Requests for the following have been sent by JSS:

Mr. Frua de Angeli,:

de Chirico: Interno metafisica — Done one
Is this in addition to the other 2 de Chirico requests from Mr. Frua?

Guttuso:

3 out of 8 drawings by Guttuso, instead of 12 - 15 drawings

Galleria Naz. d'Arte Moderna, Valle Giulia, Rome:

~~oat~~ Mafai: Nudo.
Is this in addition to the Mafai request of "Two Women Disrobing"?

Marini:
Marini: Portrait of Carlo Carra (Had not previously been requested)

Castello Sforzesco, Milan:

The following 9 drawings by Boccioni (instead of 12 drawings)

2 Studies for "Matter"
2 Composition (sketches?) for "Matter"
2 Studies for bottle
3 Studies of running figure

anyind
but OK

5/4 Andrew

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THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
Miss Keech

Date February 24, 1949

To: Mr. Barr

Re: loan to Italian exhibition from Carlo Cardazzo

From: Mr. Soby

Dear Alfred:

Carlo Cardazzo, the most important collector in Venice, has returned his registrar's forms and agreed to lend not only the pictures we asked for but anything else we might want. At his request I had written the museum in Madrid asking that Cardazzo's pictures be returned from Spain. (They're six months overdue.) Madrid assure me that all the pictures will be back in Venice in plenty of time for our May shipment.

Guttuso has also returned his registrar's forms and agreed to lend everything.

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Miss Keech

THE MUSEUM OF MODERN ART

AIRMAIL

Date February 17, 1949

cc: Mr. Soby
Miss Dudley

To: Mr. Wheeler

Re: Correction in memorandum of February 11

From: Mr. Barr

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.

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Miss Keech

THE MUSEUM OF MODERN ART

AIRMAIL

Date February 17, 1949

cc: Mr. Soby
Miss Dudley

To: Mr. Wheeler

From: Mr. Barr

Re: Correction in memorandum of February 11

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THE MUSEUM OF MODERN ART

Date January 19, 1949

To: Mrs. Louise Boyer **Re:** Italian Request Letters

From: Frances Keech

Mr. Soby tells me that this is the last of the Italian request letters for Mr. Rockefeller's signature!

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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THE MUSEUM OF MODERN ART

Date ~~January 18, 1949~~

To: Mrs. Boyer

Re: ~~Italian Request Letters~~

From: Frances Keech

For Mr. Nelson Rockefeller's signature, please.

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.

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THE MUSEUM OF MODERN ART

Date February 15, 1949

To: Mrs. Statt

From: Frances Keech

Re: Italian Exhibition

The last, for now, of the Italian request letters for Mr. Rockefeller's signature.

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.

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THE MUSEUM OF MODERN ART

Date February 14, 1949

To: Mrs Statt

From: Frances Keech

Re: Italian Exhibition

Two more letters for Mr. Rockefeller's signature.

Mr. Soby would like to have the addressees receive these letters before Mr. Wheeler arrives in Milan and, as you know, he sailed on Friday!

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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THE MUSEUM OF MODERN ART

Date February 16, 1949

cc: Miss Dudley

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

From: Frances Keech

Mr. Barr reports that a number of recent letters have come from Toninelli. The new committee has had several meetings. Apparently the opposition is sticking to its guns -- they don't want to take part in the show unless they control its selection -- and we may have to go on without them. However, we have already given up Jesi and we can give the others (Vitali and Frua) up easily without damaging the show. Toninelli has confirmed all of the financial understandings.

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.

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THE MUSEUM OF MODERN ART

Date February 10, 1949

cc: Mr. Barr

To: Mr. Wheeler

Re:

From: Mr. Soby

Dear Monroe:

I am rather getting cold feet about sending the entire checklist of the Italian exhibition to Italy. It might be wiser simply to send a list of the artists, perhaps adding the number of works by each, but not naming specific pictures. I would like to think about this a day or so but thought you should know about it in case we do not send the actual checklist.

shown them only as Futurists or as members of the School of 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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THE MUSEUM OF MODERN ART

cc: Mr. Barr CONFIDENTIAL **Date** February 9, 1949

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, Spetorno, 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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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. Also, Superintendent of Galleries in Lombardy (see Jesi's letter to Dunn)

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

Frua: 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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	MoMA Exhs.	413.3

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.

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 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,

Jim

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THE MUSEUM OF MODERN ART

Date February 4, 1949

cc: Mr. Barr

To: Mr. Wheeler

Re: Italian Exhibition

From: Mr. Soby

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 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.

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THE MUSEUM OF MODERN ART

Date Jan. 31,1949

To: Mr. Wheeler ✓
c. to Mr. Barr

Re: Italian show

From:
Mr. Soby

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,

scheduled for the 3d floor
acquisitions has the hall until July 17, Kokoschka
from July 19 to Sept. 28.

CEMW

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COPY

THE MUSEUM OF MODERN ART

Date Jan. 31, 1949

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c: Mr. Barr

From: Mr. Soby

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Annotation: scheduled for the 3rd floor acquisitions has the hhll until July 17. Kokoschka from July 19 to September 28.

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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.

why it would have been extremely foolhardy to mention a traveling show in the letters which have now gone to Italy asking for loans to the New York show.

I'm going ahead now with the catalogue, having written all the lenders except a few for whom I'm awaiting addresses from Italy. I cannot tell you how I regret the decision that Alfred should not take the time to do the Futurist section; I think it will mean a far less valuable catalogue. But I take it that the decision is final. In that case, I'd like to speak up here and now for a definite promise that Alfred, if he is willing to, will take full part in the installation of the show next June. The show will be extremely complicated to install, and quite bluntly I do not want to do it alone, the truth being that I actively dislike installing shows, and even though by now I've done a good number, I still feel the need of more expert advice on a highly technical problem. So let's have it clear with Nelson that I need Alfred's active help in June, if he will give it. I'll talk to Nelson myself about this first chance I get, but need your backing of course.

Best,

Jim

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THE MUSEUM OF MODERN ART

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Best,

Jim

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THE MUSEUM OF MODERN ART

Date ~~January 17, 1949~~ Jan. 17, 1949

To: Mr. Wheeler
c. to Mr. Barr
From: Mr. McCray
Mr. Soby

Re: Italian show

Dear Monroe:

I am a little alarmed by your letters of Jan. 14 to the Toledo Museum and the San Francisco Museum offering them 600 running feet of the Italian show for autumn. What happens if the Italians won't lend for longer than our show here in the Museum? I will of course make every effort to persuade them, but I have not mentioned other showings in other American museums in writing the Italian collectors for specific loans. It seemed imprudent to do so in view of the fact that some of the leading collectors are reluctant to lend at all, even to our Museum. I can't guarantee that any of them will let their pictures stay over here for other showings, though I think some of them will. I know that Toledo and San Francisco have to make up their schedule and need to know the size of the show we can offer. But I think we should be clear all around that we're gambling on being able to deliver. Indeed, I should think that if we have affirmative replies from Toledo and San Francisco, we should point out that we will do everything humanly possible to keep our contracts with them but may not be able to. I can give you further details when we meet as to why it would have been extremely foolhardy to mention a traveling show in the letters which have now gone to Italy asking for loans to the New York show.

I'm going ahead now with the catalogue, having written all the lenders except a few for whom I'm awaiting addresses from Italy. I cannot tell you how I regret the decision that Alfred should not take the time to do the Futurist section; I think it will mean a far less valuable catalogue. But I take it that the decision is final. In that case, I'd like to speak up here and now for a definite promise that Alfred, if he is willing to, will take full part in the installation of the show next June. The show will be extremely complicated to install, and quite bluntly I do not want to do it alone, the truth being that I actively dislike installing shows, and even though by now I've done a good number, I still feel the need of more expert advice on a highly technical problem. So let's have it clear with Nelson that I need Alfred's active help in June, if he will give it. I'll talk to Nelson myself about this first chance I get, but need your backing of course.

Best,

jm

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THE MUSEUM OF MODERN ART

Date January 26, 1949

To: Mr. Barr
Mr. Soby

Re: Italian Exhibition

From: Mr. Wheeler

For your information I am sending you a list of the Milan Circolo Delle Arti, which Toninelli submitted to us in 1946.

immediately.

Jim, I can't tell you how upset I am about my own part in this Italian show. I cannot give it consecutive attention and as you know I did all I could to make it possible to work on the Futurist section. So far as negotiations are concerned I am afraid we may fall between Wheeler, you and myself which is why I did not want to answer Wittgens officially.

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THE MUSEUM OF MODERN ART

Date January 20, 1949

To: Mrs. Jessie Statt

Re: Dr. Vismara

From: Frances Keech

Herewith is Mr. Soby's draft of a letter for Mr. Rockefeller's signature in reply to Dr. Vismara's letter of January 13th.

Jim, I can't tell you how upset I am about my own part in this Italian show. I cannot give it consecutive attention and as you know I did all I could to make it possible to work on the Futurist section. So far as negotiations are concerned I am afraid we may fall between Wheeler, you and myself which is why I did not want to answer Wittgens officially.

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THE MUSEUM OF MODERN ART

Date January 18, 1949.

To: Mr. Wheeler,
c. to Mr. Soby

From: Mr. Barr.

Re:

Dear Jim,

I still have not known just what to do with the letter inviting additional members on our Italian Committee, and I feel uneasy about listing Toninelli as Chairman, without any indication that he will withdraw eventually. It does not make sense to ask Venturi to be a member of the Committee of which Toninelli is Chairman. Shouldn't we explain the situation to Toninelli and ask him to withdraw now, or if this is too awkward split the Committee immediately.

Jim, I can't tell you how upset I am about my own part in this Italian show. I cannot give it consecutive attention and as you know I did all I could to make it possible to work on the Futurist section. So far as negotiations are concerned I am afraid we may fall between Wheeler, you and myself which is why I did not want to answer Wittgens officially.

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THE MUSEUM OF MODERN ART

Date December 31, 1948

To: Mrs. Statt

From: Frances Keech

Re: Italian Exhibition

The last of the Italian loan requests for the Italian Exhibition to be signed by Mr. Rockefeller.

Since our show will probly not be before the autumn of 1949, anything we can do to hold Italian interest for so long a period seems to me all to the good. Best,

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THE MUSEUM OF MODERN ART

Date December 20, 1948

To: Mrs. Boyer

From: Frances Keech

Re: 20th Century Italian Painting and Sculpture

Three more Italian request letters for Mr. Rockefeller's signature!

to the Coordinating Committee - unless I hear from you to the contrary. Since our show will proably not be before the autumn of 1949, anything we can do to hold Italian interest for so long a period seems to me all to the good. Best,

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THE MUSEUM OF MODERN ART

Date: December 17, 1948

To: Mrs. Boyer

From: Frances Keech

Re: Italian Exhibition

Some more Italian loan requests for the Italian Exhibition to be signed by Mr. Rockefeller.

to the Coordinating Committee - unless I hear from you to the contrary. Since our show will proably not be before the autumn of 1949, anything we can do to hold Italian interest for so long a period seems to me all to the good. Best,

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Sept. 25, 1948

To: Mr. d'Harnoncourt
c: Mr. Barr
Mr. Wheeler

From: Mr. Soby

Re: ITALIAN COMMITTEE

Dear Rene:

You will remember that several months ago we decided to appoint a committee of Italian collectors and critics to encourage interest in our Italian exhibition, the chairman to be R. Toninelli. The following have accepted: Carrieri, Vitali, Pallini, Marmont, Feroldi, Rollino, Cardazza, Gualino. We have been refused by Frua, and by Dr. Jesi, though both seem interested in the show. We have not heard from Jucher, Tosi and Poli.

Sig. Vitali, one of the best Italian critics and collectors, feels strongly that the committee should be enlarged to include other distinguished Italian critics. I have asked him to send us a list without of course committing us to make these appointments. But to save time, I'll assume it's O.K. to enlarge the committee without referring the matter to the Coordinating Committee - unless I hear from you to the contrary. Since our show will proably not be before the autumn of 1949, anything we can do to hold Italian interest for so long a period seems to me all to the good. Best,

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THE MUSEUM OF MODERN ART

Date December 13, 1948

To: Mrs. Boyer

From: Frances Keech

Re: Italian Exhibition

Loan requests for the Italian exhibition to be signed by Mr. Rockefeller.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date December 7, 1948

To: Mr. Wheeler

Re: Italian Exhibition

From: Fatima

Mr. McCray assumes that you will arrange the scheduling of the Italian exhibition with the San Francisco Museum of Art and the Toledo Museum. He will be away until late in January.

Please note that Mr. Soby's letter of request makes no mention of circulating the show.

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THE MUSEUM OF MODERN ART

Date Oct. 1948

To: Mr. Wheeler
c. to Mr. Barr

From: Soby

Re: Italian show

Curt Valentin has offered to work out a system of splitting expenses with us to bring over the life-sized Horse and Rider by Marino Marini which was presumably the one in the Venice Biennale (Curt will chedk on this). This is a good piece and even though it duplicates the Museum's piece as to subject, it would be helpful as to scale, particularly since I hope we can persuade Toninelli to pay for shipping a large piece by Marini's only serious rival in Italy, Manzu. Will you let me know what you think. I feel it would be unfair to show the really essential Manzu Reclining Woman and not have a Marini of comparable size. And I assume Toninelli would be willing to pay half the costs of shipping, Curt the other half. The other fine big recent Marini is a huge nude (also at Biennale) but this has been sold, and I don't think we can count on it.

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THE MUSEUM OF MODERN ART

COPIES FOR: Miss Ulrich
Miss Dudley

Date Sept. 25,1948

To: Mr d'Harnoncourt

From: c. to Mr. Barr
Mr. Wheeler ✓
Mr Soby

Re: Italian committee

Dear René:

You will remember that several months ago we decided to appoint a committee of Italian collectors and critics to encourage interest in our Italian exhibition, the chairman to be R. Tomlolli. The following have accepted: Carrieri, Vitali, Pallini, Marmont, Feroldi, Rollino, Cardazza, Gualino. We have been refused by Frua, and by Dr. Jesi, though both seem interested in the show. We have not heard from Jucker, Tosi and Poli.

Sig. Vitali, one of the best Italian critics and collectors, feels strongly that the committee should be enlarged to include other distinguished Italian critics. I have asked him to send us a list, without of course committing us to make these appointments. But to save time, I'll assume it's O.K. to enlarge the committee without referring the matter to the Coordinating Committee - unless I hear from you to the contrary. Since our show will probably not be before the autumn of 1949, anything we can do to hold Italian interest for so long a period seems to me all to the good. Best,

c.f. MW.

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THE MUSEUM OF MODERN ART

COPIED FOR: Miss Ulrich
Miss Dudley

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date September 29, 1943

To: Miss Dudley

Re: 20th C. Italian Exhibition

From: Frances Keech

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 know within a week.

Best,

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THE MUSEUM OF MODERN ART

Date September 23, 1948

To: Miss Dudley

From: Frances Keech

Re: 20th C. Italian Exhibition

The Italian exhibition will comprise approximately 140 paintings, drawings and prints and 30 sculptures (only three of which will be life size, the others being no more than 20 inches high). It will probably not be necessary to do any reframing. Can you estimate the cost of shipping an exhibition of this size to San Francisco and return?

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JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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CC: Mr. Wheeler
Mr. Barr
Mr. Soby

GDY-9-11-IML- SEPT 22

SEPTEMBER 22, 1948

LC TONITALIA
MILAN
(ITALY) (VIA RCA)

SENDING LIST OF KEY WORKS FOR NEW YORK EXPOSITION AND

SCHEDULED DATES WITHIN WEEK. REGARDS.

SOBY

CHARGE: Twentieth Century Italian exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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QDY - 7 - 45 - NL - SEPT 22

SEPTEMBER 22, 1948

BLAKE-MORE GODWIN
TOLEDO MUSEUM OF ART
MONROE STREET
TOLEDO 2, OHIO

IF YOU HAVE HAD AN OPPORTUNITY TO CONSIDER OUR PROPOSAL OF MAJOR EXHIBITION OF 20TH CENTURY ITALIAN PAINTING AND SCULPTURE FOR SPRING OF 1949 WE WOULD APPRECIATE KNOWING YOUR REACTION AS PLANS FOR SO LARGE A SHOW MUST BE MADE WELL IN ADVANCE. CORDIALLY YOURS.

MONROE WHEELER
MUSEUM OF MODERN ART

CHARGE: Twentieth Century Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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CC: Mr. Wheeler
Mr. Barr
Mr. Soby

SEPTEMBER 22, 1948

TONITALIA
MILAN
(ITALY)

SENDING LIST OF KEY WORKS FOR NEW YORK EXPOSITION AND

SCHEDULED DATES WITHIN WEEK. REGARDS.

SOBY

CHARGE: Twentieth Century Italian exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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THE MUSEUM OF MODERN ART

VIA W. C. CABLES

September 21, 1948 AM 10 54

MILANO 29 21

NLT SOBY MODERNART

NYK

MUSEI BERNA BRUXELLES LONDRA COOPER CHIEDONO COLLEZIONISTI

ITALIANI NOSTRE PITTURE PER EXPOSIZIONI STOP URGEMI CONOSCERE

ELENCO COMPLETO PITTURE NECESSARIE NEWYORK ET DATA SPEDIZIONE

SALUTI=

TONINELLI

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THE MUSEUM OF MODERN ART

Date Sept. 3,1948

To: Mr. Wheeler
c. to Mr. Barr

Re: Italian show

From: Mr. Soby

Dear Monroe:

Letter from Toninelli, dated Aug. 26, contains the following suggestion:

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

"Votre Musée pourrait eventuellement, si la chose vous interesse, écrire soi a M. Gamboa, au Musee de Arte Moderna, soit directement a M. Bruno Pagliai - Suan Juan de Letran 9, Mexico City, en se recommandant de moi et en leur demandant si'ils sont toujours interesses à faire quelque chose avec l'Art Italien."

If it weren't so hard to ship works in and out of Mexico safely, this might be a solution, if Pagliai really means what he said about paying the costs. I think the show would interest the Mexicans, but worry about getting things in and out safely. Anyway, it's something to think about while we're waiting to hear from Toledo and/or San Francisco. There are so many rich Italians in San Francisco that I should think they could raise the cash there fairly easily.

