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Soby

REPORT ON THE EXHIBITION OF 20TH CENTURY ITALIAN PAINTING AND SCULPTURE, FOR THE MUSEUM OF MODERN ART

Mr. Barr and Mr. Soby arrived in Italy late in April and spent five weeks studying modern Italian art in museums, private collections and artists' studios. They saw literally thousands of paintings and sculpture by the leading Italian sculptors. They consider that an extremely interesting exhibition will result, that the show will be more varied and better in quality than they had supposed possible before their trip.

Through a fortunate circumstance, two huge exhibitions of contemporary Italian art were open during Mr. Barr's and Mr. Soby's stay in Italy: the Quadriennial at Rome and the Biennial at Venice. These shows - particularly the latter - have regulated Italian taste in modern art for many years, and most of the best 20th century Italian artists were represented in one or both. The Rome Quadriennial included special galleries devoted to Futurism (1909-16); the Venice Biennial had a large section for the scuola metafisica (1915-20). Thus it was possible to study in detail the two historical movements with which it is proposed to start the Museum's exhibition. Each movement had one major artist: the Futurist sculptor and painter, Umberto Boccioni; and the founder of the scuola metafisica and one of the most influential living painters in the world, Giorgio de Chirico. With these two men as a nucleus for the historical sections, there can be no doubt that the Museum's exhibition will be off to a good start, especially since the supporting figures in each movement, carefully chosen, will prove far more interesting, we think, than is generally supposed.

Among painters who have worked more or less independently of formal movements, Amedeo Modigliani (1884-1920) and Giorgio Morandi (b. 1890) are outstanding. Each can easily hold down a sizeable gallery. Moreover, there are other living painters of the middle generation who deserve to be represented by three to five pictures apiece and who are extremely personal and gifted artists, among them Campigli, De Pisis, Sironi and Casorati. In a word, we believe that the middle-generation

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group of painters will make a most creditable showing in our exhibition.

Perhaps the most agreeable surprise of the trip was the amount of good sculpture by ####### modern Italian artists. We visited the studios and studied in ### galleries and museums the work of the two leading sculptors of Italy today - Marino Marini and Goacomo Manzu. The first-named deserves to rank among# the few really important living sculptors of the world; the second is often firstOrate in quality, especially in his religious subjects. The sculpture of Marini and Manzu will be supplemented by the work of Arturo Martini, who died last year, and by smaller pieces by younger men, of whom at last three are exciting artists by international ########
standards.

The young artists of Italy are uneven in quality, and we propose to choose them very carefully, probably including not more than six or seven. But many of the young artists in Italy are really young - much younger than the "young" French, and there should be considerable variety in their section in the Museum's exhibition. A wide range of category will be presented - the abstractions of Guttuso, Santomaso and Pizzinato; the highly accomplished expressionism of Cassinari; the tender romanticism of the Roman group of youngsters barely out of their 'teens. The young artists of Italy will provide, we think, a stimulating supplement to the work of the older, more established masters.

REACTION TO THE EXHIBITION IN ITALY: The interest in our show was immense. With almost no exceptions, we were received with the greatest enthusiasm by collectors, critics and museums officials. In Milan alone, for example, we visited nearly twenty important collections of modern Italian art. We also saw the leading private collections in Rome and Venice. In most cases we wer assured that the collectors would lend freely to our exhibition, and a committee of collectors in the leading Italian cities is being formed in Italy to stimulate interest in the exhibition.

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Similarly, all the artists we saw - and we saw a great many - expressed the keenest interest in the exhibition. The American Ambassador to Italy, Mr. James Dunn, and his wife repeatedly told us that they thought the exhibition would be a fine thing for Italo-American relations. There can be no doubt, however, that certain artists whose work we did not admire were disgruntled by our visit and will talk against the exhibition. To the best of our ability we tried to make sure that we did look carefully at the work of the good Italian artists. We gathered lists of artists from as many different sources as possible so as to avoid being guided in our choice by any single group or fixed approach.

POLITICAL IMPLICATIONS OF THE EXHIBITION: Our choice of works for the exhibition, though not yet final, was made solely on the basis of quality. We made clear from the beginning that the political convictions of the artists would not be a factor in our judgment. As a result, we were able to work with a free hand, and perhaps it is not too optimistic to claim that our impartiality had a good if minor effect. We found on arrival in Italy that a majority of the living artists were Communists. Before the elections of April, the Communist party had made all manner of promises to prominent Italian artists. But when one of the most intelligent of the younger Italian Communist-artists was asked what he had really received from the Communist party, his reply was "Nothing but orders." These orders began to be a serious matter before we left Italy. Before the elections, the Communist party had assured the artists that they would be entirely free to paint what they liked - abstractions, expressionist pictures, anything they wanted. The assurance was frequenrly given that Italian Communism would not follow the Russian pattern of forcing artists to create images useful to the Communist Party, that is, to create "socialist realist" images of direct propaganda value to the Party. But soon after the elections, the Communist members of an important art jury were instructed not to award prizes to any abstract paintings but rather to favor realistic and social works. This action came as a bombshell to the advanced artists of Italy. It made the Museum's non-political impartiality of choice seem the more welcome, and perhaps we are justified in saying that at least a few good artists began to consider anew the virtues of the democratic principle "Freedom of expression."

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REPORT ON THE EXHIBITION OF 20TH CENTURY ITALIAN PAINTING AND SCULPTURE FOR THE MUSEUM OF MODERN ART

We (Mr. Barr and Mr. Soby) arrived in Italy in April and spent five weeks studying modern Italian art in museums, private collections and artists' studios. We saw literally thousands of works of art of the 20th century, working on a schedule which often began at 8:00 A.M. and ended at midnight. We consider that an extremely interesting and varied exhibition will result. We think that the show will be better in quality than we had supposed possible before our trip.

THE TWO MAIN HISTORICAL MOVEMENTS: FUTURISM AND THE SCUOLA METAFISICA

Through a fortunate circumstance, two huge exhibitions of contemporary Italian art were open during our stay in Italy - the Quadrennial Exposition at Rome and the Biennial Exposition at Venice. These shows have regulated Italian taste in modern art for many years, and most of the best 20th century Italian artists were represented in one or both. The Rome Quadrennial included special galleries devoted to a review of Futurism (1909-16); the Venice Biennial had a large section for the scuola metafisica (1915-20). Thus it was possible to study in detail the two historical movements which will begin our exhibition in the Museum. Each movement had one major painter: the Futurist painter (and sculptor) Umberto Boccioni; and the founder of the scuola, Giorgio de Chirico, an artist of immense influence throughout the world. With these two men as central figures in the Museum's historical sections, there can be no doubt that the exhibition will be off to a good start. Moreover, the supporting figures in each movement, carefully chosen, will prove far more important than generally supposed, in our opinion.

INDEPENDENT ARTISTS OF THE MIDDLE AND OLDER GENERATIONS

Among such artists in Italy, Amedeo Modigliani (1884-1920) and Giorgio Morandi (b. 1890) seemed to us truly outstanding. Each can easily hold down a sizeable gallery. Further, there are several other gifted and highly personal artists who deserve to be represented by groups of paintings - Campigli, De Pisis, Sironi, Mafai, Casorati, Scipione, etc., etc. The middle-generation group of painters will make a creditable showing, we think.

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...are
...ty), 2and there
...n American art.
...We plan to show
...romantic works of the young
...e will also show at least one
...expressionist, and in general we made a great effort to pick the young by quality alone,
...regardless of direction or premise. In short, we did not pick them simply because they
...seemed "modern," but because they seemed individual and good. We gathered lists of
...painters from every possible source, so as not to risk being directed toward one group
...at the expense of another group of of artists working in isolation.

ITALIAN SCULPTORS

Perhaps the most agreeable surprise of the trip was the amount of good sculpture we found in Italy. We visited the studios and studied in galleries, collections and museums the work of the two leading Italian sculptors of today - Marino Marini and Giacomo Manzu. The first-named deserves to rank among the few first-rate sculptors of our century; the second is often excellent in quality, especially in his religious subjects. The sculpture of Marini and Manzu will be supplemented by the work of Arturo Martini, who died last year and at his best was very good indeed, and by smaller pieces by younger men, of whom at least three are notable even in terms of international standards.

THE ITALIAN REACTION TO THE IDEA OF THE MUSEUM EXHIBITION

The interest in our show was immense. With almost no exceptions, we were received with the greatest enthusiasm by collectors, critics, artists and museum officials. In Milan alone, for example, we visited nearly twenty important collections of modern Italian art - a far greater number of such collections than exists in New York of modern American art.

YOUNG ARTISTS

The young artists of Italy are uneven in quality, and we propose to choose them very carefully, probably including not more than six or seven. But many of these men are really young (whereas the "young" French are mostly between forty and fifty), and there should be considerable variety in their section in the Museum show. We plan to show the best of the young abstract painters, but also the neo-romantic works of the young Roman group of artists barely out of their 'teens. We will also show at least one expressionist, and in general we made a great effort to pick the young by quality alone, regardless of direction or premise. In short, we did not pick them simply because they seemed "modern," but because they seemed individual and good. We gathered lists of painters from every possible source, so as not to risk being directed toward one group at the expense of another group of of artists working in isolation.

THE ITALIAN REACTION TO THE IDEA OF THE MUSEUM EXHIBITION

The interest in our show was immense. With almost no exceptions, we were received with the greatest enthusiasm by collectors, critics, artists and museum officials. In Milan alone, for example, we visited nearly twenty important collections of modern Italian art - a far greater number of such collections than exists in New York of modern American art.

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We also saw the leading private collections in Rome and Venice. In nearly all cases, we were assured that the collectors would lend generously to our exhibition. With the approval of Mr. d'Harnoncourt, the Museum has already appointed an advisory committee of Italian collectors and critics whose main function will be to stimulate interest in our exhibition in Italy.

All the artists we saw -- and we saw a great many -- were equally interested in our show. There can be no doubt, however, that the artists whose work we found uninteresting and hence did not visit, were disgruntled by our visit and will talk against the exhibition. This is merely one of the inevitable hazards of collecting any exhibition of living art.

The American Ambassador repeatedly told us that he thought the exhibition would be a fine thing for Italo-American relations. The Ambassador's wife became so interested in the project that she asked us to supply her with a list of living Italian artists, which we promptly did. The American Academy at Rome was most helpful in every way, and we are assured of their continued support and interest.

POLITICAL IMPLICATIONS OF THE EXHIBITION

Our show was not planned for political reasons. Our choice of works in Italy, though not yet final, was made solely on the basis of esthetic quality. Nevertheless, we cannot in these troubled and crucial times entirely disregard the political aspects of doing so large an exhibition of an nation's living art. We think we can claim good, if necessarily modest, results.

We made clear from the beginning that the political convictions of the artists would not be a factor in our judgment of their work. As a result, we were able to work with a free hand, and perhaps it is not too optimistic to c laim that our impartiality had a good effect. And the artist in Italy is so important a citizen that his opinions count for a very great deal.

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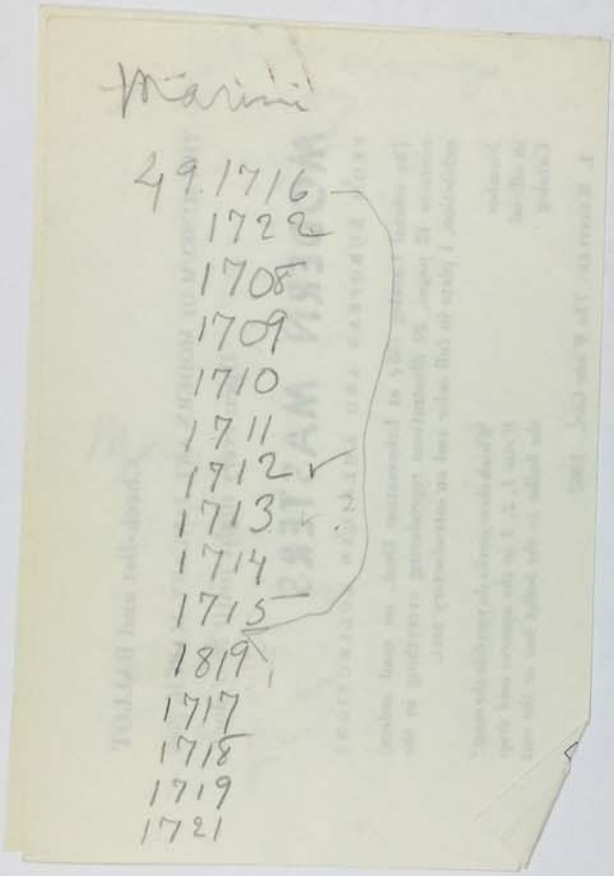
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We found on arrival in Italy that a majority of the living artists were Communists. Before the April elections, the Communist party had made all kinds of promises to prominent Italian artists. But when one of the most intelligent of the young painters was asked what in fact the Communists had actually given him, he replied: "Nothing but orders." These "orders" began to be a serious matter before we left Italy. Before the elections, the Communist Party had assured the artists that they would be free to paint exactly as they liked - whether abstract pictures, or expressionist, or surrealist, or realist. The assurance was frequently given that Italian Communism would not follow the Russian pattern of forcing artists to create images useful to the Party, that is, to create "social realist" pictures of direct propaganda value to the Party. But soon after the elections there were at least a few signs that artists were to be put to work for the benefit of the Party rather than of art. For example, the Communist members of an important art jury were instructed not to award prizes to abstract painters (among whom were many leading Communist-artists), but only to representational artists. This action came as a bombshell to the advanced artists of Italy. It made our Museum's impartiality of choice seem the more welcome. Indeed, we are perhaps justified in saying that at least a few good artists began to consider anew the virtues of the Western Democracies' principle, "Freedom of Expression." And what the artist thinks in Italy is, no mistake about it, of very considerable importance. Moreover, there was, we think, a decided value in making a cultural gesture of this kind toward Italy. In h owever minor a degree, it may have helped refute the most common propaganda charge against America - that we are rich and great but lacking in serious concern for the things of the mind and the spirit.

JTS

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Gutfreund drawings

49.1597
1598
1599
1600
1601 ✓

Manzu

49.1613 ✓
1614 ✓
1615
1616 ✓
1617 ✓
1618

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Soby

Acknowledgments - Italian Show

The Honorable James C. Dunn and Mrs. Dunn, American Embassy, Rome
Marchese de Taliani, Rome

Romeo Toninelli, Milan - (ment. Circolo here?)

Dottoressa Fernanda Wittgens, Supervisor, Art Galleries of Lombardy, Milan
Prof. Costantino Baroni, Director, Civic Museums, Milan
Dottoressa Palma Bucarelli, Supervisor, National Gallery of Modern Art, Rome
Prof. Rodolfo Pallucchini, Secretary-General, The Biennial Exposition, Venice
Dr. Umbro Apollonio, The Biennial Exposition, Venice
Mr. and Mrs. Laurance P. Roberts, Directors (?), American Academy, Rome
Mr. and Mrs. Paul Hyde Bonner, American Embassy, Rome
Prof. C. Rufus Morey, American Embassy, Rome
Principessa Margherita Caetani di Bassiano, Rome
Principessa Laetitia Boncompagni Ludovisi, Rome
Donna Benedetta Marinetti, Rome
Comm. Carlo Frua de Angeli, Milan
Dr. Max Ascoli, New York
Prof. Virginio Ghiringelli, Milan
Signor and Signora Vieri Freccia, Venice
Signorina Isabella Panzini, American Embassy, Rome
Dr. Lionello Venturi, Rome
Lamberto Vitali, Milan
Raffaele Carrieri, Milan
Douglas Cooper, London
~~Germain Seligman, New York~~

The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York (mention s.s. Sobieski?)

Should Verbeni be moved up a notch?

Baum =
Perm =
Pudin -

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Great cat

Wheeler in letter from Milan 2/28/49 says:

".....Since neither she (Wittgens), nor Frua nor Vitali ...want their names on our committee, I think it would be courteous to print a special acknowledgement, following the listing of the Committee in the book saying:

> 'The Trustees of the MMA wish to express special thanks to Dr. Fernanda Wittgens, Supervisor(Sovrintendenza) of the Brera Pinakotec and to Dr. .... Boroni, for placing the facilities of the Palazzo (should this be Castello?E.H.) Sforcezco at the disposal of the MMA for the assembly of the works in this exhibition'.

or something like."



Acknowledgment for CATALOGUE



Wheeler in letter from Milan ~~xxx~~ 3/1/49:

"As to the Committee, I think it would be well to change its name to Honorary Committee. Then no one will presume that they had a part in the choice of the exhibition which was entirely ours anyway. If we do this, Vitali and Wittgens may consent to serve on it, and the committee as it stands, without them, doesn't look right. You can mention in your acknowledgments any particular assistance that has been given to you...The committee would have no president or chairman, but Toninelli's name would appear at the bottom, on a separate line, as Executive Secretary. He is very happy about this, too. But you should also throw him a bouquet in your acknowledgments..."

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THE MUSEUM OF MODERN ART

Date May 20, 1949

To: Mr. Barr ✓
Mr. Wheeler

Re: Acknowledgment list - Ital. Cat.

From:
Mr. Soby

Herewith a list of names of people who must be thanked in the Italian catalog. In many cases I shall write special words of acknowledgment for specific services.

If there are names that should be added or taken off, please let me know as soon as possible.

The names on my list are by no means given in order of importance. They were written down as they came to mind.

14. Sig. Lamberto Vitali, Milan
15. ~~Sig. Gino~~ Prof. Virgilio Ghiringelli, Milan — [illegible] Ghiringelli's [illegible]
16. Il Circolo delle Arte, Milan
17. Mr. Douglas Cooper, London
18. Mr. Germain Seligman, New York
19. Comm. Carlo Frua de Angeli, Milan
20. Donna Benedetta Marinetti, Rome
21. Dr. Lionello Venturi, Rome
22. Dr. Palma Bucarelli, ~~Director~~ Superintendant, National Gallery of Modern Art, Rome
23. Sig. Raffaele Carrieri, Milan
24. The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York

~~25. Sig. Gaspero del Corso, Rome~~

In addition to the above, are there any special Italians in NY or elsewhere who have helped with money or advice? What about Dr. Max Ascoli?

~~Should Dr. Alfred Frankfurter be included? Did his mag. share cost of color plates?~~

~~Should Mrs. Nell Walden(what address?) be added for having supplied Carra & Boccioni photos? Or will it be enough to send her a copy of the catalog?~~

~~What about people seen by the Barrs & Wheeler in Italy, Paris, London not named above?~~

Note to the Barrs: Shouldn't Miss Isabella ---- Panzini, American Academy, Rome, be mentioned?

~~Donna Margherita Sarfatti, Rome~~

How about Mrs Mrs. Vieri Fraccia - Venice
Vieri

Do thanks Evelyn?

Cost

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THE MUSEUM OF MODERN ART

Date May 20, 1949

To: Mr. Barr
Mr. Wheeler
Miss Bacon - for invitation list

From: Mr. Soby

Re: Acknowledgment list - Italian cat.

1. Mr. and Mrs. Laurance P. Roberts, American Academy, Rome
2. Mr. and Mrs. Paul Hyde Bonner, American Embassy, Rome
3. The Honorable James C. Dunn and Mrs. Dunn, American Embassy, Rome
4. Marchese de Taliani, Rome (Mr. Wheeler has full address)
5. Professor (or Dr.?) C. Rufus Morey, (note to Barrs: Is Dr. Morey still in Rome, & can he be reached at Embassy? Please tell Miss B.) yes
6. Princess Laetitia Boncompagni Ludovisi, Rome (note to Miss Bacon: Please include her husband, Prince Boncompagni Ludovisi, on invitat.
7. Dr. Fernanda Wittgens, Supervisor, Art Galleries of Lombardy, Milan
8. Prof. Rodolfo Pallucchini, La Biennale di Venezia, Venice
9. Toninelli, (his official appellation seems to be ~~Gav.~~ Romeo Toninelli), Milan
10. ~~The Italian Committee as a whole~~ without mentioning individual members, who will be given a separate listing.
11. ~~Sig.~~ Umbro Apollonio, La Biennale di Venezia, Venice
12. Dr. Costantino Baroni, Director, National Gallery of Modern Art, Castello Sforzesco, Milan
13. Princess Caetani di Bassiano, Rome (Miss Bacon: Please include her husband, Prince, on invitation)
14. Sig. Lamberto Vitali, Milan
15. ~~Sig. Gino Ghiringelli, Milan~~ Prof. Virgilio — Gino Ghiringelli's — his librarian Valsecchi
16. Il Circolo delle Arte, Milan
17. Mr. Douglas Cooper, London
18. Mr. Germain Seligman, New York
19. Comm. Carlo Frua de Angeli, Milan
20. Donna Benedetta Marinetti, Rome
21. Dr. Lionello Venturi, Rome
22. Dr. Palma Bucarelli, ~~Director~~ Superintendant, National Gallery of Modern Art, Rome
23. Sig. Raffaele Carrieri, Milan
24. The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York

~~25. Sig. Gaspero del Corso, Rome~~

In addition to the above, are there any special Italians in NY or elsewhere who have helped with money or advice? What about Dr. Max Ascoli?

~~Should Dr. Alfred Frankfurter be included? Did his mag. share cost of color plates?~~

~~Should Mrs. Nell Walden (what address?) be added for having supplied Carra & Boccioni photos? Or will it be enough to send her a copy of the catalog?~~

~~What about people seen by the Barrs & Wheeler in Italy, Paris, London not named above?~~

Note to the Barrs: Shouldn't Miss Isabella ---- Panzini, American Academy, Rome, be mentioned?

~~Donna Margherita Sarfatti, Rome~~

How about Mr & Mrs. Vieri Fraccia - Venice
Vieri

See Thomas Bradley?

Cost

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THE MUSEUM OF MODERN ART

Date May 6, 1949

To: Mr. Monroe Wheeler, jr.

Re: ACKNOWLEDGMENTS - ITALIAN CATALOG

From: Mr. Soby

Dear Monroe:

Would you mind getting together your list of acknowledgments for the catalog? In addition to people in Italy whom you saw after we left, you perhaps have special people in Paris and London whom you would like to have mentioned.

Don't worry about duplicating my list. We can strike out the duplicates when the two lists are combined. The main thing is not to leave anyone out.

16. Il Circolo delle Arte, Milan
17. Mr. Douglas Cooper, London
18. Mr. Germain Seligman, New York
19. Comm. Carlo Frua de Angeli, Milan
20. Donna Benedetta Marinetti, Rome
21. Dr. Lionello Venturi, Rome
22. Dr. Palma Bucharelli, ~~Rivoaltro~~ Superintendant, National Gallery of Modern Art, Rome
23. Sig. Raffaele Carrieri, Milan
24. The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York
25. Sig. Gaspero del Corso, Rome

yes In addition to the above, are there any special Italians in NY or elsewhere who have helped with money or advice? What about Dr. Max Ascoli?

~~Should Dr. Alfred Frankfurter be included? Did his mag. share cost of color plates?~~

~~Should Mrs. Nell Walden(what address?) be added for having supplied Carra & Boccioni photos? Or will it be enough to send her a copy of the catalog?~~

~~What about people seen by the Barrs & Wheeler in Italy, Paris, London not named above?~~

Note to the Barrs: Shouldn't Miss ---- Panzini, American Academy, Rome, be mentioned?

Castelfranco?

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THE MUSEUM OF MODERN ART

Date May 20, 1949

To: Mr. Barr
Mr. Wheeler ✓

Re: Acknowledgment list - Ital. Cat.

From:
Mr. Soby

Herewith a list of names of people who must be thanked in the Italian catalog. In many cases I shall write special words of acknowledgment for specific services.

If there are names that should be added or taken off, please let me know as soon as possible.

The names on my list are by no means given in order of importance. They were written down as they came to mind.

15. ~~Sig. Gino~~ Ghiringelli, Milan Prof. Virginio
16. Il Circolo delle Arte, Milan
17. Mr. Douglas Cooper, London
18. Mr. Germain Seligman, New York
19. Comm. Carlo Frua de Angeli, Milan
20. Donna Benedetta Marinetti, Rome
21. Dr. Lionello Venturi, Rome
22. Dr. Palma Bucharelli, ~~Director~~ Superintendant, National Gallery of Modern Art, Rome
23. Sig. Raffaele Carrieri, Milan
24. The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York
25. ~~Sig. Gaspero del Corso, Rome~~

yes ✓ In addition to the above, are there any special Italians in NY or elsewhere who have helped with money or advice? What about Dr. Max Ascoli?

~~Should Dr. Alfred Frankfurter be included? Did his mag. share cost of color plates?~~

~~Should Mrs. Nell Walden(what address?) be added for having supplied Carra & Boccioni photos? Or will it be enough to send her a copy of the catalog?~~

✓ ~~What about people seen by the Barrs & Wheeler in Italy, Paris, London not named above?~~

✓ Note to the Barrs: Shouldn't Miss ---- Panzini, American Academy, Rome, be mentioned?

Castelfranco ?

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Special note for Toninelli?

THE MUSEUM OF MODERN ART

May 20, 1949

Date

To: Mr. Barr
Mr. Wheeler
Miss Bacon - for invitation list

Re: Acknowledgment list - Italian cat.

From: Mr. Soby

Protocol Dinner should come first = after him Toninelli

1. Mr. and Mrs. Laurance P. Roberts, American Academy, Rome
2. Mr. and Mrs. Paul Hyde Bonner, American Embassy, Rome
3. The Honorable James C. Dunn and Mrs. Dunn, American Embassy, Rome
4. Marchese de Taliani, Rome (Mr. Wheeler has full address)
5. Professor ~~(or Dr.?)~~ C. Rufus Morey, (note to Barrs: Is Dr. Morey still in Rome, & can he be reached at Embassy? Please tell Miss B.)
6. Princess Laetitia Boncompagni Ludovisi, Rome (note to Miss Bacon: Please include her husband, Prince Boncompagni Ludovisi, on invitat.
7. Dr. Fernanda Wittgens, Supervisor, Art Galleries of Lombardy, Milan
8. Prof. Rodolfo Pallucchini, La Biennale di Venezia, Venice
9. Toninelli, (his official appellation seems to be Cav. Romeo Toninelli), Milan
10. ~~The~~ Italian Committee as a whole without mentioning individual members, who will be given a separate listing.
11. Sig. Umbro Apollonio, La Biennale di Venezia, Venice
12. ~~Dr.~~ Costantino Baroni, Director, National Gallery of Modern Art, Castello Sforzesco, Milan
13. Princess Caetani di Bassiano, Rome (Miss Bacon: Please include her husband, Prince, on invitation)
14. Sig. Lamberto Vitali, Milan
15. ~~Sig. Gino~~ Ghiringelli, Milan Prof. Virgilio
16. Il Circolo delle Arte, Milan
17. Mr. Douglas Cooper, London
18. Mr. Germain Seligman, New York
19. Comm. Carlo Frua de Angeli, Milan
20. Donna Benedetta Marinetti, Rome
21. Dr. Lionello Venturi, Rome
22. Dr. Palma Bucharelli, ~~Director~~ Superintendant, National Gallery of Modern Art, Rome
23. Sig. Raffaele Carrieri, Milan
24. The Compagnia Italiana di Navigazione Fratelli Cosulich, Genoa, and the Gdynia-American Line, New York
25. ~~Sig. Gaspero del Corso, Rome~~

Prof.

~~In addition to the above, are there any special Italians in NY or elsewhere who have helped with money or advice? What about Dr. Max Ascoli?~~

yes

~~Should Dr. Alfred Frankfurter be included? Did his mag. share cost of color plates?~~

~~Should Mrs. Nell Walden (what address?) be added for having supplied Carra & Boccioni photos? Or will it be enough to send her a copy of the catalog?~~

~~What about people seen by the Barrs & Wheeler in Italy, Paris, London not named above?~~

Note to the Barrs: Shouldn't Miss —— Panzini, American Academy, Rome, be mentioned?

Castelfranco?

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LIST OF KEY WORKS NEEDED FOR MUSEUM OF MODERN ART EXPOSITION, SEPT., 1949

Sig. Pietro Peroldi:

Carra: L'Amante dell' Ingegnere, 1921

De Chirico: Le muse inquietanti, 1916

Morandi: Natura Morta (Bottiglie e fruttiera), 1916

Rosai: I Ciccatori di Tonna, 1920

" Mio Padre, 1920

SIG. Prua de Angeli:

Campigli: Isola Felice, 1928

" Il Cavaliere, 1928

Carra: Gentiluomo Ubriaco, 1916

" Ettore Trafredito, 1917

De Chirico: Passi Oscari, 1915

" Interno Metafisico con Gotide Officina, 1916

Sironi: Due Figure, 1942

Sig. Lamberto Vitali:

Severini: Ritratto di Sig. Lamberto Vitali, 1945

Morandi: Natura Morta, 1919 (pl. III Scheiwiller)

" Fiori, 1918

" Natura Morta, 1920 (pl. XVI Brandi)

" Natura Morta, 1941

M.M. Dr. Franco Marmont:

Campigli: Five Figures, 1932 (repro. in color, Marmont collection)

De Pisis: Natura Morta con Imbuto e Sporta, 1925

Morandi: Blue Still Life, 1937 (59 x 45 cm.)

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LIST OF KEY WORKS NEEDED FOR MUSEUM OF MODERN ART EXHIBITION, SEPT., 1949

Dr. Emilio Jesi

Boccioni: An Affray in the Galleria, 1910

" Study for The City Rises, 1910

Carra: Madre e Figlio, 1917

" La Casa dell' Amore, 1922

" Rhythm of Objects, 1911

De Pisis: Soldatino, 1934?

" Ovale con fesce, 1941

Mafai: Fiori Secchi, 1938 3 or 7 V phus by Rome one

" Fiori Secchi, 1932

" Vesti di Ballerina, 1932

Marini: Portrait of Dr. Emilio Jesi - Vitali head

Morandi: Natura Morta, 1918 (pl. XI, Brandi)

" Natura Morta con Oggetti Bianchi, 1919

" Natura Morta Metafisica con Pollo, Righello e Squadre, 1919

" Natura Morta, 1938 (42 x 30 cm)

Rosai: Natura Morta con Flasco, 1914

" Ristorante, 1919

Scipione: Il Cardinale Vannutelli sul letto di morte, 1930 (dessin)

Semeghini: Nudo, 1935

" Cucitrice, 1930 (sanguine)

" Natura Morta, 1946 substitute Veera

Severini: Nord-Sud, 1913 34 30 Venice

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Sig. Cesare Tosi:

	Casorati:	Midinette, 1930 (dessin)
✓	De Pisis:	Le Cheval de Napoleon, 1924
	Sironi:	La Fustigazione, 1948
	"	Landscape (60 x 55 cm.)
	Soffici:	Natura Morta, 1914

Sig. Riccardo Jucker:

	Carra:	Natura Morta con la Squadra, 1917
✓	De Chirico:	Il Giorno e la Notte, 1926
	Morandi:	Natura Morta con Cassetta e Birillo, 1918
	Soffici:	Composizione, 1915

Sig. Adriano Pallini:

	Boccioni:	Charge of Lancers, 1915 (dessin)
✓	Carra:	Il Cavaliere d'Occidente, 1917
	De Chirico:	La Partenze del Cavalier Errante, 1923

Sig. R. Tominelli:

	Boccioni:	Study for The City Rises, 1910
	"	Matter, 1912
✓	Severini:	Blue Dancer, 1912?
	"	Dancer, 1913 (dessin)
	Sironi:	Composizione con Cavallo, 1946

Sig. R. Carrieri:

✓	Campigli:	Scala, 1941

Dr. G. Vismara:

✓	De Pisis:	Pellaio, 1928

Dr. C. Poli:

✓	Rosai:	Natura Morta del Portacipria, 1919

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Sig. Carlo Cardazzo:

Campigli: Quattro Donne che Si Pettinano, 1934

" Il Giardino, 1934

Morandi: Natura Morta, 1920 (pl. V, Grudi)

Rossi: Composizione con un Prete, 1920?

Scipione: Natura Morta con Cappello, Bastone e Pettine, 1929

Sironi: Paisaje Urbano

Avv. Gualino:

Casorati: Ragazza de Pavanola, 1943

De Chirico: Natura Morta, 1919

Marini: Skeleton Hanging from Cross (Gualino no. 2)

" Christ and the German Soldier (Gualino no. 3)

" Cardinals and Deposition, 1941 (Gualino no. 6)

Sig. Pietro Rollino:

Morandi: Paysage

" Natura Morta, 1939

Sig. Sportorno (Milan):

De Chirico: Il Ritorno del Figliuol Prodigo, 1919

Martini: Ratto delle Sabine, 1940

Signora Marinetti (Rome):

Boccioni: States of Mind: Nos. 1, 2 and 3

" Elasticity

" Dynamics of Human Figure, 1913

Sig. Roberto Longhi (Florence):

Morandi: Natura Morta, 1919

Sig. Enrico Falqui (Rome):

Scipione: Ritratto di Ungaretti (dessin)

" Male, 1931 (dessin)

" Studio per il Ritratto del Cardinale decano (dessin)

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THE MUSEUM OF MODERN ART

LIST OF KEY WORKS NEEDED FOR MUSEUM OF MODERN ART EXPOSITION, SEPT., 1949

Sig. A. Gompelli: (Florence)

✓ Rosai: Natura Morta, 1919

" Biliardino, 1921

Signora Yvonne Casella (Rome):

Casorati: Conversamento platonico

✓ Carra: The Pine, 1921

Conte Contini - De Chirico: Paesaggio Romano, c. 1921

~~Sig.~~ Bonaccossi (Florence):

✓ Martini: Moglie del Pescatore

" Donne che Chiacchierano

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THE MUSEUM OF MODERN ART

Date July 11, 1949

To: Mrs. Soby

Re: air shipment from Italy

From: Alice Bacon

The airshipment was as follows:

Guidi: Figure nello spazio — Lent by Virgilio Guidi, Academia Belle Arti, Venice, Italy

Casorati: Camera d'albergo — Lent by Donna Margherita Sarfatti, c/o Count Gaetani d'Aragona, Via Lima 4, Rome, Italy

Scipione: Uomini sotto alberi — Lent by Pietro Rollino, Via Lazio 23, Rome, Italy

" Paesaggio — Lent by Pietro Rollino

Morandi: Paesaggio — Lent by Pietro Rollino

Semeghini: Ragazzo — Lent by Vittorio Emanuele Barbaroux, Venezia Biennale, Ca' Giustinian, Venice, Italy

Boccioni: Donna a Tavola — Lent by Galleria d'Arte Moderna, Castello Sforzesco, Milan, Italy (Baroni)

Carra: Idolo ermafrodito — Lent by Carlo Frua de Angeli, Via Annunciata 21, Milan, Italy

Sironi: Paesaggio urbano — Lent by Riccardo Jucker, Via Buonarroti 39, Milan, Italy

Scipione: Cortigiana romana — Lent by Augusto Mascioli (?)