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THE MUSEUM OF MODERN ART

Date Aug. 26,1948

To: Mr. Wheeler
c. to Mr. Barr

From: Mr. Soby

Re: Italian show

Dear Monroe:

Toninelli's letter of Aug. 18 (copy enclosed) confirmed my fears that the present tenuous plans for a London showing of our Italian exhibition would seriously complicate our chances of borrowing the things we want. I discount some of Toninelli'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 T 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 t he political future of Italy is now described as possibly very grave by Toninelli, 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 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 of 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 superfic ial attention to the Futurists. I find on looking back through the various memos 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,

Jim

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COPY

Palazzo Serbelloni
Milan, the 18th August 1948

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

Dear Jim,

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

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

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

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

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

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

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

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

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COPY - 2

Palazzo Serbelloni
Milan, the 18 August 1948

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

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

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

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

very truly yours,

s/ Toninelli

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

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THE MUSEUM OF MODERN ART

Date August 19, 1948

To: Mr. Soby, Mr. Wheeler ✓

From: Mrs. Catlin

Re: ITALIAN EXHIB. LONDON

Attached is a copy of a letter from Douglas Cooper which Alfred has asked me to forward to you.

embarrassing business of dealing with the matter. I don't in any way want to be indiscreet or interfering in museum affairs, but I can't do anything except write you this private letter to say do you want to buy the Muses? And if so what price would you pay? I promised Feroldi to do this. There are, as you know, a few very fine things in the collection. If I can be of assistance I will gladly be. On the other hand, if you have no intention of buying I think you should write and tell Feroldi. I have no interest either way; this is purely a friendly affair.

Venice is more beautiful than ever, I have enjoyed much at the Biennale, Peggy is full of her summer vitality, there are numerous nice visitors like Perry Cott and Ernest de Wald, Curt Valentin etc. I have to lecture on Turner at the beginning of September, and I have been talking about modern art on Radio Venezia. It is too much like hard work in this heat. I shall be here anyway till Sept. 15th. I have discovered several very fine things by Boccioni.

I fear you saw very little of my pictures in London. Two thirds of them were permanently in store.

All my best regards to Marga. It was so nice seeing you both again.

Yours,

D. C.
(Douglas Cooper)

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THE MUSEUM OF MODERN ART

c (original in manuscript)
o
p
y

Aug. 10th

c/o Dott. Ingeborg Eichmann
Palazzo Pisani
S. Polo 2766
Venice

My dear Alfred:

Many thanks for your letter - unsigned but presumably authentic. The Italian show has been consistently made a mess of by the intrigue of Italian art dealers and the idiocy of John Rothenstein. However, Philip James wants it and I have told him that he must now sort the whole thing out to everyone's satisfaction. You may be sure I bear you no ill-will over the muddle, though I can't imagine why you have to ask everyone else in Europe except myself about my plans and activities. I have now lost all interest in London since another possibility has presented itself. And I am now going ahead with the exhibition I planned quite independently, and it will be realised before Christmas. It will be the best Italian show ever done and they'll all wake up when it is too late.

And now a personal matter. My old friend Feroldi has come over here to get my assistance and advice on the sale of some of his pictures. He says that Tony Nelli has offered him $15,000 for the Muse Inquietanti of Chirico on behalf of MOMA. But as he dislikes and distrusts Nelli he doesn't want any dealings with him. And I have been landed with the embarrassing business of dealing with the matter. I don't in any way want to be indiscreet or interfering in museum affairs, but I can't do anything except write you this private letter to say do you want to buy the Muses? And if so what price would you pay? I promised Feroldi to do this. There are, as you know, a few very fine things in the collection. If I can be of assistance I will gladly be. On the other hand, if you have no intention of buying I think you should write and tell Feroldi. I have no interest either way; this is purely a friendly affair.

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I fear you saw very little of my pictures in London. Two thirds of them were permanently in store.

All my best regards to Marga. It was so nice seeing you both again.

Yours,

D. C.
(Douglas Cooper)

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date Aug. 19,1948

To: Mr. Barr
Mr. Wheeler

Re: Italian show

From:
Soby

In view of Cooper's letter ~~to Alfred~~ of Aug. 10 to Alfred, isn't the best thing to do to give up England entirely for the Italian show. Now that the Tate has pushed us off on the Art Council, it doesn't seem to me that we have any moral responsibility in the matter, and I frankly don't think the Art Council would carry much weight with the Italian collectors - especially since they would want a traveling show. If we're not doing anything about England, I should let our Italian committee know at once so as to stop all the confusion of the Tate-Art Council-Cooper mess.

I hope we can still go through with this scheme. Most of the photographs for the Italian show are here or have been written for.

I am more and more worried about the scheduling of the show itself. Rothenstein's letter of August 4 leaves us completely up in the air. I think it will be difficult and probably impossible to persuade the Italian collectors to lend their works to a traveling show in England as well as in America though I think they might have lent to the Tate only in addition to America. I have written Toninelli asking him how he thinks the Museum-appointed committee of collectors would react to the idea of sending the show to England, either before or after its showing here. I feel we must get their reaction as soon as possible, certainly before making any arrangements with the Arts Council. My guess is that the Italian collectors will refuse to lend their pictures for more than 9 months or a year. If Toledo and San Francisco definitely decide on the show, we would have to leave out England or try again for a single showing at the Tate, cancelling San Francisco or Toledo. I will let you know as soon as I hear from Toninelli. His committee, you will remember, includes the leading Italian collectors. I must say I am mystified as to why Rothenstein has now pushed the whole thing back on the Arts Council. In any case let us try to come to a definite decision regarding England as soon as possible.

J.T.S.

JTS:mc

P. S. It will be extremely bad if rumors get to Italy that we are considering booking the show in many places here and in England. I just don't think the Italian collectors will let their pictures go for a long time, especially Jesi who is all important to our show.

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THE MUSEUM OF MODERN ART

Date August 12, 1948

To: Mr. Wheeler cc: Mr. Barr **Re:** Italian exhibition

From: Mr. Soby

Dear Monroe:

Sorry to miss you here today. I got mixed up and thought you were not leaving until the 17th.

First as to the Klee catalog: I need to know as soon as possible how long you want the foreword to be and what the deadline is. I also need the photographs of the works to be included. I understand these are due soon. Since the Klee will be a short job I would really rather get it out of the way before starting the Italian book.

Our original idea for the Italian catalog was that Alfred would do a piece on Futurism. I would do one on the Scuola Metafisica and I would then add notes, biographical data and perhaps critical or historical pieces on the more important painters. I hope we can still go through with this scheme. Most of the photographs for the Italian show are here or have been written for.

I am more and more worried about the scheduling of the show itself. Rothenstein's letter of August 4 leaves us completely up in the air. I think it will be difficult and probably impossible to persuade the Italian collectors to lend their works to a traveling show in England as well as in America though I think they might have lent to the Tate only in addition to America. I have written Toninelli asking him how he thinks the Museum-appointed committee of collectors would react to the idea of sending the show to England, either before or after its showing here. I feel we must get their reaction as soon as possible, certainly before making any arrangements with the Arts Council. My guess is that the Italian collectors will refuse to lend their pictures for more than 9 months or a year. If Toledo and San Francisco definitely decide on the show, we would have to leave out England or try again for a single showing at the Tate, cancelling San Francisco or Toledo. I will let you know as soon as I hear from Toninelli. His committee, you will remember, includes the leading Italian collectors. I must say I am mystified as to why Rothenstein has now pushed the whole thing back on the Arts Council. In any case let us try to come to a definite decision regarding England as soon as possible.

JTS.

JTS:mc

P. S. It will be extremely bad if rumors get to Italy that we are considering booking the show in many places here and in England. I just don't think the Italian collectors will let their pictures go for a long time, especially Jesi who is all important to our show.

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THE MUSEUM OF MODERN ART

Date June 3, 1948

To: Mr. Wheeler **Re:**

From: Mrs. Catlin

Dear Monroe:

I have just had a letter from Jim Soby dated May 30. He writes that he will not be able to attend the Exhibitions Committee meeting because he will have to go to Farmington in order to open up the house; he will return for the LIFE Symposium. However, he expects to be in the Museum on either Monday, June 7th or Tuesday, June 8th, depending on the arrival of his boat here, and would like to go over the agenda with you.

He then goes on to say and I quote: "The really important thing so far as Alfred and I are concerned is to move the Italian show up to spring of 1949 instead of fall. We could never hold the interest of the Italian collectors longer than that. Some may prove difficult about lending as it is."

He sends you his regards.

Mimi

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delivered

THE MUSEUM OF MODERN ART

Date March 30, 1948

To: Mr. Barr **Re:** Italian Exhibition

From: Mr. Wheeler

Dear Alfred:

Have you any suggestions on the draft of a letter that Nelson will send to the American Ambassador to Italy. I think he would like to get this off promptly.

I believe that you said last week that you were sending me a copy of the letters that you were writing to the American Academy in Rome and to Rufus Morey, the State Department's Cultural Attaché in Rome, but I have not yet received these.

(cheapest first class double cabin)	
Living and travel at $25 per day (for two) six weeks	1,000.
Mrs. Barr's salary (see memo)	400.
	$2,800.

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THE MUSEUM OF MODERN ART

Date March 25, 1948

To: Miss Ulrich **Re:** 20th C. Italian Art

From: Mr. Wheeler

Dear Ione:

I discussed with Nelson today the budget for the Italian exhibition and told him that it could not be done without at least $5,000 of the $10,000 deficit shown in the budget which accompanied the outline of the exhibition, which I sent him. He said that he was sure that he could obtain this money from one source or another and authorized me to proceed with sending Alfred and Jim abroad.

(cheapest first class double cabin)

Living and travel at $25 per day (for two) six weeks	1,000.
Mrs. Barr's salary (see memo)	400.
	$2,800.

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THE MUSEUM OF MODERN ART

Date March 4, 1948

To: Mr. Wheeler **Re:**

From: Frances

Miss Ulrich requests a budget for the Italian show covering the following points:

Date leaving: April 2
Date returning: (Sobys) June?; (Barrs) July?
Cost of return passage: Reservation has not been made
Number of days gone:
Rate per day:

Passage (tourist, [illegible])
(cheapest first class double cabin)

Living and travel at $25 per day (for two) six weeks	1,000.
Mrs. Barr's salary (see memo)	400.
	$2,800.

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Estimated expenses for proposed Italian trip

Alfred H. Barr, Jr., James Thrall Soby and Mrs. Barr

Soby

Passage two ways, Italian line	$ 900.
Living and travel at $15 per day, six weeks	600.
	$1,500.

Barr and Scolari (Mrs. Barr)

Passage (for two) two ways, Italian line (cheapest first class double cabin)	1,400.
Living and travel at $25 per day (for two) six weeks	1,000.
Mrs. Barr's salary (see memo)	400.
	$2,800.

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Estimated expenses for proposed Italian trip

Alfred H. Barr, Jr., James Thrall Soby and Mrs. Barr

Soby

Passage two ways, Italian line	$ 900.
Living and travel at $15 per day, six weeks	600.
	$1,500.

Barr and Scolari (Mrs. Barr)

Passage (for two) two ways, Italian line (cheapes first class double cabin)	1,400.
Living and travel at $25 per day (for two) six weeks	1,000.
Mrs. Barr's salary (see memo)	400.
	$2,800.

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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?

is the really important thing, for if we went ahead and had our own American official approval denied we would be in a fix.

I am writing for Mr. Wheeler, who has been negotiating this Italian business. He may have other questions upon his return from Europe.

Meanwhile, let me thank you again for your trouble.

Sincerely,

/s/ Alfred H. Barr, Jr.

Professor C. R. Morey
Princeton University - McCormick Hall
Princeton, New Jersey

Copies sent to Mr. Wheeler
& Mr. Soby 11/30/47

AHB/ob
cc: Mr. Wheeler

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THE MUSEUM OF MODERN ART

Date April 30, 1947

To: Miss Ward

Re: Italian Exhibition

From: Mr. Barr

Dear Helen:

I am not sure whether or not Mr. Wheeler knows that for the time being at least, my participation in the Italian exhibition is extremely doubtful - at least so I gather from a reported conversation between Lawrence Roberts and Nelson Rockefeller. I will explain the matter to Mr. Wheeler when he gets back, but he should be cautious about pledging my cooperation to Mr. Toninelli.

A.

AHB/ob

is the really important thing, for if we went ahead and had our own American official approval denied we would be in a fix.

I am writing for Mr. Wheeler, who has been negotiating this Italian business. He may have other questions upon his return from Europe.

Meanwhile, let me thank you again for your trouble.

Sincerely,

/s/ Alfred H. Barr, Jr.

(Professor C. R. Morey)

Professor C. R. Morey
Princeton University - McCormick Hall
Princeton, New Jersey

Copies sent to Mr. Wheeler
to Mr. Soby 7/30/47

AHB/ob
cc: Mr. Wheeler

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THE MUSEUM OF MODERN ART

Date April 24, 1947

To: MR. BARR

Re: Mr. Morey's letter

From: Helen Ward

Thank you for the copies of your correspondence with Mr. Morey. I shall send them on to Mr. Wheeler who said in one of his letters that as soon as we had an O.K. from Mr. Morey he would write a formal acceptance to Mr. Toninelli provided that you and Mr. Soby agreed. I have a letter from Mr. Soby saying that, having seen the letters sent by Mr. Toninelli, he was willing to go ahead as soon as we heard from Mr. Morey.

The confusion in Milan must result from that semi-official visit we had from Morandi's wife and Mrs. Carlo Vicario, don't you think? She was representing several north Italian painters as well as her husband, as I remember.

RB.

is the really important thing, for if we went ahead and had our own American official approval denied we would be in a fix.

I am writing for Mr. Wheeler, who has been negotiating this Italian business. He may have other questions upon his return from Europe.

Meanwhile, let me thank you again for your trouble.

Sincerely,

/s/ Alfred H. Barr, Jr.

(Professor C. R. Morey)

Professor C. R. Morey
Princeton University - McCormick Hall
Princeton, New Jersey

Copies sent to Mr. Wheeler
& Mr. Soby 7/30/47

AHB/ob
cc: Mr. Wheeler

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date April 22, 1947

To: Helen Ward

From: Mr. Barr

Re: Attached correspondence

Dear Helen:

Here is a copy of a letter from Professor Morey dated April 18. I suppose you have already sent Mr. Wheeler some account of our conversation in which you acted as advisor and secretary.

I think Mr. Wheeler would like a copy of Professor Morey's letter and my reply.

RB.

and also we do have your official approval. That last is the really important thing, for if we went ahead and had our own American official approval denied we would be in a fix.

I am writing for Mr. Wheeler, who has been negotiating this Italian business. He may have other questions upon his return from Europe.

Meanwhile, let me thank you again for your trouble.

Sincerely,

/s/ Alfred H. Barr, Jr.

(Professor C. R. Morey)

Professor C. R. Morey
Princeton University - McCormick Hall
Princeton, New Jersey

Copies sent to Mr. Wheeler
to Mr. Soby 7/30/47

AHB/ob
cc: Mr. Wheeler

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COPY

PRINCETON UNIVERSITY

Princeton New Jersey

Department of Art & Archaeology

April 22, 1947

Dear Rufus:

Thank you for your trouble in having cabled to Milan; I agree with you that the answer is extremely irrelevant.

We wanted two things from your office: first an opinion about the possible reactions to our working with Toninelli and the Ghiringhelli brothers, and second your official approval.

I think your letter of April 18 answers both questions. I gather that you feel that we may be open to some criticism no matter with whom we work in Italy, and also we do have your official approval. This last is the really important thing, for if we went ahead and had our own American official approval denied we would be in a fix.

I am writing for Mr. Wheeler, who has been negotiating this Italian business. He may have other questions upon his return from Europe.

Meanwhile, let me thank you again for your trouble.

Sincerely,

//s/ Alfred H. Barr, Jr.

Professor C. R. Morey
Princeton University - McCormick Hall
Princeton, New Jersey

Copies sent to Mr. Wheeler
to Mr. Soby 11/30/47

AHB/ob
cc: Mr. Wheeler

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C
O
P
Y

PRINCETON UNIVERSITY

Princeton New Jersey

Department of Art & Archaeology

April 18, 1947

Dear Alfred:

I cabled our Milan office asking them to look up backing of the exhibit, and got the following garbled reply:

"Exhibit Italian Paintings initiative Museum Modern Art stop Morndi (Morandi?) of Milan merely making contacts and felicitations (facilities?) for Bard (Barr?) former museum director who proposes visit here to make selections Morndi first rate person. BAY "

Evidently our office, regarding the matter as a security question, turned it over to the Consulate (Bay is consul-general at Milan), instead of giving me the unofficial dope I wanted.

I am afraid another cable would go the same way, and bring the same useless information. I am quite ready to OK the exhibit, if my OK is really essential. I think anything coming out of Italy at present will be tagged Fascist or Communist (the World-Telegram attach on ASCRI is an example) and for no essential reason in either case.

If however you wish me to act further I can write to Milan, if you think we can afford the time.

Yours,

/s/ Rufus

(Professor C. R. Morey)

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THE MUSEUM OF MODERN ART

Date April 17, 1946

To: MR. BARR
MR. SOBY

From: Mr. Wheeler

Re: Modern Italian Exhibition

Following the decision of the Exhibitions Committee yesterday I telephoned Mrs. Sofia Richards (64 East 86th Street), who has been acting as our liaison with the Office of International Information and Cultural Relations in Rome, and told her that an exhibition of twentieth-century Italian art had been approved and that we should like to have you both go to Italy in 1947. She suggested that a passage on Italian boats might be arranged and said that the Office had already offered to put a car at your disposal to take you around Italy.

I shall keep you informed about further developments, but it is understood that the exhibition here will not take place before January, 1948.

MW

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IL PROGRESSO SUNDAY, July 17, 1949

Una Mostra al Museo d'Arte Moderna di New York

Il Risorgimento Artistico in Italia

di ENZO d'URBANIA

DOPO quarant'anni di pace, dalla presa di Roma e dall'unificazione, l'Italia aveva finito per avvicinarsi ad un equilibrio lungamente cercato e per accontentarsi — obbligatane dalle sue condizioni di nazione giovane e povera — di una mediocrità senza eccessive ambizioni. I soli suoi tesori erano quelli artistici, sparsi a dovizia in ogni angolo della sua terra o ammassati in gran copia nei suoi musei e nelle sue pinacoteche. Di questi tesori gl'italiani erano gloriosi gelosamente, sì da sembrar loro un sacrilegio lo staccarsi dai principii basici che avevano diretto la loro creazione. Alle soglie del 1910 l'arte seguiva ancora in l'Italia le dottrine accademiche di un lungo passato, schiva di qualsiasi audacia che l'allontanasse dalle regole seguite per secoli dai suoi grandi maestri.