None of the information that came to the Registrar seems to give any information on the addresses of the lenders, so I have just taken the ones we used before from the receipts. You gave me Mascioli's address a while ago, but I am afraid I have mislaid it. We need it here and if you could lay your hands on it again I would be most grateful for it.

agree 7/12

A.

ack. sent to above lenders by gts 7/13

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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.

DD

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Soby

ITALIAN SHOW AS OF MARCH 1, 1949 (R means Registrar's form rec'd)

2	Afro	Trofeo	Galleria dell'Obelisco	R
		Lis fuarpis	" " "	R
8	Balla	Dog on Leash	Mr. Goodyear	R
		Automobile	M of M A	R
		Swifts	M of M A	R
		Running Girl	the artist	R
		Running Girl (drawing)	the artist	R
		Running Girl (drawing)	the artist	R
		Swifts (watercolor)	the artist	R
		Swifts (drawing)	the artist	R
5	Bartolini			
		Martin pescatore (print)	M of M A	R
		Sogno di Anna (print)	M of M A	R
		Sogno di Anna '41 (print)	M of M A	R
		Lungtovere (print)	M of M A	R
		I tacchi alti (print)	M of M A	R
26	Boccioni			
		Bottle (sculpture)	M of M A	R
		Continuita (sculpture)	M of M A	R
		Dynamism of Figure	Gal. of M.A., Milan	asked — R
		Woman at Table	Gal. of M.A., Milan	asked — R
		Elasticity	Mme. Marinetti	asked R
3		States of Mind	Mme. Marinetti	asked R
		Matter	Sig. Toninelli	R
		Iselciaiuoli	Sig. Toninelli	R
		Study for City Rises	Sig. Toninelli	R
		Charge of Lancers (drawing)	Sig. Pallini	asked R
		Dynamics of figure# (drawing)	Mme. Marinetti	asked R
2		Studies for 'Matter' (drawings)	Castello Sforzesco	asked — R
2		Comp. for 'Matter' (drawings)	Castello Sforzesco	asked — R
2		Studies of bottle (drawings)	Castello Sforzesco	asked — R
3		Of studies of running fig. (drgs	Castello Sforzesco	asked — R
		Study for City Rises (drg)	Mr. Vico Baer	R
3		Studies for States of Mind#	M of M A	R
2	Borra	Studies for Elasticity dr gol. Bicycle Race	Dustin Cindi Biografia, Rome Jall Call Fuldas, N.H.	asked R asked
		Concerto due flauti	the artist	R
		I profughi	the artist	R
3	Cagli			
		Buchenwald (drawing)	M of M A	R
		Teatro tragico (watercolor ?)	Laurance Roberts	asked R
		Study for 'Spy'	the artist	asked R
7	Campigli			
		Scala	Sig. Carrieri	R
		Le spose dei marinai	Vis. Dr. Marmont	R
		Quattro donne	Sig. Cardazzo	R
		Il giardino	Sig. Cardazzo	R
		Isola felice	Sig. Frua	asked R
		Il cavaliere	Sig. Frua	asked R

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Campigli (cont)			
	Orphans	Richmond Museum	not asked
5 Carra (futurist)			
	Funeral of Galli	M of M A	R
	Il tram	Sig. Ventura	~~asked~~ R
	Dancers (drawing)	the artist	asked —
	Interior of station (drg)	the artist	asked —
	Cannon at gallop (drg.)	the artist	asked —
6 Carra (metaphysical and late)			
	L'amante dell'ingegnere	Sig. Feroldi	~~R~~
	Gentiluomo ubriaco	Sig. Frua	asked R
	Idolo ermafrodito	Sig. Frua	asked R
	Cavaliere d'occidente	Sig. Pallini	asked R
	Natura morta con squadra	Sig. Jucher	asked R
	Pino	Sig. Casella	asked refused
	Fratture sul mare	Feroldi	asked R
6 Casorati		Sarfatti	
Boston Mus. - 2 photos sent for	Ragazza di pavarolo	Sig. Gualino	asked R
	Conversamento platonico	Sig. Casella	asked refused
	Fanciulla	Sig. Garbagni	asked refused
*	Guibetto rosso	Sig. Trinchero, Turin	~~not~~ asked refused
	Midinette (drawing)	Sig. C. Tosi	asked R
	Still life with eggs	Dr. M. Casorati	~~asked~~ R
2 Cassinari			
	La madre	M of M A	R
	Nudo	~~Quadriennale, pl 46~~ Usuelli	~~Vitali choice~~ R
3 Clerici			
	2 drawings	Peter Lindamood	asked —
8 de Chirico (metaphysical)			
	Melancholy of St.	Mrs. Resor	R
	The Child's Brain	Andre Breton	asked refused
	Vaticinateur	Soby	R
	Interno metafisica	Sig. Frua	asked R
	Pesci sacri	Sig. Frua	asked R
	Muse inquietanti	Sig. Feroldi	R
	Grand metaphysician	Philip Goodwin	R
	Nostalgia of Infinite	M of M A	R
4 de Chirico (post-metaphysical)			
	Return of the Prodigal	Sig. Sportorno	asked refused
	Romantic plaza with horse	Sig. Casella	asked refused
	Partenze dei cavalier err.	Sig. Pallini	~~asked~~ R
	Il giorno e la notte	Sig. Jucher	asked R
	ETTORE E ANDROMAC	" TONINELLI	asked R
5 de Pisis		Bruno Pagliai, Municipality, Florence	
	Natura morta con imbuto	Sig. Marmont	R
	Le cheval de Napoleon	Sig. C. Tosi	asked R
	Pollaio	Dr. Vismara	asked R
	La porta del mio studio	Dr. Venturi	asked R
	One to be added		not asked

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3	Donghi		
	Cacciatore	Sig. G. Merlo	~~not asked~~ asked OK. R
	Partenza	the artist	R
	Landscape with Pink House	the artist	R
8	Fazzini		
	Donna accoccciata (sculpture)	the artist	R
	Gatto (sculpture)	the artist	R
	Woman holding foot, I (sculpture)	the artist	R
	Portrait of Ungaretti (scukpture)	Gal. Naz. d'Arte Mod.	~~asked~~ R
6	drawings from the artist		asked R-?
4	Fini		
	Ombrelle	the artist	asked
	Aurelia, jaune (drawing)	the artist	asked
	Harlequin anatomique (drawing)	the artist	asked
	Sphinx (drawing)	the artist	asked
1	Fiume		
	Isola e statue	M of M A	R
2	Fontana		
	Maschera (sculpture)	the artist	R
	Cristo (sculpture)	the artist	R
	Mascheri II " "		promised
1	Graziella (Urbinati)		
	Figure (drawing)	M of M A	R
2	Greco		
	Il cantante (sculpture)	the artist	R
	Testa d'uomo (sculpture)	the artist	R
2	Guidi		
	Nudo (no. 13 Biennale)	the artist	~~asked~~ R
	Figure nello spazio, III (no. 9 Biennale)	the artist	~~asked~~ R
10	Guttuso		
	Battalgia e cavalli feriti, 1942	Gal. Naz d'arte Mod.	~~asked~~ R
	Beggard, 1944?	M of M A	R
	Carciofa e mella, 1946	the artist	R
c	La maffia, 1948 (smaller version)	the artist	R
	Interno, uomo addormentato, 1948	the artist	R
	Carrettiere addormentato, 1946	Dino Zanardo	R
	Peperoni (watercolor)	Laurence Roberts	~~asked~~ R
13	Of eight drawings	the artist	~~asked~~ —
3	Lepri		
	Dejeuner sur la tour	Hugo Gallery, N.Y.	R
	Sketch for ballet 'Le Bal des blanchisseuses'	Hugo Gal.	R
	Sketch for ballet 'Le Bal des blanchisseuses'	Hugo Gal.	R
4	Mafai		
	Foglie secche e garofane, c. 1934	(Dr. Laudisa)	R
	Paesaggio di demolizioni	Gal. del Secolo	asked
	Two women disrobing	Gal Naz. dèArte Mod, Rome	asked R
	2 extra pics		asked R

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Mafai (cont.)			
	Nudo	Gal. Naz d'Arte Mod., Rome	asked ~~—~~ ?
2 Magnelli			
	Dialogue naturel, 1942	Rene Drouin	refused by artist
	Collage au papier raye	Rene Drouin	" " "
10 Manzu			
	Skeleton and Cross	Sig. Gualino	R
	Cardinals and Deposition	Sig. Gualino	R
	Christ and Ger. soldier	Sig. Gualino	R
	Cardinal	Gal. Naz. d'Arte Mod.	asked R
	Grande Ritratto di signora	~~the artist?~~ Signora Alice Campigni	~~asked~~ (size/) R
6	of ten drawings set aside	the artist	~~not~~ asked promised
12 Marini			
	Pugile, 1935	Dr. W.R. Valentiner	R
	Il cavaliere	M of M A	R
	Il cavaliere	Mrs. John D. Rockefeller, III	~~promised~~ R
	Lamberto Vitali	Sig. Lamberto Vitali	asked R
	Portrait of E.H.S.	J.T.Soby	R
	Carlo Carra	the artist	asked R
6	Drawings	the artist	not asked (~~Vitali~~) R
	Nudo, 1943 Buchholz		R
3 Martini			
	Moglie del pescatore	Sig. Contini-Bonaccossi	asked R
	Donne che chiacchierano	" "	asked R
	Ratto delle Sabine, 1940	Sig. Sportorno	asked refused
	Possibly add fourth to be chosen by Sig. Vitali		not asked
1 Mascherini			asked R
	Gallo	the artist (Biennale no. 24)	~~not~~ asked R
14 Modigliani			
	Blaise Cendrars	Mrs. Resor	R
5	Paintings (additional)		~~asked~~ not selected
2	Sculptures		" "
6	Drawings (from coll. of Sig. Vitali)		to be chosen by L.V.)
18 Morandi			
(meta	Natura morta con cassetta e birillo, 1918	Sig. R. Jucher	asked R
"	Natura morta, 1919	Sig. Roberto Longhi	asked R
"	~~Natura morta, 1919~~ Mannequin 1919	~~Sig. Lamberto Vitali~~ Jucher	~~asked~~ asked
	Natura morta, 1916	M of M A	R
	Natura morta, 1916	Sig. Feroldi	R
	Fiori, 1918	Sig. Vitali	asked R
	Natura morta, 1920	Sig. Vitali	asked R
	Natura morta, 1920	Sig. Cardazzo	R
	Natura morta, 1937	Dr. Franco Marmont	R
	Paesaggio (late)	Sig. Pietro Rollino	asked R
	Natura morta, 1939	Sig. Pietro Rollino	asked R
	Natura morta, 1947	Sig. Lamberto Vitali	asked ~~R~~ R
6	Prints	M of M A	R

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3	Muccini			
	Bull		M of M A	R
	Drawing		JTS	R
	Etching		M of M A	R
	Drawing - Lovers		Nelson Rockef.	R.
3	Pirandello			
	Gizasoli, 1948		the artist	~~asked~~ R
	Bagnanti		" " (Quad. no. 16)	~~asked~~ R
	Teschio di cafretto, 1948		" "	~~asked~~ R
2	Pizzinato			
	Cantiere		the artist (no. 22 Biennale)	~~asked~~ R
	I defensori delle fabbriche		" " (no. 21, Biennale)	asked
			Carnegie Inst. Pittsburgh	
6	Rosai			
	Natura morta, 1919		Sig. A. Gonnelli	asked R
	Natura morta, portacipria, '19		Sig. C. Poli	R
	I giocatori di toppa, 1920		Sig. Feroldi	R
	Mio padre, 1920		Sig. Feroldi	R
	Biliardino, 1921		Sig. A. Gonnelli	asked R
	Composizione con un prete, '22		Sig. Cardazzo	R
* 1	Russolo			
	La nebbia, 1912		Mme. ~~Marinetti~~ Sarfatti	~~asked~~ R Lent?
2	Santomaso			
	Il pescatore, no. I		the artist (no. 15 Biennale)	~~asked~~ R
	Natura morta con pollo		the artist	~~asked~~ R
1	Savinio			
	Apparition, 1930		Borromini Gal.	not asked
1	Scialoja, Tito	Fabbriche Sul Tevere 1946	the artist	R
7	Scipione			
	Natura morta con cappello		Sig. Cardazzo	R Promised
	Piazza Navona		Princepessa Caetani	~~asked~~ R
	Cardinale decano		Gal. Naz. d'Arte Mod.	asked OUT
	Nudo (drg.)		Sig. Enrico Falqui	asked
	Rit. di Ungaretti (drg.)		Sig. Enrico Falqui	asked
	~~Asso di spade or La cortigiana romana~~			not asked
	CORTIGIANA ROMANA		Sig. AUGUSTO MASCIOLI, IVREA	asked refused
3	Semeghini			
	Sig. Jesi's refused. To be chosen by Sig. Vitali?			~~not~~ asked
7	Severini			
	Bal Tabarin, 1911		M. of M A	R
	Boulevard, 1910-11		Fred H. Mayor, London	R
	Blue Dancer, 1912		Sig. Toninelli	R
	Armored train, 1915		Mrs. C. Liebman	asked promised
	En volant sur Rheims (drg).		Stieglitz Estate	asked
	Le train dans la ville (drg.)		" "	asked
	Danseuse -Helice-Mer		" " (painting)	asked

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5	Sironi		
	~~Composition with horse, 1946~~	Sig. R. Toninelli	Refused
—	Paesaggio urbano	Sig. C. Cardazzo	R
—	La fustigazione, 1948	Sig. C. Tosi	asked R
	Paesaggio, 1946-48?	Sig. C. Tosi	asked R
	~~Due figure, 1942~~ Spazi Chiari, 1941 →	Sig. Frua	asked R
2	Soffici		
	Collage, 1914 (Natura morta)	Sig. C. Tosi	asked R
	Composizione, 1915	Sig. R. Jucher	asked R
1	Stradone		
	Il colosseo, 1945	Dr. G. Laudisa	R
2	Tosi		
	Sn Giorgio Maggiore	the artist	~~asked~~ R
	Natura morta, 1947	the artist	~~asked~~ R
5	Vespignani Autunno a Roma	Dr. Visentini	asked R
	Ruined building (drg.)	M of M A	R
	Wall, 1947 (drg.)	M of M A	R
	3 additional drawings or prints to be chosen Lanfranco?		not asked
3	Viani figure		
	~~not yet chosen~~ Marble sculpture & artist		~~not~~ asked
7	Viviani		
	Bicicletta sul mare (print)	M of M A	R
	La gamba (print)	M of M A	R
	5 small etchings	M of M A	R

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

May 3, 1949

My dear Romo:

Although I have tried to send you word whenever there has been an addition to our March 1 list of works for the exposition, it has occurred to me that perhaps it would be helpful for you to have a complete list of the additions as they stand today. Thus, if any letter of mine has been lost in transit, you will have the present list for use in the final check-up. The additions are as follows:

BOCCIONI	drawing	Study for "Elasticita," Anton Giulia Bragalia, Rome	asked R[illegible]
CARRA	painting	Mattino sul mare, Feroldi, Brescia	R
CASORATI	"	Uova sulla tavola, 1920, Signora Casorati, Turin	asked R
CASORATI	"	Ombretto rosso, 1939, Trinchero, Turin	asked
de CHIRICO	"	Ettore e Andromac, Tominelli, Milan	R
DONGHI	"	Cascatore, Merlo, Rome	R
MAFAI	2paintings	" " , Asta, Milan	asked R
MANZU	sculpture	Grande Ritratto di signora, 1946, Lampugnani, Milan	R
MANZU	6drawings	Manzu, Milan	R
MARTINI	sculpture	Dedalo e Icaro, Signora Martini, Vado Ligure	asked R
MARTINI	"	Ritratto del poeta Cecov, Pallini, Milan	R
MARINI	15drawings	Marini, Milan	R
MASCHERINI	sculpture	Gallo, Mascherini, Trieste	R
MORANDI	painting	Bambino sulTavola rotonda, 1918, Jucker, Milan	asked
MUSSOLO	"	La nebbia, 1912, Signora Carfatti, Rome	R
SCIALOJA	"	Fabbriche sul tavere, 1946, Scialoja (Dr. Laudisa) Rome	R
SCIPIONE	"	Cortigiana Romana, Mascioli, Ivrea	asked
SCIPIONE	"	Studio del Cardinale Decano, Feroldi, Brescia	asked
SEMEGHINI	2paintings	" " , Dott. Zibordi, Milan, to be chosen by Carriere	
TOSI	painting	Autunno a Novetta, Visnara, Milan	R
VIANI	sculpture	(marble), Viani, Venice	asked R

I am hoping that by the time this letter reaches you we shall have received the missing Registrar's forms for the above works. In any case, I shall keep you informed about them.

Below you will find a list of the works originally given in my letter of March 1 for which we have had refusals and which we are no longer expecting:

CARRA	Pino, Casella
CASORATI	Conversamento platonico, Casella
CASORATI	Fanciulla, Garbagni
de CHIRICO	Return of the Prodigal, Sportorno
de CHIRICO	Romantic piazza with Horse, Casella
MAFAI	Paesaggio di demolizione, Dr. Laudisa (whereabouts unknown)
MARTINI	Ratto delle Sabine, Sportorno
MODIGLIANI	Nudo, Feroldi
MORANDI	Natura morta, 1941, Vitali
SCIPIONE	Cardinale decano, Gal. Naz. d'Arte Mod., Rome

I have already both cabled and written to Vitali in connection with Maccari and by now you will have had copies of my messages. I judge from your cables that Vitali had previously written me about both Maccari and the bibliography but I have never received his letter. It is too bad if this has delayed you in your work of collecting his loans.

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Sig. Toninelli 2 May 3, 1949

It is a blow that Peroldi will not lend the Modigliani, for it is a very fine one. However, there are others here in this country from which we can chose. I also feel less concerned about Modigliani than I did two weeks ago since our Exhibitions Committee has now approved a Modigliani-Soutine show for the not too distant future.

Thank you, Nino, for your accuracy and clearness. The last weeks before a show is assembled are a lways hectic and exhausting, and I am grateful to you for your extraordinary understanding and cooperation.

Best to you,

As always,

James Thrall Soby

Sig. Nanno Toninelli
via Sant'Ambrea 8
Milan, Italy

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Rush!

THE MUSEUM OF MODERN ART

Feb. 1,1949

Dear Alfred:

I've been checking my cards against your letter and list of Jan. 22, just to be sure we're clear, especially since we made some changes last week.

Balla: everything on your list asked for except Autoritratta, 1918 do we definitely want this added?

Boccioni: all clear, I think. I have dropped the Walden pictures, added Toninelli's big Iselciaiuoli. Only things not wriiten for are the two Gal. ### d'Arte Mod. at Milan paintings; am awaiting name of Director of same. Jesi's pics are out of course.

Carra: Everything written for except the Figure (conte) 52 x 44 which I did not have on my list and did not ask Carra to send. Do you want it even if we get the big Dancers drawing. You didn't initial it, so will assume we don't need.

Russolo: Am writing Mme. Marinetti for The Fog.

Severini: O.K. except have not asked for Franchina's 14 Juillet, since we agreed this would involve us with Severini and have not asked for Barbaroux's War of 1914. I remember that you were pretty sure you wanted the latter but decided to wait a bit. Will write Barbaroux as soon as you're sure you want it.

Best,

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Rush!

THE MUSEUM OF MODERN ART

Date January 22, 1949

To: Mr. Soby

From: Mr. Barr

Re: Futurist lists

Dear Jim:

Here is a copy of the list of Futurist things which you already have. I have marked photographs with a red check mark. The red checks followed by the "x" indicate the photograph is too poor or too small to be useful. These fortunately are all in Toninelli's collection or in the gallery of modern art in Milan.

You already have a list in Italian of the drawings in the Castello Sforzesco. (The Italian consul has not been able to find the exact name of the print room in the Castello; I'm sure Toni could provide it very quickly.)

Unfortunately the little photographs of Carrà's drawings are mostly the wrong ones. The right ones are accurately named on my list. The conté Dancers was less good than the big one.

I have just been studying the big reproductions of Boccioni drawings in der Sturm -- the same ones which Nell Walden still has. These I feel sure are not studies for the three States of Mind, but are actually rather rapid ink versions after the three pictures, and made for easy reproduction in der Sturm at the time of the first Futurist exhibition which was as you know in the Walden gallery. On the whole I think we don't need to borrow from the Walden collection.

BALLA

I shall be glad to write to Balla, first asking prices of his drawings - one of which I want to buy - and then afterwards for the loan of whatever you want for the show. He is an old man and I am afraid might get mixed up if we both write him. For my guidance will you send me a copy of your standard letter of request?

The Swifts will come up before our Committee early in February after which it must go to Keck's.

Do you think you want the Running Girl or the mysterious Self Portrait of 1918?

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BOCCIONI — If we don't get either of the Jesi pictures I suppose we should ask for Toninelli's Pavers, but can't we wait on this and also the Pellini Suburb? It may be that Vico Baer will help us make up our minds.

CARRA — Il Tram is at least as good as the Jolting Cab. If we get one of the big conté drawings we will have done well enough by Carrà's really Futurist pictures.

RUSSOLLO — We might as well borrow if you agree.

SEVERINI — The Boulevard is not very large; it is very early and quite interesting.

I am in favor of getting Barbaroux' War. We may want one more of the Stieglitz drawings, the Airplane View which is not listed.

A.

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BALLA

PAINTINGS

✓	— B	Dog on Leash, 1912	Goodyear
✓	— B	The Swifts, 1913	MOMA
✓	— B	Automobile, 1912	MOMA

✓ — Running girl 1912 oil Balla (120cm x 120)
✓ — " " study 1912 pencil "
✓ — " " 1913 ink "

✓ — Swifts (study) 1913 pencil "
✓ — " (watercolor) 1913 pencil "

✓ — Autoritratto 1918 "

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BOCCIONI

2 SCULPTURES

— B Bottle, 1912? MOMA?

— B Continuita', 1913 MOMA?

10 PAINTINGS

Suburbs 1909-10 Pallini

out B The Fray in the Galleria, 1910 Jesi

— The Riots Tonnelli

out B Study for The City Rises , 1910 Jesi

— B Study for The City Rises, 1910 Toninelli

? Forces of a street, 1911 Nell Walden

— B States of Mind: The Farewells, 1911 Marinetti

— B " " " " Those who go, 1911 "

— B " " " Those who Stay, 1911 "

Study for Those Who Go, 1911 Juker

— B Elasticity, 1912 Marinetti

— B Matter, 1912 Toninelli

— ? B Dynamism of a human figure, 1913 Gal. of Mod. Art. Milan

— B Woman at a table, 1914? " " " " "

15 to 20 DRAWINGS

— B Study for The City Rises Baer

~~? 2 studies for States of Mind, ink? 1911 Welden~~

— B 3 " " " " " 1911 MOMA

— B 2 Composition studies for Matter, 1912 Sforzesco

— B 2 Studies of figure in Matter, 1912, 1911 "

— B 2 Studies of a bottle , 1912 "

— 37 B 6 Studies for running figure, 1913 "

Note: exact titles and numbers are in notes.

— B Dynamics of human figure(?), 1913 Marinetti

— B Charge of lancers, 1915 Pallini

Study for City Rises

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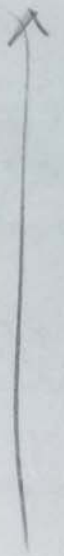
CARRA'

PAINTINGS

	B	Funeral of the Anarchist Galli, 1910	MOMA (photo?)
out	B	Rhythm of Objects, 1911	Jesi photo?
out	?	The Jolting Cab	Nell Walden
		Il Tram	Ventura (Florence)

DRAWINGS

	B	Dancers, (conté, 55 x 65 cm.),1910	artist
	B	Interior of Station, 1913, c. 6 x 4 "	"
	B	Cannon at a gallop, 1915	"
		Figure conte 52 x 44	"



this one not ostacal for J 78

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RUSSOLO

1910

Paintings

The Fog (La nebbia), 1912 Marinetti

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SEVERINI

Paintings

✓	— B	Bouleward, 1910-11	Mayor
✓	— ?	Blue Dancer, 1912?	Toninelli
	?	Dancer, 1913?	Stieglitz, photo
✓ out	— B	Nord-Sud, 1913	Jesi, photo?
✓	× B	Bal Tabarin (very large), 1913	Estate R. Wyndham (London)
not asked not asked	?	14 Juillet, 1913	Franchina
	?	War, 1914?	Barbaroux
✓	B	Armored Train, 1915	Liebman, photo

Drawings

✓ not seen	?	Nord-Sud , 1913	artist
✓	— B	Le train dans la ville, 1913?	Stieglitz, photo
✓	— B	Train traversant une rue, 1913?.	" "
✓ not asked		Spanish dancers?. 1913	artist, hpoto
✓	—	~~Dancer~~ Dancer, 1913??	Toninelli, photo?
	—	Airplane view	Stieglitz

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THE MUSEUM OF MODERN ART

Feb. 1,1949

Dear Alfred:

I am just starting on the Modigliani section, having so far only asked Mrs. Resor for her Blaise Cendrars and asked Vitali to pick out three of the best drawings in Italy.

Problem is how many should we have. We now have ~~now~~ asked for a total of 14 de Chirico paintings, including post-scuola works. We've asked for 2 Boccioni sculptures (the Museum's), 9 paintings (including oil sketches) and 15 drawings (assuming that we show only 3 of the 6 Castello Sforzesco drawings of a running figure).

I suppose Modigliani, being so well known internationally, should have a group comparable in size. But we are stuck for space, and it seems to me that Modigliani can be shown well with perhaps five pictures and three drawings. His style is pretty much of one piece. It lacks the formal exploration which makes the Boccioni drawings so important to show; it doesn't have de Chirico's range and changes in approach. So I say we don't worry about the inevitable fuss which will take place when Modigliani appears with a much smaller number of pics. O.K.?

For another point of comparison, here is the Morandi count - pictures asked for: 3 Metaphysical (now that Jesi is out); 9 later or earlier paintings; 5 prints (the Museum's).

Even so, I feel that 5 Modigliani paintings and 3 - maybe 5- drawings will do the trick. Vitali, of course, will be horrified, since he doesn't think much of Boccioni or de Chirico. So will others. But I don't see what we can do. Anxious to know what you think.

Best,

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THE MUSEUM OF MODERN ART

cc: DMiller
DLytle

Date January 25, 1949

To: Mr. Soby

Re: Italian acquisitions

From: Olive

Dear Jim:

Here are the dimensions on the Italian acquisitions:

Boccioni: Bottle. 15 " high inc. bronze base ✓
Striding Man. 43 1/2 " high inc. bronze base ✓

Marini: Horse and Rider. 38 1/4" high inc. bronze base ✓

Carrà: Funeral of the Anarchist Galli. 78 1/4 x 102" (canvas,notframe) ✓

Balla: Swifts. 38 1/8 x 47 3/8" ✓
Automobile. 21 7/8 x 27 1/8" ✓

Guttuso: Beggars. 20 x 16 1/2" ✓

Muccini: Bull. 13 x 28 1/4" ✓

Fiume: Island of Statues. 28 x 36 1/4" ✓

Vespignani: Ruined Building. 14 3/4 x 10 3/4" ✓
The Wall

Severini: Bal. 62 1/2 x 61" ✓

If you can wait a week or so, Dorothy Lytle will be back and would give you the measurements on the Morandi, Bartolini and Viviani prints -- at least I would feel much more sure of their accuracy if she did them! (these are now being photographed.)

Here are Eyetalian prints: Most of them have no actual titles so far as I know, so I shall put in parentheses what they represent so far as my good eye can distinguish:

Graziella Urbinati: Drawing (Woman)
Mirko: Crucifixion. linoleum cut
Casorati: Portfolio of ten lithographs
Morandi: (House and Trees.) 1928. etching
(Road.) 1933. etching
(Mountains.) 1913 "
(Dark still life.) 1934. etching
(Small still life.) 1933. "

will give you this later ← can't locate

Campigli: (Bal)

Also, do you want the Severini/photograph right away? We have the one sent us from Mr. Mayor, but since the pic won't be here for the muse colls comm meeting next week I'd like to keep it until after that. Yes? No?

O.

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all asked for Jan 17, 1949

THE MUSEUM OF MODERN ART

cc: Dorothy Miller
Alice Bacon

Date January 14, 1949

To: Jim Soby

Re: Italian acquisitions

From: Olive Bragazzi

Dear Jim:

Dorothy and I have made up a list which we hope is complete, of Italian acquisitions the muse has made and a few (at the end) which are pending. Here'tis:

Boccioni: Development of a Bottle in Space. 1912 bronze
Unique Forms of Continuity in Space. 1913. "

PA Marini: Horse and Rider. 1948. bronze

Carrà: Funeral of the Anarchist Galli. 1911. oil

Morandi: Still Life. 1916. oil
5 etchings

PA Balla: Swifts. 1913. oil
PA Automobile. 1912. oil

PA Cassinari: Madre. oil 1947?

Guttuso: Beggars. c.1945? oil

PA Muccini: Bull. 1948. duco

Fiume: Island of Statues. 1948. oil

PA Severini: Bal Tabarin. 1911 or 12. oil

PA Vespignani: The Wall. ink dr.
PA Ruined Building. ink

PA Bartolini: Lungotevere. etch.
I Tacchi Alti. "
Sogno di Anna 1935 etch.
" " 1941 "
Storia del Martin Pescatore "

PA Viviani: Bicicletta sul mare. etch.
5 small etchings
La Gamba. etch.

also a few prints by Casorati, Mirko, Urbinati and Campigli.

Pending are the Disquieting Muses, de Chirico; and perhaps Fontana ceramics.

Olive

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ITALIAN SHOW AS OF JAN. 24,1949

		NOT YET WRITTEN FOR
~~Afro:~~	~~Painting~~	~~Andrew Ritchie~~
Boccioni:	Woman at Table	Gal. of Mod. Art, Milan (address missing)
	Dynamism of figure	
~~Borra:~~	~~Fuggiaschi, 1944~~	~~Tosi~~
Caggi:	Study for 'Spy' pic.	the artist or Knoedler
	Teatro tragico	Laurance Roberts
	~~Il tumulto~~	~~the artist~~
	~~Malgoverno, 1948~~	~~the artist~~
Carra:	Il tram (Futurist)	Ventura
	~~Jolting Cab~~	~~Nell Walden~~
Casorati:	Fanciulla, 1938	Garbagni (awaiting address)
	Guibetto rosso	Trinchero (awaiting address)
	Uova sulla tavola	Bahpne Maugham Casorati (awaiting add.)
Cassinari:	Nudo	pl. LXVI Quadriennale (Vitali)
Clerici:	Drawings	awaiting photos from Lindamood
De Chirico:	~~Still life, 1919~~	~~Gualino~~
	The poet and his muse	Arensberg
De Pisis:	Studio door, 1935	Venturi
Donghi:	Cacciatore	Merlo (awaiting address)
Fazzini:	Weency girlies?	the artist
Fini:	3 pictures?	
Guidi:	Nudo	the artist (awaiting address)
	~~Donna con sciarpa gialla~~	" " " "
	Figure nello spazio, LII	" " " "
Guttuso:	Peperoni	Laurance Roberts
Lepri:	Dejeuner sur la tour	Hugo Gallery
	Two ballet sketches	" "
Levi (Carlo)	?	
Mafai:	Look up two Barr pics	
Magnelli:	Write urging him to join show?	
Manzu:	Grande ritratto (have written Tony to see whether too big)	
	Ten drawings set aside for Museum	
Marini:	~~Signora Hahnloser~~	~~Sig. Hahnloser~~
	Carlo Carra	the artist
	Equestrian figure	Mrs. Rockefeller

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Martini:	Dedalo e Icaro	Brigida Martini (no address)
Mascherini:	Gallo	the artist (awaiting address)
	Flora	" " " "
Modigliani: (1)	choice not made	
Muccini:	Cristo	Fred Müller (awaiting add.)
Pizzinato:	Cantiere	the artist (awaiting address)
	Difensori della fabbriche	" " " "
Russolo:	La nebbia	Marinetti
Santomaso:	Il pescatore, No. I	the artist (awaiting address)
	Natura morta con pollo	" " " "
Savinio:	Apparition, 1930	Borromini Gallery
	Sacerdozio, 1947	Toninelli
Scipione: — ?	Asso di spade	de Blasio (awaiting address)
	La cortigiana romana	Madcioli (awaiting address)
~~Someghini:~~	~~Ragazza con giubetto rosso~~	~~Deana (awaiting address)~~
	~~Replacements for Jesi pics~~	
~~Sironi:~~	~~Factory scene, 1928~~	~~Sarfatti (no address)~~
Tosi:	??? — 2 in all, small	
Usellini:	??? Tony's	
Vespignani	Kaufmann drawings ?	
	Lindamood figure drawings?	