E. d'Urbania

Ma fra la massa degli scrittori e degli artisti che seguivano passivamente la corrente, accontentandosi di adattare in un quadro divenuto per così dire intangibile i loro talenti e, qualche volta, il loro genio, ve ne erano alcuni, giovani e ribelli, che già sentivano acutamente l'illogicità dell'attitudine statica assunta dall'arte di fronte al dinamismo della crescente evoluzione industriale e di una fioritura scientifica, destinati a rivoluzionare il mondo ed a sconvolgerne i valori essenziali.

Un gruppo di questi giovani ribelli, capitanato dallo scrittore Filippo Marinetti, firmò un manifesto rimasto famoso, in cui venivano esposte le dottrine iconoclastiche e ultramoderne del Futurismo. In questo primo nucleo, che presto venne ingrossato da ardenti seguaci, erano Prezzolini, Papini, Soffici, Boccioni, Carrà, Russolo, Balla e Severini.

Una prima esposizione di pittura e scultura futurista venne data a Parigi e suscitò critiche e dibattiti tempestosi. Ma essa servì — dopo una tournèe in Europa — a far conoscere che i giovani artisti italiani cercavano vigorosamente di staccarsi dalle forme viete, per creare un genere di espressione più consona ai sentimenti ed alla vita reale del nuovo secolo.

Da questa rivoluzione dinamica è in buona parte derivata deviando naturalmente verso altre ricerche e spogliandosi delle esagerazioni inevitabili che ne marcarono gl'inizi, l'arte italiana di oggi.

E' questo processo d'evoluzione che il Museo d'Arte Moderna di New York ha voluto far conoscere per la prima volta, in forma cronologica ed ordinata, al pubblico americano, organizzando una importantissima mostra che resterà visibile fino al 12 settembre prossimo. E' stata preparata con estrema cura da Alfred Barr, uno dei direttori del Museo, e da James Soby, uno degli amministratori e noto critico d'arte, i quali si recarono l'anno scorso in Italia per scegliere i lavori che meglio avrebbero fatto risaltare la produzione artistica contemporanea di quella nazione.

Come è logico, la Mostra mette sopratutto in luce i due movimenti che maggiormente hanno influenzato gli artisti italiani del ventesimo secolo, quello Futurista e quello Metafisico, ma non trascura di presentare altre tendenze creative che si riallacciano alla tradizione, pur seguendo intenti e tecniche più elastici.

Fra i lavori dei futuristi, quelli di Boccioni e di Carrà sono i più importanti. "Materia" e "Forme uniche di continuità nello spazio" di Boccioni, il primo un grande quadro a olio e la seconda una scultura in bronzo, descrivono, meglio di qualsiasi altra opera, il completo distacco dalle regole del passato e l'ansia della ricerca di nuovi mezzi e di nuove espressioni. Uguale intensità ribelle si sprigiona dalla grande tela di Carrà: "I funerali dell'anarchico Galli" e da altri lavori eseguiti poco dopo il 1910. Severini, che rimase per più breve tempo nel gruppo dei futuristi, adatta una specie di impressionismo pieno di colore alla nuova teoria, ottenendo un dinamismo più decorativo sopratutto in "Geroglifici dinamici del Bal Tabarin". La stessa ricerca di movimento e di forme nuove appare nei lavori di Balla, di Soffici e di Russolo, esposti alla Mostra.

Pompeo Borra — Concerto con due flauti

Il fondatore della Scuola Metafisica, la cui influenza si fa sentire tuttora in Italia ed all'estero, è stato Giorgio De Chirico, ed una collezione imponente dei suoi dipinti appare nella Mostra. L'intento della pittura metafisica di De Chirico fu quello di creare un campo visivo magico ed irreale, un senso di severità ansiosa, una vastità quasi oppressa, fasciata da un silenzio statico ed improvviso. Nè Carrà, che, abbandonato l'esperimento futurista, lo seguì nella pittura metafisica, nè Morandi, il quale si attenne ad un raffinamento di valori e ad una sensibilità di fattura spinti all'estremo nelle sue composizioni rigide e meccaniche, hanno mai raggiunto una intensità di espressione sopranmaturale come quella chè emana dalle tele del loro capo-scuola. Fra i lavori di De Chirico esposti al museo, esempi tipici di questa maniera originale sono: "Nostalgia dell'infinito", "Malinconia e mistero di una strada", "Il grande metafisico" e "Le Muse inquietanti".

Completamente diverso negli scopi e nella fattura ed indubbiamente influenzato da Cezanne, fu un altro pittore affermatosi universalmente non solo a causa del suo genere d'arte prettamente personale, ma per la sua breve vita marcata da passioni, stravizi e sofferenze, Amedeo Modigliani. Nonostante la sua carriera artistica si svolgesse prevalentemente in Francia, egli rimase profondamente italiano, nella sua interpretazione moderna del sentimento pittorico primitivo. Le sue tele, ricche ed emotive, riflettono un'elegante sensualità ed una sensibilità quasi morbosa di modellato e di disegno. Nella Mostra sono esposti molti suoi lavori, fra cui "Donna con collana", "La Serva", "Nudo seduto" e "Nudo adagiato".

Dopo il 1920, gli artisti italiani, compresi quelli del movimento futurista e della scuola metafisica, rientrarono più o meno nella tradizione classica, riprendendo a modello i grandi maestri del passato. De Chirico, con la solita superba potenza d'espressione, si mise alla testa di un gruppo di neoromantici, dipingendo una serie di tele note sotto il nome di "Ville romane", eseguite a tempera, ed una successione di pitture mitologico-romantiche, di cui vi è un esempio alla Mostra: "La partenza del cavaliere errante", che riproduciamo. A questo periodo, successe un altro ancor più classico, il cui tema ripetuto fu la rappresentazione di rovine architettoniche piazzate in uno sfondo di paesaggi greci semidesolati, dove eroi nudi e cavalli di sapore ultrabarocco furono i soggetti viventi. Oggi, De Chirico, che vive in Italia, si è avvicinato ancor più all'ar-

(Continua a pagina 4)

Giorgio De Chirico — La partenza del cavaliere errante

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CAPELLI BIANCHI

E' NOTO che un individuo, a causa di una improvvisa emozione, può talvolta incanutire di colpo. Questo avviene perchè sotto quelle profonde, sconvolgenti emozioni, si verifica nell'organismo un profondo, fulmineo squilibrio di ormoni.

E nella storia si trovano esempi celebri di tale fenomeno.

Il più noto è il caso di Maria Antonietta, l'infelice regina di Francia, ghigliottinata a 38 anni, durante la Rivoluzione.

Sulla ghigliottina

Il 14 ottobre 1793 ella comparve davanti al terribile Tribunale Rivoluzionario e due giorni dopo, alle quattro del mattino, fu condannata alla pena di morte.

Riportata nella sua cella della "Conciergerie", prese un po' di cibo, dormì per qualche istante, e alle ore 11 del mattino fu condotta al supplizio.

Orbene, in quei tre giorni i capelli le si imbiancarono quasi completamente. Le tremende commozioni di quei giorni spiegano benissimo il fenomeno, ma qualcuno tentò di affermare una spiegazione assai meno drammatica. La regina, si disse, era usa a tingersi i capelli: in carcere, però, non potè continuare a farlo e perciò apparve canuta al processo davanti al patibolo.

La bella imputata

Quest'altro episodio appartiene ad altra epoca e ad altro ambiente.

Maria Fortunata Capelle, una signorina non bellissima ma molto graziosa, aveva 25 anni quando, nel 1830, sposò, a Parigi, il giovane ventottenne Carlo Lafarge, proprietario di ferriere al Glandier, una località presso Parigi.

Lo sposo la condusse subito nella sua vecchia casa e sulle prime ella si mostrò delusa del marito e della nuova casa, nè si preoccupò di celare questi suoi sentimenti ostili.

Soltanto dopo qualche settimana si mostrò del tutto cambiata, diventando tenera, affettuosa, di lietissimo umore.

Senonchè dopo cinque mesi, il 14 gennaio 1840, il di lei marito moriva in preda ad atroci dolori e la giovane moglie venne arrestata sotto l'accusa di averlo avvelenato con l'arsenico.

Il processo, che si svolse alle assise di Tulle, sollevò enorme impressione.

In quei tempi la chimica era così poco progredita che non si era potuto accertare in modo irrefutabile la presenza del veleno. Così che, nel corso dei dibattiti, il Presidente citò il dottor Bonaventura Orfila, la massima autorità tossicologia, e lo incaricò di una nuova perizia.

Nell'udienza del 15 settembre 1840 egli si presentò alla sbarra per esporre le risultanze della perizia stessa, e dichiarò:

— Sì, nel corpo di Lafarge esiste arsenico.

A tale asserzione l'accusata impallidì mortalmente e, secondo la concorde asserzione dei testimoni oculari, proprio in quell'istante, causa l'estrema commozione, le s'imbiancarono i capelli. Certo, all'indomani, l'imputata venticinquenne era incanutita come una vecchia. (Ella fu poi condannata all'ergastolo).

Per ultimo ricorderemo un episodio italiano che riguarda il notissimo poeta Giovanni Prati. Nel 1848 egli, mentre era esule a Torino, vi conobbe una signora dell'aristocrazia sui 25 anni, di figura assai bella, dagli occhi azzurri e dai capelli nerissimi. Lui se ne innamorò alla follia, dedicandole varie liriche nelle quali la indica col poetico nome di Erina, ed ella lo ricambiò.

Il nome della signora è rimasto ignorato; si sa però che aveva un marito gelosissimo e due bambini.

La relazione amorosa fra i due cominciò nel gennaio ed essi, benchè abitassero la stessa città, si scrivevano frequenti lunghissime lettere.: quelle del Prati ci sono rimaste e formano un epistolario romantico di grande interesse.

Purtroppo per loro, una sera verso la fine del febbraio 1850, una di queste lettere cadeva nelle mani del marito geloso... Ci furono scenate violentissime. Il marito infuriato la trascinò per i capelli e voleva ucciderla; poi la chiuse in una stanza e come un forsennato senza controllo di sè stesso, corse fuori armato d'una rivoltella.

La donna, tuttavia, riusciva ad inviare un breve, concitato biglietto ad un'amica, la baronessa Olimpia Savio: "Mio marito sa tutto. Che Prati sia tosto informato di distruggere tutte le mie lettere, il mio ritratto, che neghi ch'io fui sua".

La baronessa mandò subito a cercare il poeta che accorse. Egli pensò allora ad un espediente per rimediare alla situazione. Un amico si recò all'appartamento del Prati, a prendere le fatali lettere e il ritratto, mentre il marito tradito stazionava davanti alla porta di strada, evidentemente in attesa del rivale. Costui, intanto, per vari giorni non si fece più vedere in giro per Torino.

E la baronessa Olimpia Savio, che nelle sue *Memorie* racconta questa passionale vicenda così conclude la narrazione: "In quanto alla povera donna quelle ore di spasimo, di lotta, di paura, di disperazione ne insidiarono la gioventù floridissima. Chiusa in casa a chiave dal marito per molti giorni la vidi in tale un'agonia di volto che ne ebbi strazio. La sua chioma era incanutita".

Una Mostra al Museo d'Arte Moderna di N. Y.

Stanislao Lepri — La colazione nella torre

(Continuazione da pagina 3)

te tradizionale, dipingendo con un intento realista e classico che non ha più nulla a che fare con gli esperimenti di cui fu l'iniziatore.

Carrà, egli pure ritornato alla tradizione, ha conservato tuttavia un lontano sapore metafisico, ancora deciso, ma già addolcito nella sua "Amante dell'ingegnere" ed ancor meno rinvenibile nel "Mattino alla spiaggia" e nel "Pino". I suoi lavori più recenti sono rimasti permeati da un senso quadrimensionale, dove il tempo e lo spazio sono vaghi e trascendentali per l'osservatore ed un senso di solidità quasi statica prevale.

Morandi, il terzo pittore della scuola metafisica, è considerato oggi come il più sensitivo pittore d'Italia. La rigidità meccanica delle sue composizioni, per la maggior parte nature morte e paesaggi, si è a poco a poco attenuata, il disegno è diventato più fluido, ma la ricerca dei toni si è fatta — se possibile — ancor più raffinata, raggiungendo effetti di delicatezza e virtuosità pittorica quasi senza precedenti. L'equilibrio del disegno e dei rapporti armonici fra oggetti è diventato lo scopo principale di Morandi, il quale, nella quiete della sua Bologna, dipinge con una integrità di coscienza e con un amore religioso dell'arte, che solo potevansi trovare in certi pittori del periodo giottesco. Molti esempi dei suoi lavori sono esposti a questa Mostra.

Dopo il 1920, sorse una tendenza italiana che venne classificata come quella dei Novecentisti. Questo gruppo di artisti ritornò decisamente alla grande tradizione classica, cercando d'incorporare nella pittura moderna l'ispirazione solenne del passato. Fra i pittori rappresentati alla Mostra, che debbono essere compresi in questa tendenza sono Achille Funi, Piero Marussig, Arturo Tosi e Pio Sameghini. Vi rientra anche, benchè partito dalle premesse dei futuristi, Mario Sironi, che è considerato oggi uno dei più validi esponenti della pittura italiana. E così pure Casorati, iniziatore di una pittura fredda e quasi cinica, nelle sue semplificazioni abilissime. I pochi quadri che lo rappresentano alla Mostra non sono quelli che possano dare un valore esatto del suo talento.

Il Museo ha infine raccolto un vasto numero di opere dei pittori italiani più giovani, affermatisi definitivamente, a cominciare dalle tele eminentemente decorative di Campigli, di sapore arcaico e originale, di De Pisis, che s'ispira con gusto estremo ai grandi veneziani del settecento, di Borra, un neo-umanista, e di Guidi.

Inoltre, è esposta alla Mostra tutta una serie di lavori dei più promettenti giovani artisti italiani, fra cui eccellono Guttuso, Pizzinato ed altri, quali Rosai e Donghi, che hanno lasciato impronte personali nel movimento artistico contemporaneo. Vi sono anche diversi quadri della "Scuola romana" a cui appartengono Bartolini, Pirandello, Scipione, Mafai, Scialoia, Stradone, Vespignani, Muccini e Urbinati. Non mancano esempi di pittura fantasiosa, come quella di Lepri, Viviani, Clerici e Fiume.

Magnificamente rappresentato è il movimento artistico nel campo della scultura contemporanea, con opere di Marini, Martini, Manzù, Fazzini, Greco, Fontana, Mascherini e Viani. Ci manca lo spazio per descrivere la natura e gli scopi di questo movimento, ma basti dire che esso si è affermato su basi solide e decise ed ha assunto importanza uguale, se non superiore, a quella raggiunta nel campo pittorico. Per concludere, la Mostra organizzata dal Museo nella sua sede al No. 11 West 53rd Street, New York, è la più vasta e comprensiva che sia stata mai aperta al pubblico americano, per fargli conoscere dettagliatamente l'evoluzione dell'Arte contemporanea in Italia.

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THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date Jan. 31,1947

To: Mr. Wheeler
Mr. Barr

From: Mr. Soby

Re: Italian show

Dear Monroe:

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 Shahn 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 Riker's Island murals (Shahn-Block). It's an extraordinary story; I'd like to do it up brown 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 Toninelli 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 mud in Italy and can become muddier; 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 make the most of it if we were.

There's the practical problem of free choice of pictures in Italy. Toninelli 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 Chirico's violent attack on the Ghiringhellis in the Caresse Crosby portfolio on Italy.) In short I'm afraid that we will be accepting so much from Toninelli 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 ruin 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 Toninelli, 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 necedsary; I don't think any other museum will beat us to the draw. And this is certainly grave and ticklish business.

Best, alarmedly

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date January 29, 1947

To: Mr. Wheeler
Mr. Soby

Re:

From: Mr. Barr

This afternoon I spoke with an Italian architect, a friend of Mrs. Callery, Luciano Baldessari (14 East 66 Street, Regent 7-3862).

I had asked Mrs. Callery, who has influential friends in Milan, to make inquiries about Toninelli and the present status of Il Milione, and the new gallery Il Camino. She seems to have asked Baldessari, who wrote to Italy.

From his correspondent and his own information I gathered the following: There are three brothers Ghiringhelli; Gino, formerly a painter, is now Art Director of the Camino; Livio is the business manager; a third brother Peppino is Director of the publishing house of Il Milione. Toninelli is the chief backer of Il Milione and the president of the Camino Gallery.

The Camino Gallery is somewhat commercial and "social", i.e. "tony". (No pun intended).

The three Ghiringhellis were Fascist even during the time of the Republic. During the war they denounced the young painter Borra and the older painter Carpi, both of whom were sent to concentration camp for several years. (Carpi, I think, is now head of the Brera).

After the liberation of Italy the Ghiringhellis were accused, but got off free chiefly because Borra and Carpi did not press the charges. However, the Ghiringhellis are now generally supposed to be active neo-Fascist.

Among the 40 galleries in Milan, two are particularly important, the Cairola, via della Spigla, and the Bergamini on the corso Venezia. Both these galleries are advanced and might well contribute support to the exhibition, though they are not so well heeled as Il Camino.

I described to B. our feeling that Toninelli was quite generous and honest, that he did not conceal the commercial aspects of the Camino, and that we had no illusions about his being a Rightist - though we knew nothing of any active Fascist participation. B. knew nothing definitely about Toninelli's politics either. His information referred chiefly to the Ghiringhellis who, all three of them, are working for the Toninelli art and publishing organizations. I also described the independence of our position and that T. had been agreeable to the idea that we would choose the pictures with complete freedom.

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	MoMA Exhs.	413.3

B. then spoke of an intimate friend of his who is now Under-Secretary of State responsible for Italians living abroad, a man who he thought would be of great service to us. This is the Onorevole Giuseppe Lupis (home address, via Adige 48, Roma).

I asked him whether he thought Lupis, as a representative of the Italian Foreign Office, would object to our working with Toninelli and the Camino since we did not feel we could secure much help from the Italian Government. B. assured me that Lupis and he himself thought that we might well proceed with whatever private help we could secure. In other words he didn't seem, in principle, against our working with the Camino if we could maintain independence and work also with other galleries in Milan and elsewhere.

Baldessari is bringing in Ernesto Frueh, the son of the Milan silk manufacturer who is interested in the arts, on Friday afternoon at 5 o'clock for tea. I hope that you, Monroe, and Jim if you are in town, can join us.

I have put down these lengthy notes because I feel that we must be thoroughly aware of political implications, although so far I do not feel sure they are sufficient to cause us to give up our communications with Toninelli. The chief resentment against the Ghiringhellis is not their Fascism, but the fact that they denounced two artists who were working in the underground.

AHB

AHB/ob

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	MoMA Exhs.	413.3

BRUNO CASSINARI

Born Piacenza, 1912. Now lives in Milan, where he has developed an expressionist figure style of considerable power and individuality. Influenced by Modigliani, especially in color. Associated with Birolli in the Corrente movement at Milan during the war. Joined Guttuso, Pizzinato, Santomaso, Viani and other artists of the younger generation in the Fronte Nuovo delle Arti (1946), but resigned in 1947, preferring to work in solitude.

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	MoMA Exhs.	413.3

SALVATORE FIUME

Young Milanese artist who has begun to paint professionally only during the past year or two. Influenced by de Chirico's "metaphysical" painting, but already showing decided imaginative gifts of his own.

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	MoMA Exhs.	413.3

RENATO GUTTUSO

Born Palermo, Sicily, 1912. In 1931, determined to become a painter, moved to Rome where he has lived ever since except for intervals in Milan and Sicily. Soon after arrival in Rome took part in a continuation of the "Roman School" of Scipione and Mafai, rebelling against "Novecento" classicism in collaboration with Cagli, Pazzini and others. Around 1939 active as painter and polemicist in the progressive "Corrente" movement of Milan. During the German occupation was active in the Resistance; in 1945 published book of bitterly anti-German drawings, Gott Mit Uns. In 1946 was member of the Nuova Secessione artistica italiana which the following year became the Fronte nuovo delle arti - vanguard of mainly abstract painters and sculptors. Internationally the best known younger Italian painter and the dominant figure in his generation, Guttuso has been included in numerous major exhibitions at home and abroad.

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	MoMA Exhs.	413.3

MARCELLO MUCCINI

Born, 1915. Allied with Vespignani and Graziella Urbinati in the very young Roman school which has returned to pre-twentieth-century sources and evolved a new romanticism, often marked by open pathos, but convincing in sincerity and talent. Muccini has outgrown his earlier dependence on Toulouse-Lautrec, and has progressed rapidly toward a personal style, both in his drawings and in his few completed paintings.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

AFRO (BASALDELLA)

Born Udine, 1912. Now works in Rome, where he has recently become a leading figure among the younger artists who are seeking to evolve a romantic language from the lessons of the post-cubist Picasso

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

GIACOMO BALLA

Born Turin, 1871. Studied in Paris. Taught Boccioni and Severini in Rome about 1904. Signed the Manifesto of Futurist Painting, 1910, but did not exhibit with the Futurists until 1912. Concentrated on kinetic problems, 1912-14. Remained faithful to Futurist movement during 1920's. Now lives in Rome where he has long since returned to a representational style.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

LUIGI BARTOLINI

Born Cupramontana (Ancona), 1892. Painter, etcher and, like so many modern Italian artists, a writer and critic. Active in many Italian centers; now lives at Rome. As a painter belongs to the expressionist tradition; widely respected as one of the finest graphic artists of the middle generation.

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	MoMA Exhs.	413.3

UMBERTO BOCCIONI

Born Reggio Calabria, 1882. Studied with Balla in Rome and at the Brera Academy in Milan. Signed the first Manifesto of Futurist Painting, Milan, 1910; took part in all the leading Futurist exhibitions in Europe and America. The most active intelligence and probably the most original artist of the Futurist group. Worked both as painter and as sculptor. His sculpture is remarkably advanced in conception, Unique forms of continuity in space ranking as one of the major sculptures of our time. Active as theorist as well as artist. His manifesto of Futurist sculpture (1912) extended the range of the medium by suggesting unconventional, often "mechanical" materials in which the sculptor might work. His Pittura Scultura Futuriste (1914) is the most comprehensive summary of the Futurist premise in art by one of its adherents. Wounded in the first World War. While convalescent, was killed in a riding accident, 1916.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

POMPEO BORRA

Born Milan, 1898. Associated with the "Novecento" in its later stages. Worked in Paris 1936 to 1939. Imprisoned by the Nazis during the recent war. Turned to abstraction briefly, but has now developed an earnest and poetic style based on the fifteenth century masters, particularly Piero della Francesca. Lives at Milan. Active as a writer on art.

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	MoMA Exhs.	413.3

CORRADO CAGLI

Born Ancona, 1910. Lives at Rome and in America. During the early 1930's was active as a painter and polemicist, associated with Capogrossi, Corvalli, Afro, Guttuso and other artists in a movement spiritually allied to the "Roman School" of Scipione and Mafai. Worked in a representational style, occasionally turning to allegory, but opposing "Novecento" pomposity. Served with the U.S. Army in Germany during the Second World War. Has since become an abstract artist, utilizing perspective elements from de Chirico's "metaphysical" period. Numerous exhibitions in New York; designed a ballet produced in that city (1948).

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

MASSIMO CAMPIGLI

Born Florence, 1895. Paris, 1919 to 1939, with trips to other European centers and to New York. In youth influenced by Seurat, Picasso and Leger; has since made personal use of varied sources - Egyptian tomb painting, Pompeian and Etruscan art, medieval and early Renaissance frescoes. Now lives at Milan, and is one of the best known artists, internationally, of contemporary Italy. Represented in numerous public collections in Europe and America; many New York exhibitions. Retrospective exhibition at the Civic Museum of Amsterdam, 1946. Awarded special gallery at the Venice Biennial Exhibition of 1948. Noted as a portraitist and for the archaic elegance of his figure paintings.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

FELICE CASORATI

Born Novara, 1886. Educated at Padua, where he studied music and painted under the guidance of Giovanni Vianello. Naples, 1906-11. Four years of service in Italian Army during First World War. After the war moved to Turin, and has lived there ever since; now professor of painting at the Albertina Academy in that city. Primarily interested in studio figure painting. His classical restraint and compositional formality are often tempered by a romanticism of mood and atmosphere. Included in a majority of the important Italian exhibitions in recent years. Has a number of key works in collections outside Italy. Dean of the Turin painters and one of the outstanding artists of the older generation in Italy.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

FABRIZIO CLERICI

Born Milan, 1913. Lived there until very recently, when he moved to Rome. Architect, draftsman, art historian and bibliophile. Member of the new Italian school of fantasy, with Leonor Fini as its guiding muse, which stemmed from Parisian surrealism and neo-romanticism. Author of recent book on Jan Brueghel's Allegory of the Senses.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

GIORGIO DE CHIRICO

Born Volo, Greece, of Italian parents, 1888. Studied the technique of art at Volo, at Athens and, after his father's death, at Munich. 1911 to 1915 in Paris, where in isolation he developed the enigmatic, troubling and deeply poetic art which led eventually to the painting of surrealism, Paris (1924).

Returned to Italy, summer, 1915. Was sent as a soldier to Ferrara. In January, 1917, at the military hospital there, met Carlo Carra, with whom he launched the scuola metafisica which was later joined by Giorgio Morandi. After the war lived in Rome and Florence. Gradually turned to neo-classicism, and became absorbed in technical problems. Returned to Paris, 1925; has lived in Italy since 1940.

The most famous twentieth century Italian artist except possibly Modigliani, de Chirico has been one of the most influential creative figures of our time. Represented in public and private collections throughout the world; innumerable one-man exhibitions. Now bitterly opposed to "modern" art of which, in youth, he was one of the most vital progenitors. Also active as a designer for the theatre.

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	MoMA Exhs.	413.3

ANTONIO DONGHI

Born Rome, 1897. Still lives there. Studied informally at the Instituto di Belle Arti, Rome. Has developed his intense realism of style in isolation from other contemporary artists and movements. His grave, painstaking art is allied in emotional simplicity to that of "primitives" like Rousseau. But it is related as well to the burnished precisions and cautious measure of certain artists of the Northern Renaissance and of classicists like Ingres.

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	MoMA Exhs.	413.3

PERICLE FAZZINI

Born Grottamare, 1913. At early age went to Rome, where he attended the free life classes at the Academy. Still works in Rome, and is a prominent member of the younger generation of sculptors. First national recognition at Roman Quadrennial Exposition of 1935. Principal aim is to reconcile contemporary innovation with classical discipline; recent work sometimes close to Mannerism in its elegant distortions. Joined Fronte Nuovo delle Arti at time of the group's first exhibition at the Galleria della Spiga, Milan, 1947.

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	MoMA Exhs.	413.3

LUCIO FONTANA

Born Rosario di Santa Fé, Argentina, of an Italian father, 1899. Moved to Italy when very young and became a pupil of Wildt at the Academy of the Brera in Milan. During the mid-1930's was an abstract sculptor in the Constructivist direction; several one-man shows in Milan. Has recently abandoned the non-objective forms and machined materials of his earlier career for the expressionist figures in ceramic by which he is represented in this exhibition and book.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

EMILIO GRECO

Born Catania, 1913. Lives in Rome. Exhibited his sculpture for the first time, 1933. His figures recall academic classicism in their restrained contours and precise surface, but are enlivened by a wry realism and decided sensitivity of execution.

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	MoMA Exhs.	413.3

VIRGILIO GUIDI

Born Rome, 1892, the son of a sculptor and grandson of an architect. As a boy entered the workshop of a decorator and picture restorer, where he learned to draw by copying old paintings. Later studied at the Academy of Fine Arts in Rome under Aristide Sartorio. Since 1930 included in many of the principal Italian exhibitions. Associated with the "Novecento", and during his middle career painted impressionistic landscapes and neo-classical figures. His most recent works are far more abstract than ever before. Has taught at the Academy of Fine Arts in Bologna; now lives in Venice.

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	MoMA Exhs.	413.3

STANISLAO LEPRI

Born Rome, 1910, son of the Director of the Zoological Gardens in that city. Under family pressure served in diplomatic service until dismissed by the Fascists during the recent war. With encouragement from Leonor Fini became a painter of fantastic subjects; designed sets and costumes for ballet, Le bal des blanchisseuses, Paris, 1946. One-man shows: Rome (1945), Paris (1946), New York (1948).

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	MoMA Exhs.	413.3

GIACOMO MANZÙ

Born Bergamo, 1908, of impoverished parents. Almost entirely self-taught as a sculptor, though studied informally at the Academy of Verona. In 1930 moved to Milan and attracted favorable notice in a group exhibition; still lives in that city. First representative one-man exhibition at Galleria della Cometa, Rome 1938. During the war produced a series of courageous bas-reliefs of the Crucifixion, portraying one of the tormenting soldiers as a helmeted German. But his usual subjects are tender, romantic figures of women and adolescents. An intensely religious man, Manzù has also done a number of bronzes of Cardinals. His lyric, sensitive art is related to the impressionist tradition of Medardo Rosso. Awarded numerous prizes, culminating in the grand prize for Italian sculpture at the Venice Biennial Exposition of 1948.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

MARINO MARINI

Born Pistoia, 1901. Lives in Milan. Studied painting and sculpture at the Academy of Fine Arts, Florence, under Domenico Trentacoste. Worked as painter and craftsman for a number of years. Often in Paris, 1928 to 1938; traveled widely in other European countries. Represented in numerous important exhibitions in Italy and abroad during the past twenty years. First prize for sculpture at the Roman Quadrenniel Exposition of 1935 and again in a large exhibition in Paris in 1937. Considered by a majority of the leading Italian critics to be the outstanding sculptor of contemporary Italy. Now recognized abroad by a growing circle as one of the most vital sculptors of the younger European generation, both as portraitist and as the creator of large-scale figure pieces.

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	MoMA Exhs.	413.3

ARTURO MARTINI

Born Treviso, 1889. Died 1947. As a youth was apprenticed to a ceramic workshop. Studied sculpture in Treviso and at Munich under Hildebrand. Visited Paris, 1911 and 1914. Mature career began around 1920. At this time his works reproduced in the scuola metafisica's magazine, Valori Plastici. During 1930's mainly at Milan; afterward taught sculpture at the Academy of Fine Arts, Venice. Violent and rather uncertain in temperament, he made expressive use of native sculptural styles, from the Etruscan to the Mannerist-Baroque. Given memorial recognition at the Venice Biennial Exposition of 1948.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

MARCELLO MASCHERINI

Born Udine, 1906. Studied and lives in Trieste. Represented in numerous, important recent exhibitions in Italy, including the Quadrennial at Rome and the Biennial at Venice; awarded prizes in sculpture at Florence ("Donatello" competition, 1942) and Verona.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

MARIO MAFAI

Born Rome, 1902. First exhibited in 1928 at Club de Roma. In 1930 showed with Scipione; this exhibition signalized the existence of the "Roman School" which reacted against "Novecento" formalism and proposed a neo-romanticism based on idiosyncratic and poetic conviction. Influential among younger artists throughout the 1930's. Has always worked in Rome. Noted for delicacy and sensitivity of his pictures of dried flowers and for his demolition scenes of Roman streets. Represented in many of the outstanding Italian exhibitions of the past fifteen years.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

AMEDEO MODIGLIANI

Born Livorno, 1884. Graduated from the local Lycée, and decided to become an artist, at first more interested in sculpture than painting. Instructed in art by Micheli, a minor member of the Macchiaioli. Later also studied at the Academies of Florence and Venice. To Paris, 1906; first exhibited at Salon des Indépendants of 1908. Revisited Italy, 1909. Mature career in Paris began 1910, with climactic years 1915 to 1919. Influenced by Cézanne, Picasso and African sculpture. Aware of most advanced Parisian developments in art, but returned persistently to native sources - the Sienese primitives, Botticelli and the sixteenth century Mannerists. Worked as sculptor as well as painter; superb draftsman. His early death in 1920 removed one of modern Italy's outstanding artists, one of the few whose international fame has grown more secure with the years.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

GIORGIO MORANDI

Born Bologna, 1890. Today almost universally respected in Italy as that country's finest living painter. Studied at the Academy of Fine Arts in Bologna; has since lived there quietly, seldom leaving the city; has never been to Paris. In earliest professional years took Cézanne as his ideal, and determined upon exhaustive plastic research within a restricted iconographic range. Allied with the scuola metafisica, 1918-20, but worked independently. Later included in exhibitions of the Novecento group, and more recently represented in nearly all major Italian exhibitions; also shown abroad. Noted for his rare integrity and for the poetic as well as formal qualities of his art. Primarily a colorist, but also a fine print maker. Awarded first prize for Italian painting at the important Venice Biennial Exposition of 1948.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

FAUSTO PIRANDELLO

Born 1899, son of the playwright Luigi Pirandello. Self-taught as a painter. Spent two years in Paris and Berlin. One-man shows in Paris (1928) and Venice (1931); has also exhibited in Vienna and been included in several Quadrennial and Biennial Expositions at Rome and Venice respectively. Lives in Rome. His art is notable for its freshness of color and, despite its expressionist overtones, for a gracious relish of medium.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

FILIPPO DE PISIS

Born Ferrara, 1896. Intensive literary studies in youth. Associated with de Chirico, Carra and Savinio in the scuola metafisica at Ferrara, but primarily as a writer; published a book, Pittura Moderna, 1919, with material on the scuola. During 1920's decided on painting as career; since that time has spent many years in Paris, but has also worked at Venice. A prolific painter, he is related to French impressionism and post-impressionism, but also to the eighteenth century Venetian tradition. Continues to write critical articles. Now lives in Venice.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

ARMANDO PIZZINATO

Born Manago (Udine), 1910. Took courses in painting at the Academy in Venice. In 1932 began to exhibit; soon given one-man shows in Milan and Venice. Since 1940 has been awarded several important prizes in large Italian exhibitions. Fought in the Resistance and was arrested by the Fascists. Liberated in 1945, he resumed painting. Now a member of the Fronte nuovo delle arti with Guttuso, Santomaso and other younger Italian artists. Revives the Futurists' interest in kinetics. Lives in Venice.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

OTTONE ROSAI

Born Florence, 1895. Studied briefly at the Institute of Decorative Art and at the Academy of Fine Arts in that city, but mainly self-taught. Joined the Futurist movement; active as painter and ferocious polemicist. Fought in First World War. After the war had leading role in the magazine, L'Universale. Abandoned abstract painting for a realistic genre style, 1919-22, finding his subjects in the daily life of the poorer people of Florence; has continued to work in this manner, but in a more impressionistic spirit. Since 1920 has exhibited in all the principal cities of Italy and been included in numerous major exhibitions. Large one-man exhibition, Florence, 1945. Still lives in Florence, and teaches at its Academy of Fine Arts.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

LUIGI RUSSOLO

Born near Venice, 1885. Original member of the futurist group, and signed the artists' famous inaugural manifesto at Milan, 1910. Worked as painter and also interested in the musical side of futurism; invented a "sound machine" on which the operator could produce those cacophonous effects of scratching, thumping and clanking which the futurists, with their emphasis on the esthetic validity of the machine, were anxious to incorporate in musical composition.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

GIUSEPPE SANTOMASO

Born Venice, 1907. Traveled to Paris and Northern Europe. First representative exhibition at Genoa, 1940. Admired Braque and Morandi, and is related in preoccupation with color to the Venetian tradition. Member of the Fronte nuovo delle arti. Lives in Venice.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

TOTI SCIALOJA

Born Rome 1914, and now lives there. Did not begin to paint seriously until around 1940, inspired by the expressionism of Soutine and, perhaps, of Scipione. An editor of the magazine, L'Immagine, with frequent articles on the newer tendencies in Italian art.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

SCIPIONE (Gino Bonichi)

Born Macerata, 1904; died of tuberculosis 1933. With Mario Mafai founded the "Roman School" which, beginning around 1928, achieved a vigorous revolt against the formalism of the Novecento, proposing a neo-romantic based on direct experience and emotion in place of the older generation's neo-classicism and "primitivism". His sumptuous expressionist color and vivid sense of fantasy won him a leading place among younger Italian artists. His influence has increased rather than diminished since his early death, and he must be considered the outstanding single opponent of chauvinistic pomposity in the Italian art of his brief era. Given special memorial gallery at the Venice Biennial Exposition of 1948. Worked at Rome.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

PIO SEMEGHINI

Born Quistello (Mantua), 1878. Lived much in Paris and Switzerland during earlier years. Represented in numerous public and private collections in Europe. Now lives in Verona.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

GINO SEVERINI

Born Cortona, 1883. Moved to Rome, 1901. Met Boccioni and Balla around 1906. Worked in Paris. Signed the original Manifesto of Futurist Painting in 1910, but afterwards felt that the Futurist artists were too provincial and should see modern art, especially cubism, at its source in Paris. Showed with the Futurists for the first time in the Paris exhibition of February, 1912. Continuing to live in Paris, Severini was particularly interested in cabaret and nightclub subjects; was strongly influenced by Seurat's neo-impressionism, his color being consistently gayer than his colleagues'. Gradually abandoned Futurism during the war years, later adopted a neo-classic style. Active as a writer, his autobiography has recently appeared. Lives in Paris, with frequent trips to Italy.