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THE FOLLOWING ITEMS ON MY LIST OF WORKS NOT YET WRITTEN FOR, JAN. 24, HAVE NOW DEFINITELY BEEN TAKEN OUT OF THE SHOW. Jan. 24,1949

Afro	Painting	Andrew Ritchie
Borra	Fuggiaschi	Tosi
Cagli	Il tumulto	the artist
"	Malgoverno	the artist
Carra	Jolting cab	Nell Walden
De Chirico	Still life, 1919	Gualino
Guidi	Donna con sciarpa gialla	the artist
Marini	Signora Hahnloser	Sig. Hahnloser
Semeghini	Ragazza con giub. rosso	Deana
"	Replacements for Jesi pics.	
Sironi	Factory scene	Sarfatti

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ITALIAN SHOW AS OF JAN. 24, 1949 — ITEMS WRITTEN FOR

Afro:		Trofeo	Obelisco	
Afro:		Lis fuarpis	"	
Balla:		The Swifts, 1913	MMA	
Balla:		Automobile, 1912	MMA	
Balla:		Dog on Leash, 1912	Goodyear	
-22 Balla:		Running girl (oil)	artist	
Balla:		Running girl 'study)	artist	Running Girl (watercolor)
Balla:		Swifts (pencil)	artist	
Balla:		Swifts (ink)	artist	
Bartolini:		Storia del Martin pes.	MMA	
-2? Bartolini:		Sogno di Anna, 1935	MMA	
Bartolini:		Sogno di Anna, 1941	MMA	
Bartolini:		Lungtovere	MMA	
Bartolini:		I Tacchi alti	MMA	
Boccioni:		Iselciaiuoli, 1909-10	Toninelli	
Boccioni:		Study for "City Rises'	Toninelli	
Boccioni:		Matter, 1912	Toninelli	
Boccioni:		Charge of Lancers	Pallini	
Boccioni:		Dynamics of Human Fig.	Marinetti	
Boccioni:		Elasticity, 1912	Marinetti	
Boccioni:		States of Mind, 1-3	Marinetti	
Boccioni:		~~Study for "City Rises"~~	~~Jesi~~	probably out
Boccioni:		~~The Fray in the Gallery~~	~~Jesi~~	probably out
Boccioni:		Continuity (sculpture)	MMA	
Boccioni:		Bottle (sculpture)	MMA	
Boccioni:		States of Mind (3 drgs.)	MMA	
Boccioni:		12 drawings (Barr list)	Castello Sforzesco, Milan	
Borra:		Concerto, due flauti	artist	
Borra:		I profughi , 1948	artist	
Campigli:		Le spose dei marinai, '32	Marmont	
Campigli:		Quattro donne, 1934	Cardazzo	
Campigli:		Il Giardino, 1934	Cardazzo	
Campigli:		Scala,1941	Carrieri	
Campigli:		Isola felice, 1928	Frua	
Campigli:		Il cavaliere, 1928	Frua	
Carra:	Futurist	Dancers (drawing), 1910	the artist	
-1? Carra:	"	Cannon at gallop (drawing)	the artist	
Carra:	"	Interior of station (draw.)	the artist	
Carra:	"	Funeral of Galli (oil)	MMA	
x Carra:	"	~~Rhythm of objects (oil)~~	~~Jesi~~	(probably out)
Carra:	(Meta.)	~~Casa dell' Amore, 1922~~	~~Jesi~~	(probably out)
Carra:	(Meta.)	Gentiluomo ubriaco, 1916	Frua	
Carra:	(Meta)	Idolo ermafrodito, 1917	Frua	
Carra:	(Meta.)	Cavaliere d'Occidente. '17	Pallini	
Carra:	(Meta.)	Natura morta con squadra	Jucher	
Carra:	(Meta.)	L'amante dell ingegnere	Feroldi	
Carra:	(late)	The Pine	Casella	

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Casorati:	Ragazza de Pavazolo, 1943	Gualino
	Conversamento platonico	Casella
	Midinette, 1930 (drawing)	Tosi
Cassinari:	La madre, 1947?	MMA
De Chirico:	Interno metafisica con grande off.	Frua
	Pesci sacri, 1915	Frua
	Le muse inquietanti	Feroldi
	Melancholy and Mystery of St.	Resor
	Grand Metaphysician	Goodwin
	Nostalgia of Infinite	MMA
	The Seer	Soby
	The Child's Brain	Breton
De Chirico: (late)	Roman plaza with horse	Casella
	Return of the Prodigal, 1919	Sportorno
	Cavalier errante	Pallini
	Il giorno e la notte, 1926	Jucher
De Pisis:	Natura morta con sporta, 1925	Marmont
	Le cheval de Napoleon	Tosi
	Pollaio, 1928	Vismara
	~~Soldatino, 1934?~~	~~Jesi prob. out~~
Donghi:	Landscape with pink house	the artist
	Partenza, 1932	" "
Fazzini:	Portrait of Ungaretti, 1935	Gal. Naz. d'Arte Mod., Rome
	Donna accovacciata (Fuseli)	the artist
	Woman holding foot, no. 1	the artist
	Gatto	the artist
—3	6 drawings from studio	the artist
Fiume:	Isola e statue, 1948	MMA
Fontana:	Cristo (ceramic)	the artist
	Maschera (ceramic)	the artist
Graziella:	Drawing	MMA
	Drawing	Soby
Greco:	Il Cantante, 1947	the artist
	Testa d'uomo	the artist
Guttuso:	Carrettiere addormentato, 1946	Zanardo
	Battaglia e cavalli feriti, 1942?	Gal. Naz. d'Arte Mod. Rome
	Beggars (1944?)	MMA
	Carciofo e mela, 1946	the artist
—long	— La maffia (smaller version)	the artist
	Interno, uomo addormentato, 1948	the artist
	Mangiatori d'anguria, 1947	the artist
—6	12-15 drawings at G's studio	the artist
Mafai:	Foglie secche	Laudisa
	Two Women Disrobing	Gal. Naz. d'Arte Mod., Rome
	~~Vesti di ballerina~~	~~Jesi prob. out~~

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Severini:	Boulevard, 1910-11	Mayor
	Bal Tabarin, 1911?	MMA
use stg instead →	Armored train, 1915	Liebman
	x Dancer (dr.)	Toninelli
— 3	Six Stieglitz drawings	O'Keeffe
Sironi:	Paisaje urbano	Cardazzo
	La Fustigazione, 1948	Tosi
	Landscape	Tosi
	Composizione con cavallo, 1946	Toninelli
	Two figures, 1942	Frua
Soffici:	Natura morta, 1914	Tosi
	Composizione, 1915	Jucher
Stradone:	Il Colosseo	Maudisa
Vespignani:	Ruined building (dr.)	MMA
	The Wall (drawing)	MMA
	Two prints (in folio)	MMA
Viviani:	La gamba (etching)	MMA
	Bicicletta sul mare (etch.)	MMA
	Five small etchings	MMA

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(11) Homeland

Taplow

5403 St Albans

---

(11) Dunkirk Road

Spurs Lab

Taplow

Heinrich Wiesbaden

APO 633

Wm Lovegrove

Stuttgart

APO 154

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Jan. 24,1949

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

Dear Dorothy:

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

Best,

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE

October 29, 1948

Dear Mr. Soby:

I have just paid a visit to the Countess Pecci-Blunt which has proved rather fruitful in some directions. You remember she was the lady who ran the Comet gallery here in 1938. She says it ran here for a year, but sold practically nothing. The works of art and records were all sent back to Italy, but she gave me a list of what she could remember. I am enclosing a copy of it with some of her comments.

She tells me she has about 20 De Pisis paintings here that belong to her which she got from him in Paris. Three or four of them are in her apartment in the St. Regis and the rest are in her house at 9 East 84th Street with her daughter. I didn't question her about lending as I thought you would rather do that if you are interested, but she seems very anxious to co-operate. She was very disappointed that you hadn't gotten hold of her when you were in Italy this summer as she feels she knows a lot about the Italian art world and would have been useful. Also much the greater part of her own collection is in Italy and she feels it is very fine. She says she has the best Morandi.

I am afraid the 6 Chrysler collection Modiglianis are somewhat of a false alarm as the only trace I can find of 6 Modiglianis that ever belonged to him are 6 drawings which were put up for auction by Parke Bernet on March 22, 1945, Nos. 1, 5, 8, 11, 20 and 24 in the catalog. Do you want me to go after drawings? Incidentally, I am afraid that about half of what I put on the cards has found its way to Parke Bernet's block since it was in the hands I put it under, which you probably know. I shall go through all the Parke Bernet catalogs I can find next week.

With best wishes,

Alice Bacon

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

P.S. I called the Hugo Gallery about your photographs again and was assured that they had been sent to you. They said they didn't send any Clerici photographs because they didn't have any. Also they said that they had a lot of Lepri ballet designs, but no photographs of them. They said they couldn't take them now themselves, but suggested that if you wanted them they would send the originals to the Museum so photographs could be made.

I haven't succeeded in reaching Mr. Lindamood yet.

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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 JOHN WORK GARRETT LIBRARY
EVERGREEN HOUSE
4545 NORTH CHARLES STREET
BALTIMORE 10, MD.

MRS. JOHN W. GARRETT

October 18, 1948

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

Dear Mr. Soby:

Mrs. Garrett asked me to answer your letter of September 10, 1948 about Casorati's painting. It is an oil portrait, 38 x 27 inches, entitled "My Mother." Mrs. Garrett gave this painting to her sister, Mrs. Ralph Ellis, 1409 Greenwood Terrace, Berkeley, California. If you would be interested in exhibiting it, I will write Mrs. Ellis and ask her to have it photographed for you.

Mrs. Garrett also asked me to send you the following list of 20th Century Italian paintings, that she thought you might care to know about:

LELIA CAETANI	Boats	oil	15 x 31"
	Port of Genoa	"	15 x 31"
	Roman Campagna	"	15 x 20"
	Scene in Italian Hill Town	"	19 x 19"
MICHELE CASCELLA	S. Pietro	Water color	30 x 40"
FORTUNATO DEPERO	Elasticità di Gatti	Oil	25 x 35"
FILIPPO DE PISIS	L'Anitra Appesa	Oil	20 x30"
LYDA DE FRANCISCI	Casa di Campitello	Oil	13 x 16"
ACHILLE FUNI	Nude	Oil	
AMEDEO MODIGLIANI	Dr. Devraigne	Oil	22 x 19"
CESARE MONTI	La Piuma Verde	Oil	28 x 19"
ALBERTO SALIETTI	Uva e Melagrani	Oil	22 x 25"
	Pesche, uva, Bottiglia	Oil	22 x 25"
ARTURO TOSI	Ponte sul Serio	Oil	19 x 24"
GIANNI VAGNETTI	Natura Morta	Oil	18 x 25"
	Partoriente	Oil	31 x 28"
DOMENICO VALINOTTI	Strada di Campagna	Oil	

All of these paintings are in Evergreen House, and if you are interested in any of them, I will be glad to give you any other information that I can.

Sincerely, Elizabeth Baer, Librarian.

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Aug. 17,1948

ITALIAN SHOW

Artists done

Afro — 2
Borra — 3
Cagli — 2
Campigli — 5
Casorati — 6
Cassinari — 2
De Pisis — 6
Donghi — 3
Figmo — 1
Graziella — 6½
Guttuso — 3
Guidi — 5
Mafai — 5

Morandi — 16
Maccini — 2½
Pirandello — 3
Pizzinato — 2½
Rosai — 2
Santomaso — 2
Scialoja — 2

Sironi 6
Soffici 3
Stradone 2

Still to do

— Balla — 3
Bartolini (prints) 3
— Boccioni — 2½ -78th
— Carra — [illegible] 14
Clerici — 3
— De Chirico — 14
— Fazzini — Jenne 3
— Fontana — 2½
— Greco — 2½

Levi
— Magnelli — 1
— Manzu — 5½
— Marini — 6½
— Martini — 4½
— Mascherini — 2
Modigliani — 6?
Sepri — 2

— Ruscolo — 1
— Savinio — 2
— Scipione — 9
— Semeghini — 4
— Severini — 9

Tosi ?
Turcato ?
Usellini ? 3
Vespignani 3
— Viviani (not on Nan's list) 3

Out of show?

Birolli, Breveglieri, Moreni, Saetti, Valenti

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Aug. 17,1948

ITALIAN SHOW

Artists done

Afro	—	2
Borra	—	3
Cagli	—	2
Campigli	—	5
Casorati	—	6
Cassinari	—	2
De Pisis	—	6
Donghi	—	3
Figme	—	1
Graziella	—	2
Guttuso	—	6
Guidi	—	3
Mafai	—	5
Morandi	—	16
Muccini	—	2
Pirandello	—	3
Pizzinato	—	2
Rosai	—	8
Santomaso	—	2
Scialoja	—	2
Sironi		6
Soffici		3
Stradone		2

Still to do

Balla	—	3
Bartolini (prints)		3
Boccioni	—	2 2 -78 h
Carra	—	14
Clerici	—	3
De Chirico	—	14
Fazzini	—	
Fontana	—	2 2.
Greco	—	2 2
Levi		
Magnelli	—	2
Manzu	—	5 2
Marini	—	6 2
Martini	—	4 2
Mascherini	—	2
Modigliani	—	6 2
Sepri	—	2
Russolo	—	1
Savinio	—	2
Scipione	—	9
Semeghini	—	4
Severini	—	9
Tosi	?	
Turcato	?	
Usellini	?	3
Vespignani		3
Viviani (not on Dan c/z)		3

Jeri 3

Out of show?

Birolli, Breveglieri, Moreni, Saetti, Valenti

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Aug. 17,1948

Dear Alfred:

Herewith the lists of the Italian artists we did and did not do. Maybe the simplest thing now is for me to send you lists, a few at a time, of works by the undone artists and you can let me know what you think. O.K.? I won't touch the Futurists, since you will have a clear idea of what you want in that section. I've added the works mentioned in your letter from Rome (Casella, etc) to my cards, so they now should be fairly complete. And I wrote Toninelli to round up all the missing photographs among the choices we made here. Also asked him to send all the negatives, which belong to the Museum and should be here. He rather thought he'd bring them over with him next time, but I think we should have them sent in case things get worse and he can't come.

Most polite and enthusiastic letter from Marmont joining our committee. No word from Jesi. Have written him telling him of Dr. Frankfurter's arrival and begging him to join our committee. Have also written Vitali explaining that we want him ont the committee as a crit ic and not as collector. Am also writing Feroldi and Signora Marinetti re. Dr. F's arrival. Dr. F has asked Betty Chamberlain for a highly confidential list of the artists to be in our show. Have written Betty that I don't like to give Dr. F such a list, not that I don't trust him but that word might slip out as to who will be in our show; might complicate things. What do you think? There is still time; Dr/ F doesn't sail for another ten days. I thought it might be safer to give him the list I sent Ambassador Dunn's wife, which was simply a listing of prominent Italian artists of all ages and not our show list.

Am worried about the dates of the show. Rothenstein's letter passing the ball back to the Arts Council is no help and certainly we can't circulate the show in England and here. Also I think the Tate would have meant more to the Italian collectors than the Arts Council of which they've probably never heard. But if England is to be out of the picture, we should get going on requests for specific loans and also line up Toledo or San Francisco or both. Monroe was away when I was in the Museum this week, but sent him memos urging action (copies to you). Not going to N.Y. this week but may next and will follow up. Am rather anxious to plug here on the Italian lists. Looked through the books from Italy in the Museum and am more and more convinced that some of the stuff sent via Toninelli must be missing, though God knows I'm not sure. Will ask T.if everything has been sent; one package might have been lost.

Peter Blume due for supper Friday. He told Nelly over the 'phone that he'd like to talk to me, presumably about the new picture. Is there antying you want me to say to him about it? Otherwise will tell him he must wait to talk to you. Personally I wish we could put in $5,000 and persuade the K's to give us the picture. Could use Met money? I should think so.

The Durer is beautiful. Bless you both. Hurriedly (our postman honks once).

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CARLO CARRA

Futurist - 3 works to be chosen by AHB

Scuola metafisica

D	JTS	Gentiluomo ubriaco, 1916 Oil, 60 x 45 cm. Frua, Milan	Photo Biennale no. 2
B	?	Idolo ermafrodito, 1917 Oil, 65 x 42 cm. Frua, Milan	Photo Biennale no. 8
	JTS	Solitudine, 1917 Giedion, Zurich	Pl. 11 Pacchioni
		La camera incantata, 1917 Jesi, Milan	Photo and color plate No. 5 Biennale
		~~Madre e figlio, 1917~~ ~~Jesi, Milan~~	~~Photo~~ ~~No. 9 Biennale~~
B	JTS	Il cavaliere occidentale, 1917 Pallini, Milan	Photo No. 7 Biennale
B	JTS	L'amante dell 'ingegnere, 1921 Feroldi, Brescia	Color plate No. 12 Biennale
		L'ovale delle apparizioni, 1917 Fle ischmann, Zurich	Valori Plastici, no. 1, p. 1 No. 10 Biennale
		Penelope, 1917 Frua, Milan	Photo No. 4 Biennale
B		Natura morta con la squadra, 1915? Jucher, Milan	Photo — hope you can check this title - certainly in Milano.
B	Jesi	Madre e figlio, 1917 ~~Jesi~~, Milan	Photo No. 9 Biennale
		Composizione, 1915 (??) Millione Gallery, Milan	Photo No. 1, Biennale

Later works

B	JTS	La casa dell 'amore, 1922 Jesi, Milan	Photo
B		The Pine, 1921 Yvonne Casella, Rome	A famous and distinguished small picture.
	JTS	Lido a Forte dei Marmi, 1927 Marmont, Milan	Photo — can't recall this but others Feroldi's

1930 Il Keliero (plate 5)
1928 (plate 4) In his Mattino sul mare may be better ex-

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Dear Alfred:

Carra is a real problem. Of the metaphysical ones you marked at the Biennale, I've left out of the list only Penelope, which seems still very cubist and hence not as important for this section.