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MARIO SIRONI

Born Sassari, 1891. Studied mathematics at the University of Rome, then decided to become a painter. Moved to Milan where he now lives. Took part in the Futurist movement, but soon reacted against "abstract" art. Painted several mannequin figures and very briefly was affected by the scuola metafisica, being sympathetic to the program of Valori Plastici. In 1926 was included in the exhibition of the Novecento at Milan. Developed a powerful romantic expressi nism which seems highly personal. Executed important commissions in fresco and mosaic during his middle career.

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	MoMA Exhs.	413.3

ARDENGO SOFFICI

Born Rignano sull'Arno, 1879. Began his studies in art at Florence, but moved to Paris at an early age; lived there seven years and was in contact with the most advanced artists of the fauve and cubist movements. In Italy aroused interest in the revolutionary developments of French painting. Associated with Futurism, 1913. Later became part of the Novecento's reaction against "modern" art, but continued to interest his countrymen in the Parisian art scene. Active as a writer, and during the years immediately preceding the first World War was one of the most progressive critics in Europe. Now lives at Poggio a Cajano.

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GIOVANNI STRADONE

Born Nola, 1911. Lives in Rome, where he has been associated with Scialoja and others in the continuation of Scipione's expressionism, with particular, but well assimilated, reference to the art of Soutine.

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	MoMA Exhs.	413.3

ARTURO TOSI

Born Busto Arsizio, 1871. Lives in Milan, the dean of living Italian painters. Was associated with the Novecento from its beginning, but to the neo-classicism of Funi and others opposed direct atmospheric naturalism with close affinities to both French and Lombard impressionism. Represented in many public and private collections in Italy. Awarded numerous prizes in major exhibitions.

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	MoMA Exhs.	413.3

RENZO VESPIGNANI

Born Rome, 1924. Now works in that city, and has become the best known figure in the very young generation there, chiefly because of his remarkable drawings and prints. His melancholy, sensitive art is decidedly different from the aggressive painting of the Fronte Nuovo delle Arti, being closer in spirit to Lautrec's fin de siecle romanticism than to Picasso's brilliant dramaturgy. One-man shows in Rome, Milan, Stockholm and New York.

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	MoMA Exhs.	413.3

ALBERTO VIANI

Born Quistello, 1906. A sculptor-member of the Fronte Nuovo delle Arti, he lives now in Venice. Engrossed in subtle refinements of sculptural form, using a predominantly abstract and smoothly finished technique, Viani has taken part in the reappraisal of organic shapes begun in our century by Brancusi and others. Recently his sculpture has taken Jean Arp's biomorphism as a point of departure.

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GIUSEPPE VIVIANI

Born at Agnano di Pisa, 1898. Lives in Marina di Pisa. Especially notable as a graphic artist. Related in fantasy of imagination to the scuola metafisica and to surrealism. His mysteriously assorted objects are depicted in a prickly and exact technique which adds to their sense of shock and ambiguity.

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	MoMA Exhs.	413.3

Giacomo Balla

Leash in Motion. 1912. Oil on canvas
Speeding Automobile. 1912. Oil on wood
Swifts: Paths of Movement - Dynamic Sequences. 1913. Oil on canvas
Studies for Swifts. 1913 1 watercolor and 1 pencil

Luigi Bartolini

The Story of the Kingfisher. 1938. Etching
Anna's Dream. 1941. Etching
High Heels. 1946. Etching
Lungotevere. 1947. Etching

Umberto Boccioni

Study for The City Rises. 1910. Crayon and chalk
Studies for States of Mind. 1911. Pencil
I The Farewells
II Those who Go
III Those who Stay
Study for Plasticity. 1912. Pencil with gouache
Development of a Bottle in Space. 1912. Bronze
Unique Forms of Continuity in Space. 1913. Bronze
Two studies for Dynamic Force of the Cyclist. 1913. Ink

Corrado Cagli

Buchenwald. 1945. Transfer drawing

Carlo Carra

Funeral of the Anarchist Galli. 1911? Oil on canvas

Felice Casorati

City Dwellers. 1930. Oil on canvas
Two lithographs from the album portfolio. 1946
Girl Sleeping
Two Women

Bruno Cassinari

The Mother. 1948. Oil on canvas

Giorgio de Chirico

Nostalgia of the Infinite. 1913-14 (dated on painting 1911). Oil on canvas
Melancholy and Mystery of a Street. 1914. Oil on canvas
Seer. 1915. Oil on canvas
Grand Metaphysician. 1917. Oil on canvas
Roman Villa. 1922. Tempera

Fabrizio Clerici

Sperical Obsession. 1944. Pencil
Tattered Memory. 1944. Pencil

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Salvatore Fiume

Island of Statues. 1948. Oil on canvas

Renato Guttuso

Beggars. c. 1942. Oil on canvas
The Maffia. 1948. Oil on canvas

Stanislao Lepri

Luncheon in the Tower. 1945. Gouache on wood

Giacomo Manzu

Illustrations for Le Georgiche di Virgilo. Published 1948. Etchings

Marino Marini

Prizefighter. 1935. Bronze
Nude. 1943. Bronze
Horse and Rider. 1947. Bronze
Horse and Rider. 1948. Bronze

Amedeo Modigliani

Bride and Groom. 1915-16. Oil on canvas
Head. c. 1915?. Stone
Blaise Cendrars. 1916-17. Oil on composition board
Jacques Lipchitz and His Wife. 1916-17. Oil on canvas
Reclining Nude. 1918? Oil on canvas
Seated Nude. 1918. Oil on canvas
The Servant. 1919. Oil on canvas
Caryatid. c. 1919. Stone
A Portrait of a Young Woman. Pencil
Bearded Man. Pencil
Man with a Hat. 1920. Pencil

Giorgio Morandi

Still Life. 1916. Oil on canvas
Five etchings
- Landscape. 1913
- Landscape. 1928
- Landscape. 1933
- Still Life. 1933
- Still Life. 1934

Marcello Muccini

Bull. 1948. Duco on Plywood
Tragic Moment. 1949. Charcoal

Gino Severini

Boulevard. 1910-11. Oil on canvas
Dynamic Hieroglyphic of The Bal Tabarin. 1912. Oil on canvas with sequins

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Gino Severini cont'd

Armored Train. 1915. Oil on canvas
Dancer-Helix-Sea. 1915. Oil on canvas
The Train in the City. 1913? Charcoal
Airview of Rheims. 1915. Charcoal

Renzo Vespignani

Ruined Building. 1946. Pen and ink wash
The Wall. 1947. Pen and ink wash

Giuseppe Viviani

The Leg. 1939. Etching
Bicycle by the Sea. 1941. Etching
Five miniature etchings. 1947

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Miss Alice Bacon ✓

Date June 29, 1949

To: Miss Dorothy Dudley

From: Miss Dorothy Miller

Re: ~~Changes in Frames - Italian Exhibition~~

Boccioni: drawing 49.1636 was removed from its frame and drawing 49.1635 was put in it for exhibition. Both should be returned to own frames after show.

Boccioni: Study for "Elasticity" (M.C.). Framed and matted.

Balla: Study for "Swifts" (Barr Coll.). Reframed; keep in present frame permanently.

Severini: Looking down on Rheims. Framed and matted; keep in present frame permanently.

Severini: Dancer, Helix...(Stieglitz Coll.). Reframed; if extended loan keep in present frame, if to be returned to Met. replace in original frame.

Severini: Bal Tabarin. (M.C.). Reframed permanently.

Chirico: Disquieting Muses. Outer frame added to original strip frame. Remove before returning.

Chirico: Fish. Remove before returning. (Outer frame.)

Chirico: Larger building. Remove before returning. (Outer frame.)

Chirico: Roman Villa. Reframed; replace in original frame before returning.

Morandi: Still Life (M.C.). Reframed permanently.

Casorati: City Dwellers. Outer section of frame removed. Replace before returning.

Muccini: drawing. Framed and matted; leave in present frame permanently.

Fiume: ~~1 study~~ Island of statues. (M.C.). Framed. Leave in present frame.

Vespignani: Ruined Building (M.C.). The Wall (M.C.). } Framed and matted; leave in present frames.

DCM:dj

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ITALIAN SHOW - Sales & Reserves

Sold

Fazzini - Woman Holding her Foot
Cat

Guttuso - Toro (Bull

Lepri - Banquet

Manzu - Study of a Woman

Reserved

Boccioni - States of Mind:
I The Farewells
II Those who Go
III Those who Stay
Muscular Dynamism

Carra' - Drunken Gentlemen*

de Chirico - Sacred Fish*

Fontana - Christ

Guttuso - Carrello in Miniero (Man Pushing Mine cart)

Marini - Bronze Head of Carra'
Horseman

Pizzinato - Dockyards

Rosai - Composition with a Priest

Viani - Nude

*Not for sale

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THE MUSEUM OF MODERN ART

cc: ~~Mr.~~ Barr
Mr. Soby
Miss Dudley
Mr. Wheeler
Mr. d'Harnoncourt

Date July 15, 1949

To: Front Desk Att: V. deVries
A. Russell

From: Ione Ulrich

Re: Revised Prices for ~~Italian Show items~~

Attached is a list of items from the Italian Exhibition, which are for sale, with revised prices. This list supercedes the list distributed July 8, 1949. Any questions are to be directed to Miss Ulrich's office.

555.55
lire to the dollar

Bui

There are no works by Carra and Morandi in the 1923 Rome Biennale

Terza Biennale - 1925

de Chirico Sala 5 with others

8. Ritratto di mia madre
9. Natura morta
10. La malinconia
11. Ciociara
12. Autoritratto
13. "
14. Natura morta

No illustrations in the catalog

Carra Mostra Individuale Introduction Guiseppe Raimondi

Pittura
1. Le figlie di Lot
2. Donna al balcone (simultaneita plastica)
3. La fanciulla dell'Ovest
4. Tramonto sui monti
5. Festival
6. Autunno
7. S. Gaudenzio di Varallo

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ROME BIENNALS

Seconda Biennale - 1923

de Chirico Sala 6 with others

1. Natura Morta
2. Antino
3. Oreste e Electra
4. Partenza dell'avventuriero (prima versione)
5. Frutti dell'autunno
6. Medea addolorata
7. Il Dio bacco
8. Tibullo e Messalla
9. Autoritratto
10. Oreste e Elettra
11. Partenza dell'avventuriero (seconda versione)
12. Autoritratto
13. La Siesta
14. L'enigma dell' oracolo
15. Il pomeriggio dell'autunno
16. Natura Morta
17. Autoritratto
18. Selvaggina

Two de Chiricos are illustrated in the catalog - Autoritratto and Oreste e Elettra

There are no works by Carra and Morandi in the 1923 Rome Biennale

Terza Biennale - 1925

de Chirico Sala 5 with others

8. Ritratto di mia madre
9. Natura morta
10. La malinconia
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8. Paese
9. Casine sotto il monte
10. La Crevola
11. Casine sul Sesia
12. Solitudine
13. Natura Morta metafisica
14. La Casa dell'Amore
15. S. Giacomo di Varallo
16. Il lago
17. Chiesa romantica
18. Il Mastallone a Varallo
19. Festival
20. L'abbeveratoio
21. Cotonificio sul Sesia
22. Paesaggio
23. S. Gaudenzio di Varallo (Studio)
24. La Crevola (Studio)
25. Casette sotto il monte
26. Paesaggio
27. Casette sul Sesia
28. Studio di Paese
29. Lago Maggiore (propr. del Pittore Arturo Tosi)
30. Il gentiluomo briaco (propr. avv. Emilio Piccoli)
31. Carrozzella (pr. Cav. Uff. Rag. Francesco Penazzo)
32. Ovale delle Apparizioni
33. Marina
34. L'amante dell'ingegnere
35. Il Cavaliere Occidentale (propr. "Valori Plastici")
36. Musa Metafisica (pr. del pittore Armando Spadini)
37. Natura Morta (propr. "Valori Plastici")
38. Finestra e paesaggio (propr. "Valori Plastici")
39. Il figlio del costruttore (propr. "Valori Plastici")
40. Paesaggio (propr. Roberto Longhi)
41. Vele (propr. Roberto Longhi)
42. Pino sul mare (propr. Maestro A. Casella)
43. Penelope (propr. "Valori Plastici")
43 bis Il mulino di S. Anna

Bianco e Nero

44. al 71. Acquaforti

Two Carras are illustrated in the catalog - Tramonto sui monti and L'amante dell'ingegnere

There are no works by Morandi in the 1925 Rome Biennale

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Carlo Carrà – Painting bought by
Mrs. Duncan Bonbright
Washington

Mirko – Statuette bought by
Mrs. Murray Crane
New York

Afro – Picture bought by
Mrs. Nogel Gallatin
N.Y.

De Pisis – Pictures owned by
Filippo
Mrs. A. L. Pecci Blunt
New York

Cagli Corrado – Pictures + drawings
(became U.S.A.)
(citizen since)
owned by Cecil C. Pecci-
Blunt + Mrs. Pecci
Blunt New York

Manzù – Wax head owned by
Miss Frances Clarke
Ste Barbara – Calif.

, Washington
ne with the picture
ing to find out.

York
who purchased

w York

the Countess)

s. P-B, New York

ta Barbara, Calif.

s cannot remember

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THE MUSEUM OF MODERN ART

Paintings and Sculptures purchased from the Comet Gallery

Carlo Carra	Painting bought by Mrs. Draper Boncompagni, Washington The lady does not remember what she has done with the picture and may have given it away, but she is trying to find out.
Mirko	Statuette bought by Mrs. Murray Crane, New York The Countess says she was the only person who purchased something because she liked it.
Afro	Picture bought by Mrs. Horace Gallatin, New York This lady is dead
De Pisis	Pictures owned by Mrs. A. L. Pecci-Blunt (the Countess)
Cagli	Pictures owned by Cecil Pecci-Blunt and Mrs. P-B, New York
Manzu	Wax head owned by Miss Frances Clarke, Santa Barbara, Calif.

Also miscellaneous drawings by a number of artists the Countess cannot remember the details of.

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THE MUSEUM OF MODERN ART

Date ~~April 29, 1949~~

To: Mr. Nelson Rockefeller
c. Mr. Barr
From: Mr. Wheeler
Miss Dudley
Mr. Soby

Re: ~~Insurance on Italian show~~

Dear Nelson:

It is very generous of you to underwrite, in the cases mentioned here, any possible damage from war to works of art coming from Italy for our exhibition, Twentieth Century Italian Art. We are insuring all works of art coming from Italy against all the normal Fine Arts risks and also against damage due to war while the works are on the high seas - the maximum coverage available at the present time.

The only works from Italy for which we have been askdd to guarantee total war coverage are the following:

I. Nine Boccioni drawings from the Castello Sforzesco, Milan.
II. Two Boccioni paintings from the Galleria d'Arte Moderna of Milan.

(I think a total value on these eleven works would be $8,000 at the most, which is very high by Italian price-standards. But we are obliged to agree in these two instances, or we should not be able to borrow the works.)

III. Four Morandi paintings, one Marini bronze portrait head and possibly two or three Modigliani drawings, being lent all by the private collector of Milan, Lamberto Vitali. In my memo of April 27 to you I gave a total value of $20,000, which is extremely high in relation to current Italian prices for comparable works.

Despite your most generous offer to underwrite war risk damage while the works are on land, here or in Italy, I cabled Vitali today telling him that we could guarantee him only the usual coverage, that is, all normal Fine Arts insurance, plus war risk coverage while the works are at sea. I think this is all we should promise now since a) if we promise additional insurance to Vitali he will almost certainly tell the other lenders and b) Vitali has never returned our Registrar's forms giving his own insurance valuations, despite my repeated requests by letter and cable.

I think it would be a mistake if we let word get around that we are making special insurance concessions for certain collectors, i.e. Vitali.

I do not feel we should guarantee total insurance for Vitali, even though reassured by your generous offer, until we know exactly and in writing what he thinks the value of his pictures would be in case of total loss.

It may be that Vitali will refuse to lend unless we guarantee total coverage. In that case I may have to take you up on your kind offer, but I will get exact values from him before promising anything. I don't distrust him in the slightest; I only think we must be clear before we agree to his terms.

Best,

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THE MUSEUM OF MODERN ART

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

Date April 27, 1949

To: Mr. Nelson A. Rockefeller

Re: Italian Exhibition

From: James Thrall Soby

Dear Nelson:

Did you by any chance have time to discuss the question of war risk insurance on the Italian show with Ambassador Dunn? There are two cases in which we are obliged, if we are to borrow badly needed works, to guarantee that the Museum itself will indemnify the owners for any damage on land resulting from war (our insurance company will insure these works against such damage while the works are on the sea only). In one case this is not a serious matter since only eight drawings and two paintings with a total value of perhaps $7,000 or $8,000 are involved. But in the other case -- that of the collector Lamberto Vitali -- the total value of the works involved might be as high as $20,000.

Naturally I will not commit the Museum to assuming this risk unless I have your specific O. K. We have taken the risk with certain items both in the Braque and Bonnard exhibitions and I am afraid we will have to make some such promise to these two lenders or we will not get the works we want. A government subsidized war insurance would solve the whole problem, of course.

May I hear from you as soon as convenient since the pictures are now being assembled in Milan?

WAR Insc ORegd

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THE MUSEUM OF MODERN ART

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

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THE MUSEUM OF MODERN ART

cc: (Miss Bydley
(Mr. Wheeler
(Mr. Barr

Date May 4, 1949

NIGHT LETTER

To: Mr. Nelson Rockefeller

Re: War risk insurance -Italian exh.