The best two pictures in sheer quality seem to me to be the Gentiluomo Ubriaco (Frua) and L'avante dell' ingegnere (Feroldi), followed perhaps by Chelion's Solitude (despite its debt to Chirico, in fact perhaps because of it) and Pulliff's Cavaliere occidentale.

Jesi's Padre e figlio gives the full Carra metaphysical works. I've marked it ? just because we will have to borrow so much from him, and have also marked ? the Frua Idolo ermafrodito which we probably could borrow.

For historical interest I wonder whether we should include the Natura morta con la squadra of Jucher. It's dated 1917 and if that's true Carra must have influenced Morandi whose metaphysical jobs are quite close to this picture. But it's such a sport in Carra's work that I wonder whether the reverse wasn't true. Certainly this seems Morandi's metaphysical style and not Carra's. But Ic can't find a Morandi of this kind before 1918. Will write Vitali about this.

Have added the fascinating Casa dell' amore of 1922 and the Forte dei Marmi Landscape. But maybe the Pine you saw at Casella's is better than the latter and it's presumably smaller.

With the futurist pics that makes a lot of Carras, but he is the only one to have been active both in futurism and the scuola and perhaps this is O.K. On your list you had 3 futurist, 6 scuola and 2 later ptgs. I should think 5 scuola would be enough, perhaps adding a fourth futurist work or a number of futurist drawings. Anyway, see what you think. Best,

P.S. I think I now have a list of about all the metaphysical pics Carra did (if his own estimate and Vitali & Co's is correct). But some are quite feeble and I haven't listed them here.

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✓

DE CHIRICO (oh boy!) -Metaphysical Italian ones — wonderful selection!

	Enigma# dell' Ora, 1911 Feroldi, Brescia		
JTS?	Meditazione mattinale, 1912 Jucher, Milan	Photo	can't remember this
JTS	Le muse inquietanti, 1916 or '17 Feroldi, Brescia	Color reproduction	B
	Ettore e Andromache, 1917 Feroldi, Brescia	Photo	
JTS	Interno metafisico con grande officina, 1917 Frua, Milan	Photo	(yours if F. won't lend) B
JTS	Pesci sacri, 1915 or '17 Frua, Milan	Photo	B
	Natura morta evangelica, 1917 Frua, Milan	Photo	
	Il filosofo e il poeta, 1914? Orombelli	Color pl. 1, Carrieri	
	Il trovatore, 1917 Frua?, Milan	Photo	

Paris

JTS	The Child's Brain, 1914 Breton	Photo	B

America

JTS	Melancholy and Mystery of a Street, 1914 ~~MMA~~ Resor	Photo	B
JTS	Nostalgia of the Infinite, 1911 MMA	I don't see how this can be 1911 (tell me about this)	B
	The Joys and Enigmas of a Strange Hour Ludington	Photo	
JTS	Vaticinateur, 1915 Soby	Photo	B.!
JTS	Grand Metaphysician, 1917 Goodwin		B
	Toys of a Prince, 1914-15 MMA	Photo	
	Grand Metaphysical Interior, 1917 Soby	Photo	

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must leave them
to you but would mention maybe call them prices ? ? ?
(see below *) and Greco- ? "Romanian" and
"neometaphysical" ? ? ?

DE CHIRICO - Post-Metaphysical

JTS	L'Ottobrata, 1924 Carrieri, Milan	Photo	
JTS	La partenze del cavalier errante, 1923 Pallini, Milan	Photo	B
JTS	Il ritorno del figliuol prodigo, 1919 Sportorno, Milan	Color reproduction	B
JTS	Il giorno e la notte, 1926 Jucher, Milan	Photo [illegible]	B
JTS	Hector and Andromache, 1924 or '26 Toninelli	Photo	
?	Rocce romane, 1921 ~~[illegible]~~ Zaffagni, Milan	Color reproduction	This Casella's at least is good but maybe wrong
	Villa romana con cavalieri, 1922 Bonomi, Milan	Color reproduction	
JTS	Mannequins, ~~c. 1924~~ 1921 Arensberg	Have photo somewhere -seems best of those temples-in-stomach pics.	B
	Nude Hero, c. 1919 Casella, Rome	AHB has seen	
	Figures, c. 1924 ex-Chrysler coll.	will find out where it is now; very fine. temple-stomach job.	

I romantic period still life at Gualino's was very good, 1919

Alfred: Would like to do more work on these later pics before making definite choice.

The metaphysical ones seem pretty straight forward, except that maybe we should include one of the Noailles pics of which photos are due soon. But wish we could start this section with the 1910 picture which I published as The Enigma of the Oracle, pl. 1 Early Chirico. This picture seems to me the real mystery no. of the first ones and leads to The Child's Brain. But I can't find it. Have written Carrieri to see if he can. May have been destroyed. Seems better than Morning Mieditation or The Feroldi Enigma dell 'Ora.

Best,

Jim

* Romantic plaza with horse and [illegible] statue - Casella - small (2 x 3') v. unpleasant big Pallini. So Pallini's the best one of the lot in the west? like the best.

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FAZZINI

B JTS Figura accosciata, 1947 (squatting figure, elaborate Fuseli hair-do)
the artist

JTS Cat ——— don't care - so there !

B JTS Woman holding foot (medium size; exists in two versions)

B 2(?) Weency girlies (Marga's phrase) (there were a number of these tumbling figures)

why not borrow all 8 - show what we want to

Drawings:

3 nudes in blue ink
Study for Figura accosiata
" " " " in blue ink
Head of Figura accosciata

We'll have to get some photos from Fazzini - I should think of the Figura accosciata, the two versions of the seated woman holding her foot and perhaps four or five of the wee ncy girlies. Also the cat which I have included grudgingly and with the full intention of ringing in a large cast of a setter and her twelve pups.

Your list called for 5 sculptures and 3 drawings. I had him down for 2 sculptures and several drawings, hoping, I suppose, to blackball the damned cat.

There are a number of Fazzinis reproduced in Bargellini's Scultura Italiana Contemporanea (1945), but they seem mannered and soft.

Stronfs recommend wooden head of Fazzini in perm. col. of modern art Ungaretti ? gallery in Rome - but loan shd be on their responsibility as to crating and shipping which may be impossible to avoid. Sis already split some. Sis a really good, original piece, I think.

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EMILIO GRECO

Aug. 18,1948

JTS	Ciclista, 1947	photo (this is nude figure bending forward which we though best of female nudes)
B JTS	Il cantante, 1947	photo (full figure of male singer)
D JTS	Testa d'uomo	photo (portrait head of man who looks like Paul Hartman, the dancer)
	Il Lottatore (head only)	photo (saw at Quadriennale)

Alfred:

In photos and memory the three I've marked seem much the best. Greco has sent additional photos but there's nothing that looks as good as Il cantante among them. Must say the latter is very impressive. Wonder whether we shouldn't consider buying it for the Museum.

Am least sure of the Ciclista, but think it would supplement the other two very well, even if rather archaistic-fancy.

Jim

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✓ I don't have book and could use unpaid or title & good dates of collages. The best one (in my notes) I saw again in August and put down as collages en papiers rayés (this shiny book wrapping paper) 1942 - 60,000 francs. I'd like to buy it. Not sure it's in monog. Maybe I have date wrong but Drouin gave me the title as above. I do think it was a diff. date from the big oil one in the book called "fond noir". Guess we're speaking of same one!

MAGNELLI

JTS Collage sur fond noir, 1938 — pl. 11 Drouin monograph
Drouin

JTS Collage a la ficelle, 1942 — pl. 16 Drouin monograph
Drouin (at artist's studio)

Accords alternees, 1937
the artist

Collage sur fond noir, 1938
(large version)
the artist

Visage d'une nature
(collage with wooden rakes)
the artist

Parois en turbulence, 1944
the artist

Abstraction on pink ground,
with small pointed forms and
blue area in middle foreground, 1947-48

Alfred: These descriptions won't help much since you didn't see the things at Magnelli's studio. I think the best picture I saw there or at Drouin's was the smaller Collage sur fond noir which we saw together at Drouin's. I thought I hadn't seen the big version, but apparently did and marked "B" as being much too big for what it says.

The Collage a la ficelle is a beauty and seems quite original.

I'll have to write Magnelli or Drouin for more photos. Alas, my Drouin-visit notes on Magnelli have disappeared, but a good third picture (we both had him down for three) might be the cardboard and wire collage we saw at Drouin's. Will get photo. Meanwhile my Drouin notes should turn up if ever I can get the Paris books sorted.

The best Magnelli I've seen is

B Dialogue Nature 1942 100×81 at B

Drouin's. repro in monog. Highly recommend.

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MANZU

Aug. 19,1948

JTS — Grande ritratto di signora, (plaster, 1946)
the artist or Lampugnani, Milan ?
Biennale no. 4, repro. catalog of 1947 show, Palazzo Ex Reale.

B JTS — Skeleton hanging from Cross,
Bronze bas-relief
Gualino, Rome (no. 2)

B JTS — Christ and the German soldier, 1942
Bronze bas-relief
Gualino, Rome (no. 3)
Pl. 34 Bertocchi

B JTS — Cardinals and Deposition, 1941 (?)
Bronze bas-relief
Gualino, Rome (no. 6)
Pl. 27 Bertocchi

Cardinal
Bronze
Galleria Naz. Arte Moderna, Rome

JTS — Cardinal
Bronze
The Tate Gallery, London
Photo. No. 6 Biennale

B — Cardinal
Bronze
Gualino, Rome

Tate may be only loan from England - therefore propose Gualino or N.A.M. cardinal If show goes to England, Tate can show its own cast.

Dancing Girl
Bronze
the artist

Standing Girl
Bronze
Galleria Naz. Arte Moderna, Rome

? — Ritratto della Signora A.V.,1939
Bronze
Lamberto Vitali, Milan
Pl. 19 Bertocchi
(half-length nude of Signora V.)

only if we can't have big figure

Cardinal, 1942
Drawing, red ink
Emilio Jesi, Milan
Photo

B 4 or 5 JTS — 10 Drawings set aside for Museum show
Photos

Alfred:

We can choose the drawings later since I have small photos of the ones we set aside. The only Manzus I feel certain about are the big reclining figure (despite size, which we may need), the three Gualino bas-reliefs, the Tate Cardinal (for convenience in borrowing) and the drawings. But maybe we need the Dancing Girl too, or the nude of Vitali's wife.

B unless Tonie does not think he can afford to ship

Jim

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MARCHERINI, MARCELLO

B JTS Gallo — Photo
Bronze — Biennale no. 24

B JTS Flora (Primavera) — Photo
Bronze — Biennale no. 26

yes - if we have big reclining lady / Nuyen - otherwise Flora will be biggest piece in show.

Alfred: Perhaps Flora is too large, but I think it's worth asking Toninelli if he's willing to ship. These two pieces seem much better than the pieces illustrated in Scultura Italiana Contemporanea. I have no monograph on M, but think the Museum has. Will look up next time I go down.

FONTANA

B JTS Cristo — Photo
Ceramic — Biennale no. 29

B JTS Maschera — Photo
Ceramic — Biennale, no. 31

have written for more photos - but they may never come

think his most best / ceramics

ALFRED: I seemed to have missed this man completely at the Biennale, but of course am willing to put him in. The Biennale sent two photos of different versions of Maschera - one with arms upraised, the other with arms by its sides. I imagine the former is the one you liked, and anyway can ask to borrow it as no. 31 in the Biennale.

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Jim - have no photos that will agree on this list except will put in Jesi and ? take out ? Pl 33 de Pisis

MARINO MARINI

Portraits:

B S Carlo Carra, 1947
~~Plaster~~ Bronze — Photo

Autoritratto
Plaster? — Pl. 53 Scultura Italiana Contemp.

B Emilio Jesi, 1947
Bronze
coll. Emilio Jesi

Germaine Richier, 1945
Bronze? — Pl. 50 Vitali

Dr. Schmidt, 1945
Bronze — Pl. 47 Vitali

B S Signora Hahnloser, 1944
Bronze — Pl. 31 Vitali

B S Lamberto Vitali, 1945
Bronze
coll. Lamberto Vitali

Signora Vitali
Bronze
coll. Lamberto Vitali — Pl. 20 De Pisis

Ritratto
Terracotta — Pl. 16 De Pisis

?? S Ritratto
Terracotta — Pl. 33 De Pisis

Figures:

B S Pugile, 1935
Bronze
Detroit Institute — Pl. 53 De Pisis

B S Il cavaliere, 1947?
Bronze
Museum of Modern Art, N.Y.

Pomona, 1947
Bronze
coll. Dr. Emilio Jesi — Biennale no. 3

Horse (very large)
Bronze
Dr. Emilio Jesi

? S(?) Susanna, 1948
Plaster
the artist

L'arcangelo, 1945
Bale Museum

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DEAR ALFRED:

I haven't got Fierens early monograph on Marini, but the Detroit Pugile of 1935 seems a quite typical early work and I should think might be included for convenience's sake.

Marini's portraits seem to me so remarkable that I have perhaps marked too many. Jesi's I thought one of the very best, but we have chosen so many things from him that I've left this out and put in Vitali's, though maybe Jesi would like to have us borrow his portrait. The Carra one is excellent, I think, but possibly the self-portrait would do as well, though have never seen the latter. The Signora Hahnloser looks wonderful in photographs, and could come with the other Swiss things. And of the terracotta, again judging by reproductions, no 33 in the big De Pisis monograph seems the most memorable.

The Museum horse, of course. Then, when we went back to Milan, Marini had an almost-finished, medium-sized Susanna which we liked very much and which Peter Watson is reproducing in the Vitali article on Marini for Horizon. Will write for photos. (This piece is about the size of the Museum's horse.) I'm rather bothered about big piece for Marini if we do include the Manzu big reclining figure. I somehow think Toninelli might be willing to send two big pieces - a Manzu and a Marini. In that case we might include the 1947 Pomona (the bomb) from the Biennale. I imagine the big Jesi horse would be too much, though I thought it looked wonderful in Jesi's house and there is probably another cast somewhere which we could borrow. Also, am assuming that Jesi bought a cast of Pomona and not the plaster original, in which case we could probably borrow a second cast from Marini.

Anyway, see what you think, and we can go over Marini again when more photos arrive. Best,

P.S. How tragic about Juliana. I didn't hear about herd death until yesterday, too late to go to the funeral. I had supposed she was much better, so that the news is especially shocking.

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√

MARTINI, ARTURO

Woman with pajamas in hat
Boschi, Milan

can't remember very well, but there was very small. — never saw B

The Pisan Woman
Pallini, Milan

Deposition, 1941
Pallini

JTS Ratto delle Sabine, 1940
Sportorno, Milan, also Cadel, Venice
Photo
Biennale no. 16
B

JTS Dedalo e Icaro, 1934
Brigida Martini
Biennale no. 13
B

JTS Donna che si pettina, 1941 (Nude)
Luigi Cobianco
Biennale no. 17
Photo
less good but possible

Alfred: Perhaps this doesn't do Martini justice, and I'll try to do some work on him, though I don't like his sculpture very much on the whole. Only book I have on him is one on his big Corporative Justice monument for the Palazzo di Giustizia in Milan.

You had him down for four, I for three sculptures.

Margo and Edgar saw interesting group Terracotta in a Roman at Contini's — in my long letter to you from Venice. Gossip but also Fabiani's wife — would please Mrs. Gug., too. Again Terracotta might not be insurable.

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✓

SAVINIO

Aug. 19,1948

Trotto le sacre
Oil, 79 x 64 cm.
R. Carrieri, Milan — Photo

JTS Corteo di Nettuno, 1934-35
Oil, 64 x 73 cm.
Adriano Pallini, Milan — Photo

D JTS? Apparition, 1930
Borromini Gallery, Milan — Repro. p. 223, Constantini

D JTS Sacerdozio, 1947
Gouache?. 39 x 23 cm.
R. Toninelli, Milan — Photo

Penelope and Ulysses, c. 1940
Gouache?. 26 x 20 cm.
Riccardo Jucher, Milan — Photo

Alfred:

Savinio doesn't seem to me any great shakes as a painter, and I should think two pictures enough, as we both originally said. For me his most memorable image has always been the Borromini picture, now called Apparition I think, though it was published in Constantini (1934) as Annunciation. Presumably the title has been changed for religious reasons, as well it might, with that strange duck-billed figure!). So perhaps we shouldn't show it, and I'm not sure the Borromini pic is the original; somehow remember Savinio did several versions.

The Corteo di Nettuno seems very Ernst-Magritte but is rather appealing just the same. And Toninelli's little pic seems better than average for a small one. Shouldn't think we'd need two big ones. I'll try to look up some others in magazines. Since the painting is never very distinguished, perhaps it's safe to choose on the grounds of imagery alone if we haven't seen the actual pictures. But I incline to think the two I've marked above would do the trick, leaving out Apparition.