From: James Soby

Gravely alarmed by insurance figures of Castello Sforzesco and Galleria d'Arte Moderna both of Milan. Their combined loans of nine drawings and two paintings by Boccioni worth approximately $8,000 as per my previous memoranda to you. Consider it absurd and impossible from insurance standpoint to accept their value of roughly $48,000. Suggest we cable refusing total war risk insurance except at values we can approve. Alternate course would be to accept their valuations and restrict them to available war risk insurance which covers works in ocean transit only. Have already refused Vitali total war risk insurance since have no valuations from him. Would prefer to leave out of exhibition all works from these three lenders rather than agree to their unreasonable terms. Will telephone from Museum tomorrow. Regards.

/s/ James Soby

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THE MUSEUM OF MODERN ART

Date May 18, 1949

To: Mr. Soby
Mr. Barr
Mr. Wheeler — MW
Miss Ulrich

Re: Italian Exhibition
War Risk Insurance

From: Frances Keech

Mrs. Boyer reports that Mr. Nelson Rockefeller agrees that the Museum should underwrite war risk insurance on land and sea for the Boccioni drawings and paintings in the collection of the Castello Sforzesco at a valuation of $10,000. He feels however that this should be a liability of the Board of Trustees and not himself personally, except on a contingent basis. He will report the matter to the Trustees at the June meeting.

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

X

SYMBOLS

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

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

CC: Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Dudley
Miss Ulrich
Mr. Rockefeller
Sig. Toninelli

MAY 18, 1949

DR. BARONI
CASTELLO SFORZESCO
MILAN
(ITALY)

GUARANTEE COMPLETE INSURANCE INCLUDING WAR RISK AT

A TOTAL VALUATION FOR BOCCIONI DRAWINGS AND PAINTINGS

OF TEN THOUSAND DOLLARS.

MODERNART
(NEW YORK)

TAKEN TO WESTERN UNION OFFICE

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

MUSEUM CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

THE MUSEUM O

To: Mr. Barr
Mr. d'Harnoncourt
Mr. Wheeler
Miss Ulrich
Miss Dudley

From: Mr. Soby

After conferring with Mr
regarding war risk insur
coming from Italy, Mr.
Mr. Rockefeller will un
ditional premium of aro
against war damage only
to and from Europe.
mimeographed a note reg
go to all the Italian

500,000. (P.P/ $500.)

olicy and you

eeting of 9-29-49:

$50.
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50.
50.

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Italian

THE MUSEUM OF MODERN ART

To: Mr. Barr
Mr. d'Harnoncourt
Mr. Wheeler
Miss Ulrich
Miss Dudley

From: Mr. Soby

Date April 13, 1949

Re: Italian Exhibition

After conferring with Mr. Nelson A. Rockefeller regarding war risk insurance on the works of art coming from Italy, Mr. d'Harnoncourt reports that Mr. Rockefeller will underwrite personally the additional premium of around $650 to insure the works against war damage only while being shipped by sea to and from Europe. Accordingly, we are having mimeographed a note regarding insurance which will go to all the Italian lenders.

176 works of art from Italy arrived on the S.S. Sobieski, and were received at MOMA on 6/8/49

All 176 have been insured as of June, for the total of:

$ 217,552.

7 B

...ore insure it as of this date
...n the Italian Exhibition:

...aters, o/c Lire 500,000. (P.P/ $500.)

...I have put on my policy and you

...Niemeyer

...dy Collection at meeting of 9-29-49:

...House, perspective		$50.
"	, "	50.
"	, Plan	50.
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...is a beginner anyway.

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Miss Dudley

D'Harn

THE MUSEUM OF MODERN ART

Date April 15,1949

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

From:
Mr. Soby

Re: ~~Insurance on Italian show~~

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..."

re insure it as of this date
the Italian Exhibition:

ters, o/c Lire 500,000. (P.P/ $500.)

ave put on my policy and you

meyer

Collection at meeting of 9-29-49:

se, perspective	$50.
, "	50.
, Plan	50.
, "	50.
, Elevation	50.
, "	50.

a beginner anyway.

176 works of art from Italy arrived on the S.S. Sobieski, and were received at MOMA on 6/8/49

All 176 have been insured as of June, for the total of:

$ 217,552.

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Italian

THE MUSEUM OF MODERN ART

Date October 25, 1949

To: Miss Ulrich

From: Miss Dudley

Re:

Dear Ione:

Today I telephoned Mr. Iolas of the Hugo Gallery and Mr. Valentin of Buchholz Gallery and asked them to send you checks for the Fazzini and Marini bronzes.

Fazzini: Seated woman	$105.00
Marini: Head of Carra	$174.00

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, "	50.
, Plan	50.
, "	50.
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THE [illegible] RT

176 works of art from Italy arrived on the S.S. Sobieski, and were received at MOMA on 6/8/49

All 176 have been insured as of June, 1949 for the total of:

$ 217,552.

BeH

To: Ru

From:

You do
the fo
theref

49.151			
49.159			
49.161			
49.158	de Chirico	Sacred Fish, o/c	(333.49)
49.1576	Fontana	Crucifix, ceramic	(335.49)
49.1601	Guttuso	Bull, wash drwg.	(338.49)
49.1597	"	Mine Car, wash drwg.	(339.49)
49.1827	Lepri	Banquet, gouache	(343.49)
49.1713	Marini	Horseman, ink and gouache	(344.49)
49.1629	Martini	Daedalus and Icarus, bronze	(345.49)
49.1683	Viani	Torso, marble	(352.49)

The following will be listed as a Pending Ax. on Oct. 30th and will come up before the next meeting. I will therefore insure it as of this date and it can be cancelled from your report on the Italian Exhibition:

49.1589 Guttuso The Melon ~~Eater~~Eaters, o/c Lire 500,000. (P.P/ $500.)

Then, too, there are the following which I have put on my policy and you may therefore cancel from yours:

Ex. 400 From Le Corbusier to Niemeyer

Accepted as Extended Loans to the M.C. Study Collection at meeting of 9-29-49:

EL.49.459	Niemeyer	Burton Tremaine	House,	perspective		$50.
EL.49.460	"	"	"	"	"	50.
EL.49.461	"	"	"	"	Plan	50.
EL.49.462	"	"	"	"	"	50.
EL.49.465	"	"	"	"	Elevation	50.
EL.49.466	"	"	"	"	"	50.

I may come upon some more later, but this is a beginner anyway.

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THE MUSEUM OF MODERN ART

Date Oct. 18, 1949

To: Ruth & Barbara

From: Monawee

Re: Items formerly on loan - which may now be cancelled

You doubtless know all about these little items, but just for the record, the following are now being insured under the M.C. policy and you may therefore cancel the insurance under the exhibition:

49.1518	Boccioni:	Study for Elasticity, pencil & gouache	(273.49)
49.1596	Guttuso	The Maffia, oil/can.	(283.49)
49.1619	Boccioni	Muscular Dynamism, charcoal	(330.49)
49.1581	de Chirico	Sacred Fish, o/c	(333.49)
49.1576	Fontana	Crucifix, ceramic	(335.49)
49.1601	Guttuso	Bull, wash drwg.	(338.49)
49.1597	"	Mine Car, wash drwg.	(339.49)
49.1827	Lepri	Banquet, gouache	(343.49)
49.1713	Marini	Horseman, ink and gouache	(344.49)
49.1629	Martini	Daedalus and Icarus, bronze	(345.49)
49.1683	Viani	Torso, marble	(352.49)

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Accepted as Extended Loans to the M.C. Study Collection at meeting of 9-29-49:

EL.49.459	Niemeyer	Burton	Tremaine	House,	perspective	$50.
EL.49.460	"	"	"	"	"	50.
EL.49.461	"	"	"	"	Plan	50.
EL.49.462	"	"	"	"	"	50.
EL.49.465	"	"	"	"	Elevation	50.
EL.49.466	"	"	"	"	"	50.

I may come upon some more later, but this is a beginner anyway.

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THE MUSEUM OF MODERN ART

Date October 11, 1949

To: Miss Dudley

From: Ruth

Re: Italian Exhibition: Condition

Dear Miss Dudley:

This is the final list of changes in condition in the Italian Paintings.

49.1543 Balla: Girl X Balcony. Paint pushed off left and right of center. 2 700.—

49.1726 Carra: Hermaphroditic Idol, oil on canvas (Frua) Lit. 1.500.000

~~9/27/49~~ new chip at right side above center, 1/4" high x 1/8" wide.

49.1570 Carra: Morning at the Seaside, oil on canvas (Mattioli) Lit. 800.000

~~9/28/49~~ hole u.l. near corner; u.r. corner - dig and pencil marks and chip at edge.

49.1729 Boccioni: Woman at a Table, oil on canvas (Gal. d'Arte Moderna) Lit. 10.000.000

~~9/28/49~~ - ~~frame loose causing~~ new chips at u.l. corner.

49.1669 de Chirico: Hector and Andromache, oil & tempera on canvas (Toninelli) $3,000.

~~9/30/49~~ bad scratch at left edge 17 1/2" from bottom.

Do you think the owners should be informed? Frua's Carra and Toninelli's de Chirico are the most serious.

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Italian

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Miss D. Miller

Date October 10, 1949

To: Miss Ulrich

From: Mrs. Bragazzi

Re: Nelson Rockefeller's purchase of Campigli and Rosai

Dear Ione:

Just a reminder.

I believe you have received copies of the numerous cables concerning Nelson Rockefeller's purchase from the Italian show of the Campigli Hairdressers and the Rosai Composition with a Priest. According to our agreement today is the day we must deposit $1625 in partial payment. This deposit is to be made to:

Manuel Reinich (for Carlo Cardazzo, Venice)
Chase National Bank
57th Street Branch

The remainder of the payment - 240,000 Lire - can be made after Toninelli clears the purchase with the government regulations, as that is the amount at which the two paintings were declared at customs.

Would you please let me know as soon as the payment is made to the Chase Bank, so that I can let Cardazzo know?

I'm taking it for granted, hope it's right, that Nelson wants us to pay for his purchases, then he'll reimburse us.

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THE MUSEUM OF MODERN ART

Date September 30, 1949

To: Miss Dudley

From: Ruth

Re: Italian Exhibition
Condition

Dear Miss Dudley:

I am compiling a list of minor changes in the condition of the Italian paintings but Mr. Toninelli's de Chirico has a bad scratch at the middle of the left edge. There is also some chipping in the scratch.

49.1669 de Chirico Hector and Andromache, oil on canvas

Cagli	-	Study for Spies at the Stake ✓ (not in show)	109	880
Campigli	-	The Garden ✓		2,200
		The Hairdressers ✓	73	3,300
Casorati	-	Midinette ✓		385
de Chirico	-	Sacred Fish * (Reserved) ✓		
Clerici	-	Spherical Obsession ✓	102	385
		Tattered Memory ✓		220
		(not in show)		
Donghi	-	The Hunter ✓	82	1,430
		Landscape ✓		550
		Departure ✓		1,320
Carra	-	Drunken Gentleman * (Reserved) ✓		

* Not for sale -

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THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Barr
Mr. Wheeler

Date September 23, 1949

To: Miss Dudley

From: Olive Bragazzi

Re: Purchases from Italian show for Mr. Rockefeller

Dear Dud: Just to confirm an addition to my memo of September 21, Mr. Nelson R. wants us to negotiate for the purchase of one more item:

Rosai: Composition with a Priest. (Plate 86, listed at $660)

He will keep the Campigli Hairdressers which we sent to Mrs. R's apartment, return the Campigli Garden, and would like us to keep here for the time being the other works he's buying.

O.

Cagli	-	Study for Spies at the Stake ✓ (not in show)	109	880
Campigli	-	The Garden ✓		2,200
		The Hairdressers ✓	73	3,300
Cascrati	-	Midinette ✓		385
de Chirico	-	Sacred Fish * (Reserved) ✓		
Clerici	-	Spherical Obsession ✓	102	385
		Tattered Memory ✓ (not in show)		220
Donghi	-	The Hunter ✓	82	1,430
		Landscape ✓		550
		Departure ✓		1,320
Carra	-	Drunken Gentleman * (Reserved) ✓		

* Not for sale -

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THE MUSEUM OF MODERN ART

Date September 22, 1949

To: Miss Dudley

Re: Italian Exhibition: Damages

From: Ruth

Dear Miss Dudley:

The only damage I have come across so far is on the Mayor Severini Boulevard. There is a mark 2" from the bottom and 10" from the right side which looks as though it had been rubbed or else something dripped on it and dulled the surface. It is 1 3/4" long and 1/4" wide.

49.1530 Severini Boulevard, oil on canvas $403.

9/28/49 This shows up in catalogue photograph.

Cagli	- Study for Spies at the Stake (not in show) ✓	109	330	
Campigli	- The Garden ✓		2,200	
	The Hairdressers ✓	73	3,300	
Casorati	- Midinette ✓		385	
de Chirico	- Sacred Fish * (Reserved) ✓			
Clerici	- Spherical Obsession ✓	102	385	
	Tattered Memory ✓ (not in show)		220	
Donghi	- The Hunter ✓	82	1,430	
	Landscape ✓		550	
	Departure ✓		1,320	
Carra	- Drunken Gentleman * (Reserved) ✓			

* Not for sale -

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
P & S.
Registrar

Date ~~August 8, 1949~~

To: Front Desk

From: Dui Pori

Re: ~~Italian Exhibition Sales~~ Amendment

Addition to Items for Sale-

Manzu 5 Drawings $200.00 each

Remove from Sold Items -

Manzu - Study of Woman (nude/green ink) - not for sale

Cagli	-	Study for Spies at the Stake (not in show)	109	880
Campigli	-	The Garden		2,200
		The Hairdressers	73	3,300
Casorati	-	Midinette		385
de Chirico	-	Sacred Fish * (Reserved)		
Clerici	-	Spherical Obsession	102	385
		Tattered Memory (not in show)		220
Donghi	-	The Hunter	82	1,430
		Landscape		550
		Departure		1,320
Carra	-	Drunken Gentleman * (Reserved)		

* Not for sale -

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THE MUSEUM OF MODERN ART

cc: ~~Mr. Barr~~ Mr. Wheeler
Mr. Soby Mr. d'Harnoncourt
Miss Dudley

Date July 15, 1949

To: Front Desk Att: V. deVries
A. Russell

From: Lone Ulrich

Re: ~~Revised Prices for~~ Italian Show items

Attached is a list of items from the Italian Exhibition, which are for sale, with ~~revised~~ prices. This list supercedes the list distributed July 8, 1949. Any questions are to be directed to Miss Ulrich's office.

555.55 lire to dollar

Bui

Cagli	- Study for Spies at the Stake (not in show)	109		880
Campigli	- The Garden			2,200
	The Hairdressers	73		3,300
Cascrati	- Midinette			385
de Chirico	- Sacred Fish * (Reserved)			
Clerici	- Spherical Obsession	102		385
	Tattered Memory (not in show)			220
Donghi	- The Hunter	82		1,430
	Landscape			550
	Departure			1,320
Carra	- Drunken Gentleman * (Reserved)			

* Not for sale -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

SELLING PRICES - ITALIAN SHOW - Tentative list

Artist		Title	Plate #		Dollars	Lire
Afro	-	Ida Fuarpis (not in show)			$ 165	
		Trophy	110		385	
Balla	-	Girl X Balcony	26		880	
		Study for Girl X Balcony			120	
		Study for Girl X Balcony (not in show)			120	
		Study for Swifts (not in show)			120	
Boccioni	-	States of Mind:				
		I The Farewells	8	Reserved Tentatively	$12,700	
		II Those who Go	7			
		III Those who Stay	6			
		(not to be sold separately)				
		Muscular Dynamism	16	"	3,300	
		Elasticity	8		6,600	
Borra	-	Concert for Two Flutes	80			330,000
		Refugees	81			110,000
Cagli	-	Study for Spies at the Stake (not in show)	109		880	
Campigli	-	The Garden			2,200	
		The Hairdressers	73		3,300	
Casorati	-	Midinette			385	
de Chirico	-	Sacred Fish * (Reserved)				
Clerici	-	Spherical Obsession	102		385	
		Tattered Memory (not in show)			220	
Donghi	-	The Hunter	82		1,430	
		Landscape			550	
		Departure			1,320	
Carra	-	Drunken Gentleman * (Reserved)				

* Not for sale -

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

Artist	Title	Plate #	Dollars	Lire
Fazzini	Seated Woman	127	$ ~~2,800~~ 2,860	
	~~Woman Holding her Foot~~ Sold	~~128~~ SOLD		
	Cat	SOLD		
	6 drawings (not in show)			22,000 each
Fontana	Christ	131-Reserved Tentatively		165,000
	Masker	132		165,000
	Masker II ?			165,000 ?
Greco	Head of a Man (not in show)	129	125	
	The Singer	130	275	
Guttuso	Artichoke and Apple	107		110,000
	Bull (sold) Man Pushing Mine Cart-Reserved			
Lepri	Banquet Sold	104	550	
Mafai	Still Life (not in show)		880	
	Landscape with Trains	92	770	
Marini	Nude	118	2,970	
Marini	Horseman (Reserved)			
	13 Drawings and 2 lithographs (not illus.)			22,000 each
	Bronze Head of Carrà (Reserved)			
Martini	Deadalus and Icarus	116-Reserved Tentatively		660,000
Mascherini	Cock	122	990	
Modigliani	Caryatid	47	7,260	
Morandi	Still Life, 1920 (Galleria del Cavallino)		1,100	
Pirandello	Sunflowers			77,000
	Gent's Head			77,000
de Pisis	Napoleon's Horse		1,210	
Pizzinato	Dockyards	-Reserved Tentatively	660	

Morgue Study of a Woman-Sold (Not for sale-collection-Mr.)