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Sorry - had filed ✓ this away by error. Again re big Decano ~~out~~ don't think we need hesitate about borrowing from Feroldi

ink initials means Soby thinks might include

SCIPIONE

J.T.S Natura morta con cappello, bastone e pettine, 1929 — repro. Madrid catalog — (1) B
Oil, 60 x 70 cm.
Carlo Cardazzo, Venice

St. John Lateran
Oil
Riccardo Jucher, Milan

J.T.S Asso di spade, 1929 (still life with deer heads) — photo, no. 1 Biennale — (2) B
Oil
Giuseppe de Blasio, Rome

J.T.S. Ritratto del Cardinale decano, 1929 — photo, no. 5 Biennale — (3) B
Oil
National Gallery of Modern Art, Rome

J.T.S. Piazza Navona, 1930 — photo, no. 7 Biennale — (4) B
Oil
Principessa Caetani di Bassiano, Rome

J.T.S. Il Cardinale Vanmutelli sul letto di morte, 1930 — photo, no. 9 Biennale — ? omit
Oil
Emilio Jesi, Milan — Drawing later? - 5 oils enough?

Still life with two fish, 1930 — photo
Oil, 50 x 63 cm.
Emilio Jesi, Milan

J.T.S. Il Cardinale Vanmutelli sul letto di morte, 1930 — photo, no. 3 Biennale drawings — B
Drawing
Emilio Jesi, Milan

Bozzetto per il ritratto del Cardinale, 1929 — pl. 30 Feroldi catalog; no. 4 Biennale
Oil, 50 x 45 cm.
Pietro Feroldi, Brescia

J.T.S. La cortigiana romana, 1930 — photo, no. 11 Biennale — (5) B
Oil
Augusto Mascioli, ~~####~~ Ivrea

Ritratto di Ungaretti — no. 12 Biennale
Oil
Stefano Cairola, Milan

J.T.S Studio per il ritratto del Cardinale decano, 1929 — no. 1 Biennale drawings — B
Drawing
Enrico Falqui, Rome

J.T.S. Nudo, 1931 — no. 7 Biennale drawings — B
Drawing
Enrico Falqui, Rome

J.T.S. Ritratto di Ungaretti, 1931 — B
Drawing
Enrico Falqui, Rome — no. 8 Biennale drawings

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✓

SEMEGHINI

Aug. 18,1948

	Figura con vasetto, 1941 Emilio Jesi, Milan	no. 26 Biennale
JTS	Ritratto di bambina, 1941 Mario di Frattina, Venice	no. 27, pl. 31 Biennale
B JTS	Ragazza con giubbetto rosso, 1941 Arturo Deana, Venice	no. 30 Biennale
	Cucitrice, 1930 Emilio Jesi, Milan	photo I have this down as best
B JTS	Natura morta, 1946 Emilio Jesi, Milan	photo
B JTS	Cucitrice, 1930 Drawing Emilio Jesi, Milan	
	Ritratto di fanciulla, 1940 Adriano Pallini, Milan	photo
B JTS	Nudo, 1935 Emilio Jesi, Milan	photo

Alfred:

I have no important publication on Semeghini, hence have chosen from our Milan and Venice notes. But I don't believe his art offers many surprises beyond what we have seen.

For variety, have chosen a nude, a still life, two figures and a drawing. The Frattina picture looks better than Pallini's. Jesi's Cucitrice seems good in memory, but have tried not to borrow more than two paintings and a drawing from him, leaving out the Cucitrice oil.

Have marked those pics of which we have photos and if on any of these lists you want to see photos, let me know and I'll send them up to you.

Your original estimate called for five oils, but have reduced this to four since they all seem much alike in style.

When I have your choices, will write for missing photos.

Best,

Jim

P.S. I just don't remember Jesi's Figura con vasetto. Have no Milan note about it and didn't see it at Venice; may be excellent. He also has a landscape of Burano of which have photo. Doesn't look too interesting.

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BALLA

3 PAINTINGS

15	Dog on Leash, 1912	Goodyear
16	The Swifts, 1913	MOMA
17	Automobile, 1912	MOMA

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CARRA'

2 or 3 PAINTINGS

1910 B	Funeral of the Anarchist Galli, 1910	MOMA (photo?)
B	Rhythm of Objects, 1911	Jesi photo?
?	The Jolting Cab	Nell Walden

3 DRAWINGS

B	Dancers, (conté, 55 x 65 cm.),1910	artist
B	Interior of Station, 1913, c. 6 x 4 "	"
B	Cannon at a gallop, 1915 small	"

N. Walden Cab is dirty but quite famous first (1912) show picture - small. If we borrow it, might we will borrow Boccioni four items, too.

Have ya photo of Jesi pic?

Big fig. pic. in C.'s studies for cubism.

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Perhaps not good enough - what this?

RUSSOLO

1920 Paintings

The Fog (La nebbia), 1912 Marinetti

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Could omit Dynamism of Human Fig. (striding man) along with drawings + intentions in relation to sculpture

"Con- BOCCIONI tinuità", especially if we buy latter.

Perhaps borrowing Sforzesco drawings even if we don't show all.

2 SCULPTURES

B Bottle, 1912? MOMA

B Continuita', 1913 MOMA

(Trouble about fragment just now cleaned up)

10 PAINTINGS

B The Fray in the Galleria, 1910 Jesi

B Study for The City Rises , 1910 "

B Study for The City Rises, 1910 Toninelli

? Forces of a street, 1911 Nell Walden

B States of Mind: The Farewells, 1911 Marinetti

B " " " " Those who go, 1911 "

B " " " Those who Stay, 1911 "

Study for Those Who Go, 1911 Juker

B Elasticity, 1912 Marinetti

B Matter, 1912 Toninelli

? B Dynamism of a human figure, 1913 Gal. of Mod. Art. Milan

B Woman at a table, 1914? " " " " "

15 to 20 almost all studies to bring en masse

DRAWINGS

B Study for The City Rises Baer

? 3 studies for States of Mind, ink? 1911 Walden

B 3 " " " " " 1911 MOMA

B 2 Composition studies fpr Matter, 1912 Sforzesco

B 2 Studies of figure in Matter, 1912 "

B 2 Studies of a bottle , 1912 "

? 3? 6 Studies for running figure, 1913 "

Note: exact titles and numbers are in notes.

B Dynamics of human figure(?), 1913 Marinetti

B Charge of lancers, 1915 Pallini

Walden canvas can be omitted on loan along with canvas "Jostling of Cab"

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SEVERINI

5 or 6 Paintings

B Boulevard, 1910-11 good of first period Mayor

? Blue Dancer, 1912? very pretty Toninelli photo?

? Dancer, 1913? typical Stieglitz, photo

B Nord-Sud, 1913 Jesi, photo?

B Bal Tabarin (very large), 1913 Estate R. Wyndham (London)

? 14 Juillet, 1913 - shown in Quad. Franchina

? War, 1914? very interesting Barbaroux photo?

B Armored Train, 1915 Liebman, photo

2 Drawings

? Nord-Sud , 1913 omit if we get Jesi artist

B Le train dans la ville, 1913? Stieglitz, photo

B Train traversant une rue, 1913? " "

Spanish dancers? 1913 artist, hpoto

Dancer, 1913? Toninelli, photo?

Wyndham auction in September - much Tom Reed in it on this. Anyway, should have one typical big night club pic by Severini for showing upon entry - sequins included. Can you get Toni to get us photos of Barbaroux pic? #249 in this Catalogue.

Flight art for Paris trip if we can't get Barbaroux.

Nord-Sud drawing or [illegible] would be only alternate from Paris. Big portrait in Sevres studio for exhibit.

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THE MUSEUM OF MODERN ART
NEW YORK 19

August 23

Jim

What do you think about sending Mag. of Art? (re
recent letter from Betty C and Robert
Q.) a) How did we look Whitney Mus
interest - b) How did we look interest
of our museums which will
take "stylistic issues" from Fed but
might not from us.

In general like idea.

Will Rob. Q. also?

Enclose futurist lists
omitting "cubist" things by Rossi
Soffici, Carrà and Sironi

Agree with Alfred go ahead
without London ~~opera~~ if a ~~Ivan~~
~~Hattis~~ British tour is sine q. n.
And Tate show doubtful. He showed last
James known on painting. R.

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

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

Aug 19 [1948]

Dear Jim

Thanks for yours of Aug 17
Revised your lists and will
return them with my notes soon
as poss. A glad Marmont has
forgiven Swi. Swi.s. A agree we
shd not give Frankf. complete list.
which actually does not exist. Suggest
sending him short list of artists
we feel sure will be in show. I
have checked your list to show what
I mean (would you return it please)

Rothenberg has passed ball
to Jones because J. has the money.
R. says otherwise have shown.
Think we shd act soon as we
can, asking for loans for MOMA
fall of 1949 - then if English
come in we can try to include

Emphasize the Franco-Spanish aspect of the show as much as possible. Will be in contact with you as soon as

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them. Letter from Cooper, Aug 10; explains why - Mimi gave or sent you copy - also, Monroe

question: (re cooper letter)

Am I right in recalling we never made any kind of offer to Ferroldi for Museinga? $5,000 was price reported to us by Toni. no? I propose to write Ferroldi direct, copies to Toni and cooper. can you send me copy his letter to you? give me advice on this.

Will ask Bill L. for details on cooper's plans. He may know.

Danger: if we eliminate British, James may turn back to Cooper and arrange tour in England. Thus request for visa extension [illegible] urgent?

best

R——

Gotta go write beautifully - am re-reading yr book.

Suggest Cooper may be working for Swiss Museum (Basle?) Also he has mentioned "London".

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re Pater

Go slow, I guess. We (you and I) want picture for MoMA but a) we don't know Kanfmann's stand b) or Committee's stand, c) or whether K.s would sell it us for 9000 or maybe give picture a) if so how much Committee would approve or further payment. A. Ranger - since he (and his pals purchase) are symbols of reaction - but, frankly, I think, his more viginé than Marini and I can't get much excited about art-political prejudices at this distance. If this were 1925 it would be different. (Fool that I am - it is 1925 in Boston)

Just as soon wait Sunday and Saturday - for we have too many artists - with whom to discuss what I wanted to do in Pittsburgh

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P.S.

When is small tempera (?) of two nuns at old guard shown at Whitney? Joske was interested*. If still for sale Dorothy could handle when she returns to N.Y. Monday. Ask Peter to let her know — also obligation to Kirk.

G —

* but Whitney Museum was reserving it.

Ranger - since he (and purchase) are symbols of reaction - but, frankly, I think, his more virginal than Marin and I can't get much excited about ~~his~~ art-political prejudices at this distance. If this were 1925 it would be different. (Fool that I am — it is 1925 in Boston)

Just as soon visit Seraphine and Bauchant - feel we have for [illegible] artists - with whom we could discuss [illegible] which is what I wanted to do in Paris

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Dear Jim

for returning lists of

Savinio, Severini, Greco,
Mangan. Will take a beating
for including so much
Mangan - since he (and the Tales
purchase) are symbols of reaction -
but, frankly, I think, his
more original than Marini
and I can't get much excited
about art-political prejudices
at this distance. If this were
1925 it would be different. (Fool
that I am - it is 1925 in Boston)
that I am -

Just as soon omit Severini
and Savinio - put in Greco for
Modern artists - with unlimited
discussion on the WOODEN WOODEN WOODEN which →
what I wanted to do in Feb ninth

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And circulars printed.
Feel we have so many pictures for space - hate to omit arbitrarily. As how really so big now? How much should we cut.

~~Don't know disturbed by~~
this - am thinking (?) and how

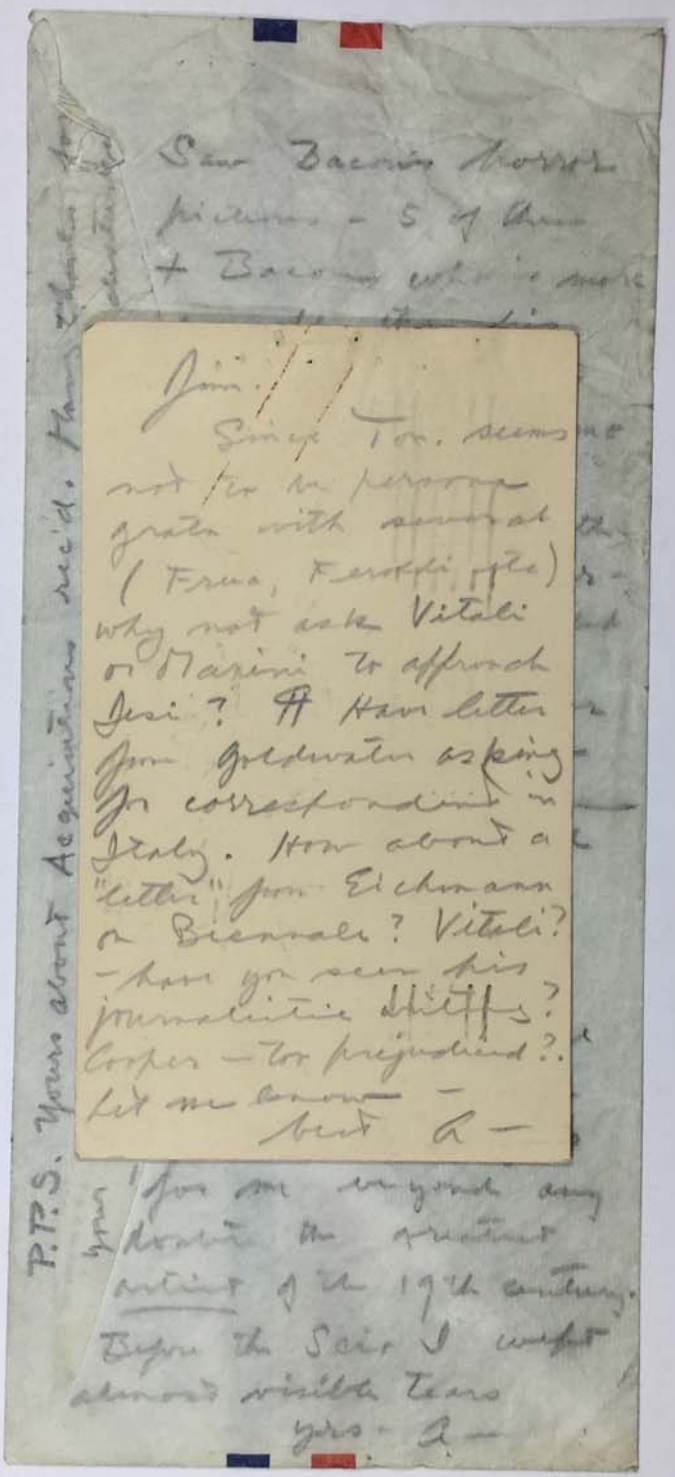
A —

August 21
[1948]

THE MUSEUM OF MODERN ART
NEW YORK
11 WEST 53 STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK
ALFRED H. BARR, JR., DIRECTOR

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San Bacon Torres
pictures - 5 of them
+ Bacon who is more

Jim!!!