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THE MUSEUM OF MODERN ART

Artist	Title	Plate #		Dollars	Lire
Rosai	- Composition with a Priest	86	Reserved.Tenta.	$ 660	
	Billiard Players	83		1,650	
	Still Life			1,320	
Russolo	- The Fog	17		2,420	
Santomaso	- Fisherman	112		660	
	Still Life with Chicken	111		660	
Scialoja	- Factories on the Tiber	96		165	
Severini	- Boulevard	20		495	
Sironi	- The Flagellation	70		1,210	
	Landscape			1,210	
Stradone	- The Collosseum	95		1,100	
Toni	- Still Life (not in show)	65		395	
Viani	- Nude	133	Reserved Tentatively	1,100	
Guttuso	- Carciofe mdo	107			71,500
	drawing (encaustic)				doc exp = 110,000
	" (watercolor)				19,800
	" (encaustic)				27,500
	" (gouache)				19,800
	" (watercolor)				27,500
					24,200

Items probably for sale:

Carra	Interior of the Gallery	pg. 127	
	Cannon at a Gallop	(not illus.)	
	Form in Circular Motion	(" ")	
Guidi	Figures in Space	76	
	Nude	75	
Manzu	6 drawings (4 in show)	(not illus.)	5 @ $200 each 1 see previous page

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THE MUSEUM OF MODERN ART

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

Date July 25, 1949

To: Miss Ulrich

Re: Prices from Guttuso

From: Mrs. Bragazzi

Dear Ione:

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

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

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Export and Consular Invoice Values

Selling Prices - ITALIAN SHOW - Tentative list

	Artist		Title	Plate #	Dollars	Lire
# 53.	Afro	-	Ids fuarpis (not in show)		$ 150	
53.			Trophy	110	350	
87.	Balla	-	Girl Balcony	26	800	
18.			Study for Girl Balcony		110	
87.			Study for Girl Balcony (not in show)		110	
18.			Study for Swifts (not in show)		110	
	Boccioni	-	States of Mind:			
522.			I The Farewells	8	Reserved tentatively	
522.			II Those who Go	7		17,000
522.			III Those who Stay	6		
			(not to be sold separately)			
87.			Muscular Dynamism	16	3,000	
696.			Elasticity	8	6,000	
52.	Borra	-	Concert for Two Flutes	80		300,000
53.			Refugees	81		100,000
17.	Cagli	-	Study for Spies at the Stake (not in show)	109	800	
179.	Campigli	-	The Garden		2,000	
348.			The Hairdressers	73	3,000	
53.	Casorati	-	Midinette		1,350	
Lendamond	Clerici	-	Spherical Obsession	102	350	
"			Tattered Memory (not in show)		200	
53.	Donghi	-	The Hunter	82	1,300	
53.			Landscape		500	
53.			Departure		1,200	

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	Artist		Title	Plate #		Dollars	Lire
105.	Fazzini	-	Seated Woman	127		$2,600	
53.			~~Woman Holding her foot~~	~~123~~	Sold	~~300~~	
53.			~~Cat~~		Sold	600	
9. each			6 drawings (not in show)				20,000 each
44.	Fontana	-	Christ	131			150,000
44.			Masker	132			150,000
44.			Masker II ?				150,000 ?
53.	Greco	-	Head of a Man (not in show)	129		115	
53.			The Singer	130		250	
53.	Guttuso		Artichoke and Apple	107			100,000
9. each			5 drawings ?				
Hugo	Lepri	-	Banquet	104		500	
70.	Mafai	-	Still Life (not in show)			800	
70.			Landscape with Trains	92		700	
Bockhalz	Marini	-	Nude	118		2,700	
278.	Martini	-	Deadalus and Icarus	116	- Reserved tentatively		600,000
53.	Mascherini	-	Cock	122		900	
Bockhalz	Modigliani	-	Caryatid	47		6,600	
174.	Morandi	-	Still Life, 1920 (Galleria del Cavallino)			1,000	
53.	Pirandello	-	Sunflowers				70,000
53.			Goat's Head				70,000
174.	de Pisis	-	Napoleon's Horse			1,100	
70.	Pizzinato	-	Dockyards - Reserved tentatively			600	

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	MoMA Exhs.	413.3

	Artist		Title	Plate #	Dollars	Lire
70.	Rosai	-	Composition with a Priest	86 - Reserved tentatively	$ 600	
174.			Billiard Players	83	1,500	
140.			Still Life		1,200	
70.	Russolo	-	The Fog	17	2,200	
53.	Santomaso	-	Fisherman	112	600	
62.			Still Life with Chicken	111	600	
53.	Scialoja	-	Factories on the Tiber	96	150	
London	Severini	-	Boulevard	20	450	
174.	Sironi	-	The Flagellation	70	1,100	
174.			Landscape		1,100	
53.	Stradone	-	The Colosseum	95	1,000	
105.	Tosi	-	Still Life (not in show)	65	360	
70.	Viani	-	Nude - Reserved tentatively	133	1,000	

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THE MUSEUM OF MODERN ART

Selling Prices - ITALIAN SHOW - Tentative list

Items Probably for Sale

	Artist	Title	Plate #	Dollars	Lire
70.	Carra -	Interior of the Gallery	#127		
77.		Cannon at a Gallop			
36.		Rhythm in Motion			
174.	Guidi -	Figures in Space	#76		
70.		Nude	#75		
each 9.	Guttuso -	5 DRAWINGS (NOT ILLUS.)			
each 17.	Manzu -	6 drawings (4 in show) - Sold - 1 on left in Marini Room			
	Marini -	13 drawings and 2 lithographs			
207.	each	49.1705 - 1719			
18.	each	49.1819 ; 49.1821 - 22			

R.O. + M.A.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date July 7, 1949

To: Miss Ulrich

Re: Balla watercolor

From: Mr. Barr

Dear Ione:

Because he knew her as a child and, I suppose, because of the various things the Museum has done for him at my instance, the painter Balla wanted to give Marga the little watercolor of the Swifts reproduced in the Italian Catalog, plate 28. I did not want to accept the gift, but I would like to buy the watercolor as a present for Marga and have offered him $40, a very fair price by Italian standards - although I think that by the time he agreed to lend to the exhibition he had named a general price of $110 for all of the small drawings and watercolors he lent to the show.

If he accepts my offer, I will let you know. I wrote him the day after the exhibition opened.

R.O. & M A

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Wheeler

Date May 24, 1949

To: Miss Dudley

From: Mr. Soby

Re: Transportation of works for Ital. show arriving in Milan too late ~~for shipment by boat.~~

A letter from Toninelli dated May 17th says that Mrs. Sarfatti's Casorati and the Rollino Scipiones have not yet arrived in Milan. Toninelli is therefore sending them by air, together with any other works which have not arrived in time to be packed for shipment on the S.S. Sobieski.

...fficina, 1916, oil

Mr. Lamberto Vitali, Via Boccaccio 45:

Marini: Ritratto di Sig. Lamberto Vitali, 1945, bronze (?)
Morandi: Natura Morta, 1919, oil
" Fiori, 1918, oil
" Natura morta, 1920, oil
" Natura Morta, 1941, oil
(?)Cassinari: Nudo
(?)Modigliani: drawings

3. ROME:

Mr. Anton Giulio Bragaglia, Diretto, Teatro Degli Indipendenti, via Lonbardia 14:

Boccione: Study for "Elasticita", drawing

Mrs. Yvonne Casella, Via Nicotera 5:

Casorati: Conversamento platonico, oil
Carra: Pino sul mare, 1921, oil
de Chirico: Paesaggio romano, c 1921, tempera

Mr. de Blasio:

Scipione: Asso di spade, oil

Mr. Enrico Falqui, Viale Giulio Cesare 71:
(see next page)

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ITALIAN EXHIBITION

The following 15 lenders have not returned the Registrar forms:

1. BRESCIA:

Dr. Pietro Feroldi, Piazza Vittorio 6.

Modigliani:
Scipione:

2. MILAN:

Mr. Carlo C

Carra: D
" S
" C

Professor Cons

12 drawings

* Mr. Frua de Ar

Campigli: I
" : I
Carra: Gent
" Idol
de Chirico:
" " :
Sironi: Due

* Mr. Lamberto V

Marini: Rit
Morandi: Na
" Fi
" Na
" Na
(?)Cassinari:
(?)Modigliani:

3. ROME:

Mr. Anton Giulio Bragaglia, Diretto, Teatro Degli Indipendenti, via Lonbardia 14:

Boccione: Study for "Elasticita", drawing

Mrs. Yvonne Casella, Via Nicotera 5:

Casorati: Conversamento platonico, oil
Carra: Pino sul mare, 1921, oil
de Chirico: Paesaggio romano, c 1921, tempera

Mr. de Blasio:

Scipione: Asso di spade, oil

Mr. Enrico Falqui, Viale Giulio Cesare 71:
(see next page)

MR. SOBY:

Leonor Fini

Toninelli: 43,000 lire paid. New list of similar expenditures -- what?

American Ambassador to Italy and Italian Ambassador to U. S. on Honorary Committee.

Important Italians in New York for the American Committee; also committee of sponsors who contribute $500 or more.

Entertainment Committee:

Feroldi -- What is the Gianni Mattioli Foundation? Mention in book?

Circulating show -- very important.

Kokoschka: who will see New York Kokoschkas offered for exhibition? Who is to install the show?

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

ITALIAN EXHIBITION

The following 15 lenders have not returned the Registrar forms:

1. BRESCIA:

Dr. Pietro Feroldi, Piazza Vittoria 6:

Modigliani: Nude, oil on wanvas` 15,000,000
Scipione: Studio per il Cardinale Decano, oil on canvas $ 2,000.

2. MILAN:

Mr. Carlo Carra, Via Sandro Sandri 2:

Carra: Dancers, 1910, conte drayon drg.
" Station interior, 1913, drawing
" Cannon at a Gallop, 1915, oil

Professor Constantino Baroni, Director, Galeria d'Arte Moderna, Castello Sforzesco:

12 drawings by Boccioni

* Mr. Frua de Angeli, Via Annunciata 21:

Campigli: Isola felice, 1928, oil
" : Il cavaliere, 1928, oil
Carra: Gentiluomo ubriaco, 1916, oil
" Idolo ermafrodito, 1917
de Chirico: Pesci sacri, 1915
" " : Natura morta con grande officina, 1916, oil
Sironi: Due figure, 1942, oil

* Mr. Lamberto Vitali, Via Boccaccio 45:

Marini: Ritratto di Sig. Lamberto Vitali, 1945, bronze (?)
Morandi: Natura Morta, 1919, oil
" Fiori, 1918, oil
" Natura morta, 1920, oil
" Natura Morta, 1941, oil
(?)Cassinari: Nudo
(?)Modigliani: drawings

3. ROME:

Mr. Anton Giulio Bragaglia, Diretto, Teatro Degli Indipendenti, via Lonbardia 14:

Boccione: Study for "Elasticita", drawing

Mrs. Yvonne Casella, Via Nicotera 5:

Casorati: Conversamento platonico, oil
Carra: Pino sul mare, 1921, oil
de Chirico: Paesaggio romano, c 1921, tempera

Mr. de Blasio:

Scipione: Asso di spade, oil

Mr. Enrico Falqui, Viale Giulio Cesare 71:
(see next page)

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	MoMA Exhs.	413.3

Mr. Enrico Falqui, Viale Giulio Cesare 71:

Scipione: Ritratto di Ungaretti, 1931, drawing
" Nudo, 1931, drawing
" Studio per il retratto del Cardinale decano, 1929, drawing

* Mr. Pietro Rollino, Via Lazio 23:

Morandi: Paesaggio, oil
" Natura morta, 1939, oil

4. TURIN:

Daphne Maugham Casorati, 52 Via Mazzini:

Casorati: Ueva Sulla Tavola, oil

Mr. Maly Trinchero

Casorati: Guibetto rosso, 1939, oil

5. VENICE:

Mr. Virgilio Guidi, Academia Belle Arti:

Guidi: Nudo, 1945, oil on canvas
Guidi: Figure nello spazio, III, 1947, oil on canvas

Galleria d'Arte Moderna:

Pizzinato: I difensori delle fabbriche, 1947/48, oil

Mr. Alberto Viani, Academia di Belle Arti:
: Marble sculpture

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date March 10, 1949

To: Krances Keech

From: Dorothy H. Dudley

Re: Italian green forms received

Dear Frances:

Forms have come for the following loans from the following people:

Dottoressa Palma Bucarelli, Galleria Naz. d'Arte Moderna, Valle Giulia, Rome:

Mafai: Two Women Disrobing, oil on canvas, oil on canvas
Guttuso: Battaglia e cavalli feriti, oil on canvas
Fazzini: Portrait of Ungaretti, wood
Manzu: Cardinal, bronze
The Scipione "Portrait of Cardinal Decano" is not coming.

Dr. Lionello Venturi, Corso Trieste 42, Rome:

De Pisis: La porta del mio studio, oil on canvas

DO

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date March 9, 1949

To: Monroe Wheeler

Re: Italian show lenders

From: Dorothy H. Dudley

Dear Monroe:

Green forms have been received from the following:

Sig. Corrado Cagli, Via Ludovico Muratori 27, Rome:

Cagli: preliminary study in oil for Spy 1947, oil on canvas

Gr. Uff. Comm. Eugenio Ventura, Via Pescaia 8, Florence:

Carra: Il tram, 1913. Oil on canvas

Sig. Virgilio Guidi, Academia Belle Arti, Venice:

Guidi: Nudo (NO. 13 Biennale exposition), 1945, oil on canvas

Guidi: Figure nello spazio, III (No. 9 Biennale exposition, 1947, oil on canvas

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THE MUSEUM OF MODERN ART

cc: Frances Keech

Date March 1, 1949

To: Mr. Wheeler

From: Miss Dudley

Re: Italian Show: letters of request

Dear Monroe:

Letters of request have now been sent to the following:

Sig. Arturo Tosi, Via Principe Amedeo 5, Milan, Italy

Tosi: San Giorgio Maggiore, oil 50 x 60 cm.
Tosi: Still Life with white vase and flowers, oil 50 x 38 1/2 cm, 1947

Ing. Dino Zanardo, Via Bruno Buozzi 36, Rome, Italy

Guttuso: Carrettiere addormentato, 1946

owned by Ing. Dino Zanardo and Jim has written requesting the loan.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Frances Keech

Date March 1, 1949

To: Mr. Wheeler

Re: Italian Show: Registrar's Loan Forms received

From: Miss Dudley

Dear Monroe:

Registrar forms have been received from the following:

Dr. Camillo Poli, Via Francesco Sforza 41, Milan, Italy

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

The Guttuso Mangiatori d'anguria is out of the show.

The Battaglia is owned by Galleria Naz. d'Arte Moderna, Rome, and Jim has sent a Registrar's form to be filled out and returned. The Guttuso Carrettiere is owned by Ing. Dino Zanardo and Jim has written requesting the loan.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Mr. Nelson Rockefeller
Mr. Soby

Date February 21, 1949

To: Frances Keech

Re: Italian Show: Registrar

From: Dorothy H. Dudley

Registrar Forms received

Dear Frances:

The following are more names of lenders who have returned the Registrar forms:

Avv. Riccardo Gualino
Salita Parioli 23,
Rome, Italy

Mr. Fred H. Mayor
Mayor Gallery,
14 Brook Street
London W. 1,
England

The Hugo Gallery in New York has also agreed to lend & has returned green loan forms for 3 loans

Another lender just received from Rome is:

Sig. Giacomo Balla
Via Oslavia 39, Rome

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date February 21, 1949

To: Mr. Wheeler

Re: Italian Exhibition

From: Fatima

Forms received

Dear Monroe: The following lenders have now returned the Registrar's forms:

Avv. Riccardo Gualino
Salita Parioli 23
Rome, Italy

Sig. Giacomo Balla
Via Oslavia 39
Rome, Italy

Mayor Gallery
14 Brook Street
London W. 1

The form from Tominelli confirms his agreement to lend "Iselciauoli", oil on canvas, 1909 (after [illegible])

Via Sant' Andrea 8
Milan
("Iselciauoli" oil on canvas, 1909)

Rome

Mr. Gaspero del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Feb. 16, 1949

cc: Mr. Nelson Rockefeller
Mr. Soby

To: Mr. Wheeler

From: Dorothy H. Dudley

Re: Italian Show: Registrar's Forms received

Dear Monroe:

Here are two more 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) 10

Rome, Italy

Via Sant' Andrea 8
Milan
("Iselciauoli" oil on canvas, 1909)

Mr. Lucio Fontana
Via Picolnni 1
Milan, Italy

Rome

Mr. Emilio Greco
Largo di Villa Mas
Rome, Italy

Mr. Gaspero del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

Dr. Arch. Giulio La
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date February 16, 1949

cc: Mr. Nelson Rockefeller
Mr. Soby

To: Mr. Wheeler

Re: Italian Show: Registrar's Forms received

From: Dorothy H. Dudley

Dear Monroe:

Here are two more 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" for which Mr. Soby wrote).

Via Sant' Andrea 8
Milan
("Iselciauoli" oil on canvas, 1909)

Rome

Mr. Gaspero del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

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THE MUSEUM OF MODERN ART

cc: Nelson Rockefeller
Mr. Soby

Date February 15, 1949

To: Monroe Wheeler

Re: Loan forms returned from lenders to the Italian Show

From: Dorothy H. Dudley

Dear Monroe:

We have just received Registrar forms from the following:

Mr. Gaspero del Corso
Galleria l'Obelisco,
Via Sistina 146,
Rome, Italy

019

Rome, Italy

Via Sant' Andrea 8
Milan
("Iselciauoli" oil on canvas, 1909)

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Rome

Mr. Emilio Greco
Largo di Villa Massimo
Rome, Italy

Mr. Gaspero del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

Dr. Arch. Giulio La[illegible]
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date February 17, 1949

To: Mr. Wheeler

From: Fatima

Re: Italian Exhibition

All the collectors on Miss Dudley's list have now been asked to lend to the Italian exhibition. Since you sailed the following have agreed to lend:

Milan

Mr. Raffaele Carrieri
Via Borgonuovo 15
Milan

Mr. R. Toninelli
Via Sant' Andrea 8
Milan
("Iselciauoli" oil on canvas, 1909)

Rome

Mr. Gaspero del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date February 14, 1949

To: Monroe Wheeler

From: Dorothy H. Dudley

Re: Italian Show : Loan Forms Recieved

Dear Monroe:

I have received copies of the letters Mr. Nelson Rockefeller wrote thanking lenders to the Italian show for their affirmative replies to our letters of request. Do you think he wishes to write to the following who have returned the registrar form:

Mr. Pompeo Borra
Via Rugabella 9,
Milan, Italy

Mr. Antonio Donghi
Via dei Riari 46,
Rome, Italy

Mr. Pericle Fazzini
Via Margutta 51 A. Ro e
Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

2 tulsa
Guttuso — Reproductions

THE MUSEUM OF MODERN ART

Date March 3, 1949

To: Miss Dudley **Re:**

From: Frances Keech

Ettore Sormani, Via Valparaiso N. 3, Milan, Italy is making color plates of the following paintings:

Boccioni: Stati d'Animo #1
Collection: Signora Benedetta Marinetti, Rome $3,000.

De Chirico: Le muse inquietanti
Collection: Sig. Pietro Feroldi, Brescia

Morandi: Natura Morta, 1939 Collection: Rollino $1500,

Guttuso: La Maffia (smaller version)
Collection: Sig. Renato Guttuso, Rome $1,000,

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

cc: Frances Keech

Date March 1, 1949

To: Mr. Wheeler

From: Miss Dudley

Re: Italian Show: letters of request

Dear Monroe:

Letters of request have now been sent to the following:

Sig. Arturo Tosi, Via Principe Amedeo 9, Milan, Italy

Tosi: San Giorgio Maggiore, oil 50 x 60 cm.
Tosi: Still Life with white vase and flowers, oil 50 x 38 1/2 cm, 1947

Ing. Dino Zanardo, Via Bruno Buozzi 36, Rome, Italy

Guttuso: Carrettiere addormentato, 1946

Ing. Dino Zanardo and Jim has written requesting the loan.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date ~~Mayoh 1, 1949~~

cc: Frances Keech

To: Mr. Wheeler

From: Miss Dudley

Re: ~~Italian Show: Registrar's Loan Forms received~~

Dear Monroe:

Registrar forms have been received from the following:

Dr. Camillo Poli, Via Francesco Sforza 41, Milan, Italy

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

The Guttuso Mangiatori d'anguria is out of the show.

The Battaglia is owned by Galleria Naz. d'Arte Moderna/Rome and Jim has sent a Registrar's form to be filled out and returned. The Guttuso Carrettiere is owned by Ing. Dino Zanardo and Jim has written requesting the loan.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Feb. 24, 1949

cc: Nelson Rockefeller
Mr. Soby

To:

Frances Keech

From:

Dorothy H. Dudley

Re: Italian Lenders to Exhibition

Six lender's forms have been received from:

Mr. Carlo Cardazzo
Galleria del Cavallino
Palazzo Pisani
Venice

Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Feb. 24, 1949

cc: Nelson Rockefeller
Mr. Soby

To: Frances Keech

From: Dorothy H. Dudley

Re: Italian Lenders to Exhibition

Six lender's forms have been received from:

Mr. Carlo Cardazzo
Galleria del Cavallino
Palazzo Pisani
Venice

Via Margutta 51 A. RO 6
Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Feb. 16, 1949

cc: Mr. Nelson Rockefeller
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: (memo of Feb. 15)

Mr. Raffaele Carrieri
Via Borgonuovo 15
Milan, Italy

Caspens del Corso
Galleria l'Obelisco
Via Sistina 146
Rome

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 rec'd a few weeks ago)

Via Margutta 51 A. No 6
Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date ~~February 15, 1949~~

cc: Nelson Rockefeller
Mr. Soby

To: Monroe Wheeler

From: Dorothy H. Dudley

Re: ~~Loan forms returned from lenders to the Italian Show~~

Dear Monroe:

We have just received Registrar forms from the following:

Mr. Gaspero del Corso
Galleria l'Obelisco,
Via Sistina 146,
Rome, Italy

Via Margutta 51 A. No 6
Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date February 14, 1949

To: Monroe Wheeler

From: Dorothy H. Dudley

Re: ~~Italian Show : Loan Forms~~

~~Recieved~~

Dear Monroe:

I have received copies of the letters Mr. Nelson Rockefeller wrote thanking lenders to the Italian show for their affirmative replies to our letters of request. Do you think he wishes to write to the following who have returned the registrar form:

Mr. Pompeo Borra
Via Rugabella 9,
Milan, Italy

Mr. Antonio Donghi
Via dei Riari 46,
Rome, Italy

Mr. Pericle Fazzini
Via Margutta 51 A. Ro e
Rome, Italy

Mr. Lucio Fontana
Via Piccinni 1
Milan, Italy

Mr. Emilio Greco
Largo di Villa Massimo 1
Rome, Italy

Dr. Arch. Giulio Laudisa
Galleria del Secolo
Via Veneto 83,
Rome, Italy

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

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

COPIED FOR MISS ULRICH
MISS DUDLEY

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 en 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 Tonimelli show within a week. Best,

TOTAL CASES REQUIRED FOR SHIPMENT 41

NYC Collections
New cases to be made and packed at
Museum for NYC loans - c. 20 items
c. 4 boxes at $50.00 each TOTAL COST $200.00

FREIGHT & RR Express
Average box weighs c. 200 lbs.
Total weight 41 cases - 8200 lbs.
RR Express rate to San Francisco $15.84 cwt.
(Cases valued at $550. each; 3% tax on
shipments TOTAL COST $1360.00

If all items were entered by Byrnes and shipped directly to San Francisco as in the case of the Bonnard exhibition, we would not have any repacking charges at the Museum. If, however, all shipments were brought into the Museum first for examination and final selection of the items to be included in the exhibition before shipping to San Francisco, the boxes from Italy would have to be repacked. This would involve charges in our shops amounting to approximately $150.00 - if no additional work was required.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date September 27, 1948

To: Mr. Wheeler

Re: Italian exhibition

From: Monawee Allen

Estimates

On the basis of your memo and that of Mr. Soby, the following is an estimate of the cost of shipping the Italian exhibition (c. 200 paintings, drawings and prints, 27 sculptures - 3 life-size, 24 small - to San Francisco and return:

Cases needed

Sculpture (27 pieces)
- 3 life-size pieces — 3
- 24 sculptures c. 20"h. — 8

Paintings (84 items)
- c. 14 large size — 7
- c. 70 medium & small — 14

Prints, watercolors, drawings (93 items)
- c. 10-12 in a case — 9

TOTAL CASES REQUIRED FOR SHIPMENT 41

NYC Collections

New cases to be made and packed at Museum for NYC loans - c. 20 items
c. 4 boxes at $50.00 each — TOTAL COST $200.00

FREIGHT & RR Express

Average box weighs c. 200 lbs.
Total weight 41 cases - 8200 lbs.
RR Express rate to San Francisco $15.84 cwt.
(Cases valued at $550. each; 3% tax on shipments — TOTAL COST $1360.00

If all items were entered by Byrnes and shipped directly to San Francisco as in the case of the Bonnard exhibition, we would not have any repacking charges at the Museum. If, however, all shipments were brought into the Museum first for examination and final selection of the items to be included in the exhibition before shipping to San Francisco, the boxes from Italy would have to be repacked. This would involve charges in our shops amounting to approximately $150.00 - if no additional work was required.

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	MoMA Exhs.	413.3

THE MUSEUM OF MODERN ART

Date Sept. 27, 1948

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

From: Monawee Allen Page 2. Estimates

The totals would, therefore, be as follows: (all approximate)

Transportation - New York to San Francisco	$ 1360.00
New boxes made at MOMA for NYC loans	200.00
Packing - if items to be repacked at MOMA after final selection of exhibition	150.00
Transportation -San Fran.-NY & packing	1510.00

All the above figures are based on an estimate of packing in our own shops. If the same boxes are used in shipping the exhibition to San Francisco which come over from Italy, the number of boxes may of course change radically. We have not much way of knowing in how many boxes the material will be shipped.

For estimates on collection, packing and shipping the exhibition from Italy to this country, see Miss Dudley's memo of March 11, 1948. Miss Dudley has estimated about 40 boxes coming from Italy. I have estimated about 37 in view of Mr. Soby's recent memo to you about the composition of the exhibition.

For return shipment from San Francisco to New York, the RR Express charges would be about the same and the packing charges. The only expense which would be eliminated from that end would be making the four boxes - but packing charges would be included.

Return cost of shipment - San Francisco to New York would be about $1510.00, with packing.

As nearly as I can figure, the cost would be - transportation both ways, packing both places $3220.00

Monawee Allen

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THE MUSEUM OF MODERN ART

Date 2/20/47

To: Mr.Wheeler

Re: Italy

From: Bill Lieberman

At the suggestion of Hyatt Mayor Mrs.Morandi and Mrs.Carlo Vicario are coming in tomorrow - Friday - at 3 to see you and Mr.Barr.

Alfred arranged the date with Helen.

Mrs.Vicario's address is 30 Sutton Place, phone number VO 5 - 3554

Milan - she represents several North Italian painters and is the wife of the painter

	Cannon at a Gallop	for sale?	49.1554	
	Rhythm in Motion	for sale?	49.1555	
Casorati	Midinette		49.1672	$350.00
Clerici	Spherical Obsession		49.1610	350.00
"	Tattered Memory (not in show)		49.1611	200.00
Donghi	The Hunter		49.1631	$1300.00
"	Landscape		49.1563	500.00
"	Departure		49.1564	1200.00
Fazzini	Seated Woman	($1300 for MoMA)	49.1565	2600.00
"	Woman Holding her Foot	($150 for MoMA)	49.1566	300.00
"	Cat	($300 for MoMA)	49.1567	600.00
"	6 drawings (not in show)		49.1702-07	20,000 lira each
Fontana	Christ		49.1576	150,000 lira
"	Masker		49.1577	150,000 lira
"	Masker II (for sale?)		49.1578	150,000 lira ?
Greco	Head of a Man (not in show)		49.1583	$115.00
"	The Singer		49.1587	250.00
Guidi	Figures in Space	(for sale?)	49.1727	
"	Nude	(for sale?)	49.1594	

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The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 413.3

THE MUSEUM OF MODERN ART

Date Feb. 4,1947

To: Mr. Wheeler
Mr. Barr

Re: Italian show

From: Mr. Soby

I've had a letter today from John O. Crane, a cousin of Mrs. Murray Crane 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 (Monroe) 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 at its disposal. If we do the show, they might be listed as sponsors of something of the sort. Anyway, Crane is a nice fellow and I hope you can see him.

Best.

	Cannon at a Gallop	for sale?	49.1554	
	Rhythm in Motion	for sale?	49.1555	
Cascrati	Midinette		49.1672	$350.00
Clerici	Spherical Obsession		49.1610	350.00
"	Tattered Memory (not in show)		49.1611	200.00
Donghi	The Hunter		49.1631	$1300.00
"	Landscape		49.1563	500.00
"	Departure		49.1564	1200.00
Fazzini	Seated Woman	($1300 for MoMA)	49.1565	2600.00
"	Woman Holding her Foot	($150 for MoMA)	49.1566	300.00
"	Cat	($300 for MoMA)	49.1567	600.00
"	6 drawings (not in show)		49.1702-07	20,000 lira each
Fontana	Christ		49.1576	150,000 lira
"	Masker		49.1577	150,000 lira
"	Masker II (for sale?)		49.1578	150,000 lira ?
Greco	Head of a Man (not in show)		49.1583	$115.00
"	The Singer		49.1587	250.00
Guidi	Figures in Space	(for sale?)	49.1727	
"	Nude	(for sale?)	49.1594	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

SELLING PRICES ITALIAN SHOW Tentative list

Afro	Lis fuarpis (not in show)		49.1679	$150.00
"	Trophy		49.1680	350.00
Balla	Girl / Balcony		49.1543	800.00
"	Study for Girl / Balcony		49.1541	110.00
"	Study for Girl / Balcony (not in show)		49.1542	110.00
"	Study for Swifts (not in show)		49.1545	110.00
Boccioni	States of Mind: I The Farewells		49.1621	$7000.00
	II Those who Go		49.1622	5000.00
	III Those who Stay		49.1623	5000.00
	(not to be sold separately)			$17000.00
"	Muscular Dynamism		49.1618	$3000.00
"	Elasticity		49.1620	6000.00
Borra	Concert for Two Flutes		49.1549	300,000 lira
"	Refugees		49.1550	100,000 lira
Cagli	Study for Spies at the Stake (not in show)		49.1552	$800.00
Campigli	The Garden		49.1557	$2000.00
"	The Hairdressers		49.1558	3000.00
Carra	Interior of the Gallery	for sale?	49.1556	
	Cannon at a Gallop	for sale?	49.1554	
	Rhythm in Motion	for sale?	49.1555	
Casorati	Midinette		49.1672	$350.00
Clerici	Spherical Obsession		49.1610	350.00
"	Tattered Memory (not in show)		49.1611	200.00
Donghi	The Hunter		49.1631	$1300.00
"	Landscape		49.1563	500.00
"	Departure		49.1564	1200.00
Fazzini	Seated Woman	($1300 for MoMA)	49.1565	2600.00
"	Woman Holding her Foot	($150 for MoMA)	49.1566	300.00
"	Cat	($300 for MoMA)	49.1567	600.00
"	6 drawings (not in show)		49.1702-07	20,000 lira each
Fontana	Christ		49.1576	150,000 lira
"	Masker		49.1577	150,000 lira
"	Masker II (for sale?)		49.1578	150,000 lira ?
Greco	Head of a Man (not in show)		49.1583	$115.00
"	The Singer		49.1587	250.00
Guidi	Figures in Space	(for sale?)	49.1727	
"	Nude	(for sale?)	49.1594	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Guttuso	Artichoke and Apple	49.1595	100,000 lira
"	5 drawings (for sale?)	49.1597-1601	
Lepri	Banquet	49.1627	$500.00
Mafai	Still Life (not in show)	49.1540	800.00
"	Landscape with Train	49.1539	700.00
Manzu	6 drawings (4 in show) (for sale?)	49.1613-18	
Marini	Nude	49.1750	$2700.00
"	13 drawings and 2 lithographs (for sale?)	49.1708-19 49.1721-22, 49.1819	
Martini	Deadalus and Icarus	49.1629	800,000 lira
Mascherini	Cock	49.1630	$900.00
Modigliani	Caryatid	49.1533	$6600.00
Morandi	Still Life, 1920 (Galleria del Cavallino)	49.1559	1000.00
Pirandello	Sunflowers	49.1648	70,000 lira
"	Goat's Head	49.1649	70,000 lira
de Pisis	Napoleon's Horse	49.1673	$1100.00
Pizzinato	Dockyards	49.1650	600.00
Rosai	Composition with a Priest	49.1560	600.00
"	Billiard Players	49.1585	1500.00
"	Still Life	49.1586	1200.00
Santomaso	Fisherman	49.1661	600.00
"	Still Life with Chicken	49.1662	600.00
Scialoja	Factories on the Tiber	49.1665	150.00
Severini	Boulevard	49.1530	$110.
Sironi	The Flagellation	49.1674	$1100.00
"	Landscape	49.1675	1100.00
Stradone	The Colosseum	49.1682	1000.00
Tosi	Still Life (not in show)	49.1678	360.00
Viani	Nude (for sale????)	49.1683	1000.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

SELLING PRICES - ITALIAN SHOW - Tentative list

Artist		Title	Plate #		Dollars	Lire
Afro	-	Lis fuarpis (not in show)			$ 165	
		Trophy	110		385	
Balla	-	Girl X Balcony	26		880	
		Study for Girl X Balcony			12D	
		Study for Girl X Balcony (not in show)			12D	
		Study for Swifts (not in show)			12D	
Boccioni	-	States of Mind:				
		I The Farewells	8	Reserved Tentatively	$18,700	
		II Those who Go	7			
		III Those who Stay	6			
		(not to be sold separately)				
		Muscular Dynamism	16		3,300	
		Elasticity	8		6,600	
Borra	-	Concert for Two Flutes	80			330,000
		Refugees	81			110,000
Cagli	-	Study for Spies at the Stake (not in show)	109		880	
Campigli	-	The Garden			2,200	
		The Hairdressers	73		3,300	
Casorati	-	Midinette			385	
Clerici	-	Spherical Obsession	102		385	
		Tattered Memory (not in show)			220	
Donghi	-	The Hunter	82		1,430	
		Landscape			550	
		Departure			1,320	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Artist	Title	Plate #	Dollars	Lire
Fazzini	- Seated Woman	127	$ ~~2,600~~ 2860	
	~~Woman Holding her Foot~~	~~128~~ SOLD		
	Cat	SOLD		
	6 drawings (not in show)			22,000 each
Fontana	- Christ	131-Reserved Tentatively		165,000
	Masker	132		165,000
	Masker II ?			165,000 ?
Greco	- Head of a Man (not in show)	129	~~125~~	
	The Singer	130	275	
Guttuso	- Artichoke and Apple	107		110,000
Lepri	- Banquet	104	550	
Mafai	- Still Life (not in show)		880	
	Landscape with Traine	92	770	
Marini	- Nude	118	2,970	
Martini	- Deadalus and Icarus	116-Reserved Tentatively		660,000
Mascherini	- Cock	122	990	
Modigliani	- Caryatid	47	7,260	
Morandi	- Still Life, 1920 (Galleria del Cavallino)		1,100	
Pirandello	- Sunflowers			77,000
	Goat's Head			77,000
de Pisis	- Napoleon's Horse		1,210	
Pizzinato	- Dockyards	-Reserved Tentatively	660	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Artist	Title	Plate #		Dollars	Lire
Rosai	- Composition with a Priest	86	Reserved.Tenta.	$ 660	
	Billiard Players	83		1,650	
	Still Life			1,320	
Russolo	- The Fog	17		2,420	
Santomaso	- Fisherman	112		660	
	Still Life with Chicken	111		660	
Scialoja	- Factories on the Tiber	96		165	
Severini	- Boulevard	20		495	
Sironi	- The Flagellation	70		1,210	
	Landscape			1,210	
Stradone	- The Collosseum	95		1,100	
Tosi	- Still Life (not in show)	65		395	
Viani	- Nude	133	Reserved Tentatively	1,100	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

Selling Prices - ITALIAN SHOW - amendments

	Title	Plate #	Dollars	Lire
Guttoso -	Carciofo e melo	107		71,500
	Drawing (encaustic)			19,800
	" (watercolor)			27,500
	" (encaustic)			19,800
	" (gouache)			27,500
	" (watercolor			24,200
Marini -	13 drawings and 2 lithographs			22,000 each
		(not Illus.)		

EXCHANGE - 100,000 lire = $180
or 555 lire per $1.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.3

ITALIAN SHOW - Items Probably for Sale

Artist		Title	Plate #
Carrà	-	Interior of the Gallery	Pg. 127
		Cannon at a Gallop	(not Illus.)
		Form in Circular Motion	(not Illus.)
Guidi	-	Figures in Space	76
		Nude	75
Manzu	-	6 drawings (4 in show)	(not Illus.)