Since Tor. seems
not to be persona
grata with anyone at
(Frua, Ferretti, etc)
why not ask Vitali
or Marini to approach
Jesi? ## Have letter
from Goldwater asking
for correspondent in
Italy. How about a
"letter" from Eichmann
a Biennale? Vitali?
- how go see his
journalistic skills?
Cooper - too prejudiced?.
Let me know -
best a -

P.P.S. Yours about Acquisitions rec'd. Thank you for
you for me enjoyed any
doubt the greatest
artist of the 19th century.
Before the Scir I wept
almost visible tears
yrs. a -

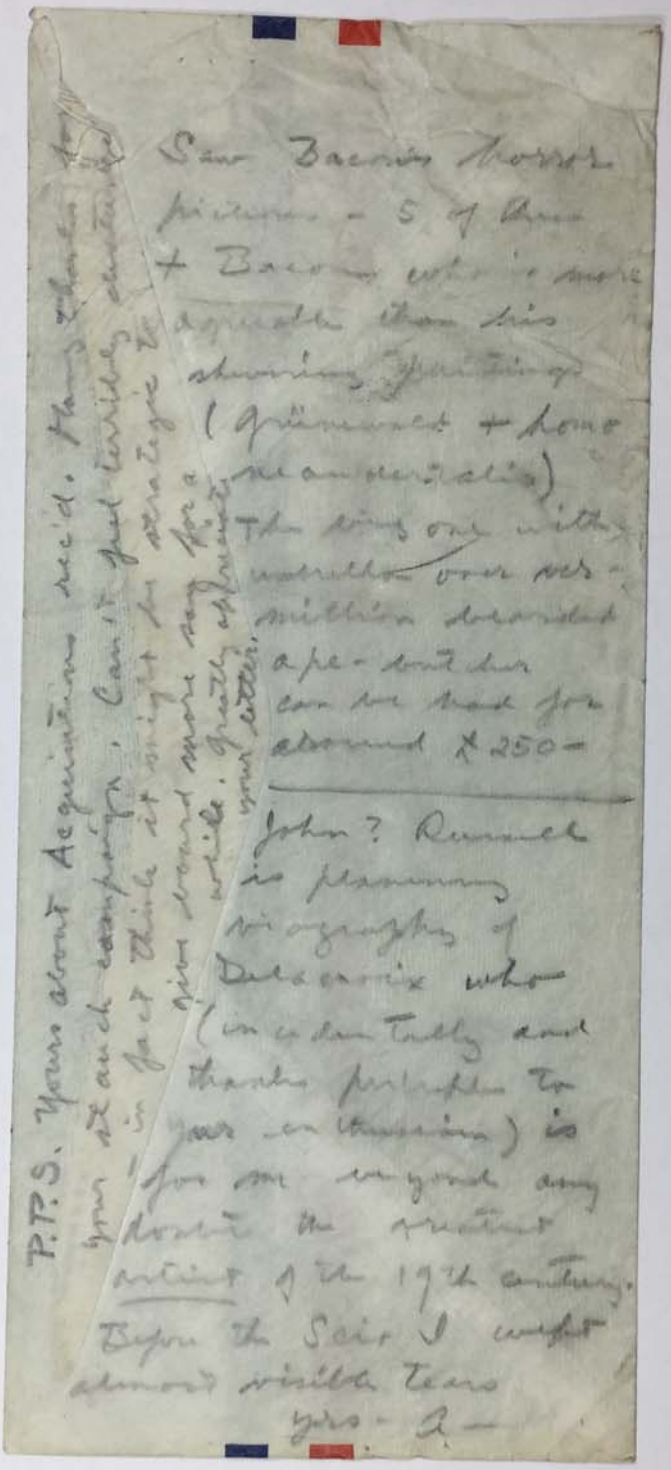
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See Bacon Thursday
picture - 5 of them
+ Bacon who is more
appealing than his
shrieking paintings
(gruesome + homo
sexual alia)
The big one with
wheels over ver-
million branded
ape-suit dr
can be had for
around £250-

John? Rewald
is planning
biography of
Delacroix who
(incidentally and
thanks principally to
your enthusiasm) is
for me a good deal
closer to creative
artist of the 19th century.
Before the Soir I might
almost visible tears
yrs - A -

P.P.S. Yours about Acquisitions rec'd. Thanks
very much indeed for suggestions. Can't find trivial
fact I think it might be for a
given award more say for a
while. Grizzly afternoon
own letter.

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Aug 1948

Jim

Odds and ends - not urgent

1. What about the ~~title~~ figure 1 - reg by Marini in Detroit. Looks good.

2. The Cascade which read as being very good to me, unframed - age at Mrs. John Daniels in Baltimore? Directions ok has photo & book reference

3. Take a look at the Braque owned by Jimmy Ernst - one of his O Tools the finest - one of his best known works - a big Picasso (?)

What about Fini?

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Elenco delle opere esposte al Circolo

Anticamera

X P Carrà - "Forte dei Marmi" - Coll. Marmont
Martini - "Poeta Cecof" - ns. propr.
Manzù - "Nudo di fanciulla" - Autore
Sironi - "Figura di donna" - ns.propr.
Licini - "Paesaggio" - coll. Poli
Soffici - "Natura morta futurista" - ns. propr.
Carrà - disegno - coll. Tettamanzi
Carrà - disegno - " "

1^ sala

X √ P Casorati -"Uova"- dell'Autore 1920
√ P Modigliani - "Nudo" - coll. Verdirame, 1912
X √ P De Chirico - "Natura morta evangelica"- coll. Frua, 1917 - 60 x 90 (or 61)
Borra - "Coro" - dell'Autore
√ P De Chirico - "Piazza d'Italia" - coll.Frua, 1917 - 33 x 55 (melancolique Journée)
√ P De Chirico - "Interno metafisico" - coll.Frua — 35 x 65 (con cigarillo & biscotto 0 8)
Campigli - "Tre figure donna" - coll.Bergamini
√ P Carrà - "Antigraziosо" - coll.Zoja
√ P Carrà - "Idolo Ermafrodito" - coll.Frua 42 x 65 - 1917
√ P ~~De Chirico~~ Carrà - "Penelope" - coll.Frua 55 x 75 - 1917
X √ P Carrà - Gentiluomo ubriaco" - coll.Frua 45 x 60 - 1916

2^ sala

X √ P/ De Chirico - "Rocce romane" - coll.Zaffagni, 1921
Sironi - "Nudo" - coll.Peroni
Sironi - "Paesaggio" - coll.Hintermann
Sironi - "Interno con figura" - coll. ~~Peroni~~ Baccani
Tosi - "Natura morta" - coll.Paleari
Tosi - "Zoagli" - dell'Autore
Tosi - "Natura morta" - coll.Paleari
Sironi - "Nudo" - Coll.Peroni
√ P/ Morandi - "Natura morta" - coll.Frua with copper 60 x 50
Morandi - "Natura morta" - ns. propr.
Morandi - "Natura morta" - coll.Frua

Bar

Guidi -"Busto di donna" - dell'Autore
√ P Morandi - "Natura morta" - coll.Zaffagni (40 x 56 1935)
Morandi - "Paesaggio" - coll.Redaelli
De Pisis - "Fiori" -
X ~~Severini~~ "Dancer" (drawing)

Scipione-"Cacciatori"-Casadio
De Chirico-"Cavalieri"-Zaffagni
Marussig-"Nat.morta"-Reggiani

53 x 73, 1922 (?)

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G A L L E R I E D ' A R T E

IL CAMINO

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C. Breveglieri
good young painter

Gestione «I due Forni» s. r. l.
Capitale Sociale L. 600.000
Via Sant'Andrea 1 - Milano
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Il Pino sul mare Signora Casella - Roma

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ELENCO DEI QUADRI DESIDERATI DA M. DOUGLAS COOPER PER LA MOSTRA D'ARTE MODERNA ITALIANA A LONDRA

D E C H I R I C O

Muse Inquietanti	Feroldi	- Brescia
L'Enigma dell'Ora	Feroldi	- Brescia
Figura Metafisica	Pallini	- Milano
Piazza d'Italia	"	"
Natura morta Evangelica I	Frua de Angeli	Milano
" " " II	" " "	Milano
Trovatore	" " "	Milano
Piazza d'Italia	" " "	Milano
Le Lavagne Magica	Orombelli	- Milano
Piazza d'Italia	Marmonti	- Milano
Due manichini	Jesi	- Milano
Piazza d'Italia	Galleria del Milione	"
Meditazione	Tosi	- Milano

C A R R A'

Donna al balcone	Carrà	- Milano
Penelope	Frua de Angeli	- Milano
Il Gentiluomo Ubriaco	" " "	Milano
Composizione (1920)	Galleria del Milione	Milano
Cavaliere Occidentale	Pallini	- Milano
L'amante dell'ingegnere	Feroldi	- Brescia
Camera Incantata	Jesi	- Milano
Natura morta con squadra	Borroni	- Milano
Il Pino sul mare	Signora Casella	- Roma

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C A M P I G L I

Uomo a cavallo	Frua de Angeli	-	Milano
Il circo	" " "	-	Milano
Donna con le palle	" " "	-	Milano
Le Donne	Marmont	-	Milano

S E V E R I N I

La Guerra	Barbaroux	-	Milano
Compotier (Papier collé 1914)	"	-	Milano
Le 14 Juillet	Nino Franchina	-	Roma

M O D I G L I A N I

Ritratto di donna	Marmont	-	Milano
Ritratto d'uomo	Jesi	-	Milano
Ritratto di Miss Hastings	Galleria del Milione		Milano

B O C C I O N I

Paesaggio	Frua de Angeli	-	Milano
Ritratto di donna	Galleria Arte Moderna		Roma
Testa di donna (5170)	" " "		Milano
Testa di donna (5169)	" " "		Milano
Sotto il pergolato a Napoli (5162)	" " "		Milano
Elasticità di Cavaliere	Signora Marinetti	-	Roma
Donna ed una tavola	Galleria Arte Moderna		Milano

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S C I P I O N E

Asso di Spade	De Blasio	- Roma
~~Il Cavaliere (bozzetto)~~	~~Feroldi~~	~~- Brescia~~
Cortigiana Romana	Mascioli	- Isvrea

M O R A N D I

Natura morta con frutta (1921)	Frua de Angeli	- Milano
Paesaggio (1914)	" " "	- Milano
Natura Morta (1920)	" " "	- Milano
Vaso di fiori	Vitali	- Milano
Il Ponte	"	- Milano
Paesaggio (1913)	Feroldi	- Brescia
La Bottiglia bianca	"	- Brescia
Natura morta (1932)	Orombelli	- Milano
Natura morta metofisica	Jesi	- Milano
Natura morta (1917)	Borroni	- Milano

D E P I S I S

Natura morta con fagiano	Vitali	- Milano
Natura morta con fiasco (1923)	Galleria La Palma	- Roma
Natura morta con frutta di mare	Jesi	- Milano
Natura morta col pesce dorato	"	- Milano
Strada	Frua de Angeli	- Milano
Boulevard Sébastopol	Feroldi	- Brescia
Paesaggio in Alto Adige	Pallini	- Milano

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CASORATI

Nudo	Donna	- Venezia
La testa bianca	Orombelli	- Milano

GUTTUSO

Il Drappo Rosso (1942)	Coll. privata	- Roma
Natura morta attrezze sul giornale (1947)	Racc.dell'artista	
Mangiatore di Cocomeri (1947)	Racc.dell'artista	
Carretto Siciliano (1946)	Zanardo	- Roma
Donna che dorme (1942)	Guslino	- Roma

BIROLLI

Donna con girasoli	(1947)	Galleria Arte Moderna Roma
Paesaggio Veronese	(1940)	Meneghelli, Murano, Venezia
Le Cupole di San Marco		Cavellini - Brescia

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ITALY

BOCCIONI - paintings

Plate No.

10 Pavers. 1910. 100 x 100. Toninelli

19 Netted. 1910

~~153~~

153 The City Mounts. 1910.

158 Laughter. 1910.

162 States of Mind I; Farewells. 1911. 70 x 95. Marinetti, Rome.

164 " " " Thou who depart. 1911. 70 x 95. " "

166 " " " Thou who remain. 1911. 70 x 95. " "

168 The Street enters into the House. 1911. Oil. Borchardt Coll., Berlin

184 Interpenetrations of Figure and Surroundings. 1912. Sarfatti, Rome.

185 Lines of Force of a Head. 1912. Collage and oil. 60 x 60. Gal. of Mod. Art, Milan

186 Head - light - surroundings. 1912. (Oil)

187 Horizontal volumes (Study for matter). 1912? Callegari, Milan

188 Matter. 1912. 225 x 150. Toninelli.

189 Analysis of a Figure at a Table. 1912. Gallery of Modern Art, Milan

190 Elasticity. 1912. Marinetti, Rome

191 Simultaneous vision. 1912.

212 Dynamic Force of a Cyclist. 1913. Duchessa di Permolata.

214 Dynamic Forms of a Human Body. 100 x 100. 1913. Gal. of Modern Art, Milan

215 Dynamic Forces of a Naked Body of a Woman. 1913.

~~216~~ Portrait of Marinetti. 1913. Oil. Marinetti, Rome

~~237~~ Severini A Pallone Player. 1913. Oil. Marinetti, Rome

238 Spiral Constructions. 1914. Oil. Modern Art Gallery, Milan

239 The Drinker. 1914. Oil. Marinetti, Rome

240 Under a Pergola at Naples. 1914. Oil

241 A Head. 1914. Drawing. Sforzesco Museum, Milano

242 The Lines of Force of a Head. 1914. Collage. Gallery of Mod. Art, Milan

254 Drawing. 1915. Pallini Coll, Milan

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BOCCIONI - Sculpture and Graphics

Plate No.	
177	Development of a Bottle in Space. Marinetti, Rome
178	" " " " " " , drawing. 1912. Castello Sforzesco, Milan
179	Fusion of Head and Window . Polymaterial
180	Head - House - Light. Polymaterial
181	Synthesis of Human Dynamism. 1912
182	Empty and Full Abstract of a Head
204-06	Unique Shapes of the Continuity of Space. 1913. (Plaster of the one borrowed by the Museum, 1936.)
207	Spiral Expansion of Muscles in Action. 1913.
208	Muscles at High Speed. 1913.
209	Dynamic Motion of the Human Body. Charcoal. 1913.
210	" " 1913 " " " " Drawing. 1913. Toninelli
211	" " " " " " Linoleum. 1931

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SEVERINI

Plate No.

159 Travel Memories. 1909-10. Bernheim-jeune

161 Boulevards. 1910. 73 x 120

173 The Pan Pan (Can Can?) at Monicos. 1911. Walden

192 Portrait of Madame S. 1911. 92 x 65. Severini.

193 Merrymaking on Montmartre. 1912. 89 x 116

194 The Blue Dancer. 1912. Toninelli

195 Autobus. 1912. 54 x 73. Pierre Conithion, Paris.

196 Dancer. 1912. Agnoletti, Florence

216 Portrait of Marinetti. 1913. Collage and oil. Marinetti, Rome

217 Autobus. 1913

218 Lunch on the Terrace. 1913. 50 x 61

219 Study for the Autobus. 1913. Drawing

220 Study for Nord-Sud. 1913. Drawing

221 Quatorze Juillet. 1913. Franchina, Rome

222 Dancers at Monico's. 1913. Oil.

223 The Dance of the Bear at the Moulin Rouge. Oil

225 Bal Tabarin. 1913. Oil

249 War. 1914. 73 x 92 Barbaroux Gallery, Milan

257 Cavalry. 1915.

258 The Armoured Train. 1915. Mrs. Charles J. Liebman, N.Y.

259 Enrollment. 1915. Oil. 73 x 92

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CARRÀ

Plate No.

170 Jolting of a Cab. 1911. Walden

171 Funeral of the Anarchist Galli.

175 Portrait of Marinetti. 1911. Marinetti, Rome

199 Galleria di Milano. 1912

228 A Woman, a House, A Bottle. 1913. Oil.

229 Woman on a Balcony. 1913. Oil

230 The Completion of the Forms of a Naked Figure. 1913. Drawing

232 Plastic Transcendencies. 1913. Oil

251 Rhythms of a Cannon Drawn at a Gallop. 1915. Drawing

252 Drawing. 1915.

253 Drawing. 1915.

255 Collages. 1915

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RUSSOLO

Plate No.

174 The Revolt. 1911

176 Plastic Recapitulations of the Movement of a Woman. 1911

202 Self portrait. 1912

253 Dynamic Volumes (Woman's Head). 1912.

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BALLA

Plate No.

197 Dog on a leash. 1912. 90 x 100. Goodyear, N.Y.

226 Swallows in Flight. (Lines of motion a dynamic succesion) 1913. Oil

227 Plasticity of Light X Velocity. 1913. Oil

243 Patriotic Song, Piazza di Siena. (Form, State of Mind), 1914. 150 x 120

244 War Ambushes. (Shapes-States of Mind). 1914. Oil. 180 x 120

265 Spring Unfolding. 1916-17. Oil. Pricipessa di Bassiano Coll., Rome

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SOFFICI

Plate No.

233 **Synthesis of an Autumn Landscape. 1913. Oil.**

234 **Synthesis of a Village in Spring. 1913. "**

236 **The Dance of the Pederasts. 1913**

Drawings by Boccioni in the Graphic arts collection Castillo Sforzesco, Milan.

Boccioni: disegni

(Studies for figure, head, composition in "Materia")

B 12 Figure abbraciate scomposizione

B 10 Scomposizione dinamico-plastica

B 328 Ritratto a mezza figura di una donna seduta

B 301 Donna (ritratto) 27 Junio 1911.

(Bottle studies)

321 Bottiglie (studio) 1912 ?

837 Bottiglia (studio) 1912 ?

(Studies of running figure)

C 90 figura in movimento

C 99 scomposizione dinamica di una figura

C 105 " di figura

B 319 " " "

C 106 dinamismo

C 98 dinamismo muscolare

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Drawings by Boccioni in the Graphic arts collection
Castillo Sforzesco, Milan.

Boccioni: disegni

(Studies for figure, head, composition in "Materia")

E 12	Figure abbraciate scomposizione	mm 453 x 607
E 10	Scomposizione dinamico-plastica	mm 610 x 488
B 323	Ritratto a mezza figura di una donna seduto	mm 310 x 210
B 301	Donna (ritratto) 27 Junio 1911.	

(Bottle studies)

321	Bottiglia (studio) 1912 ?
837	Bottiglia (studio) 1912 ?

(Studies of running figure)

C 95	figura in movimento
C 99	scomposizione dinamica di una figura
C 108	" di figura
B 319	" " "
C 106	dinamismo
C 96	dinamismo muscolare

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

May 22,1948

Mrs. James Clement Dunn,
Villa Tiverna,
Viale Rossini 5,
ROMA.

Dear Mrs. Dunn:

I'm enclosing the list of living Italian artists I promised to send. The list is not the one we will use in making up our exhibition for New York, since we will probably have fewer artists than are named here. But it does include, I believe, most of the prominent Italian painters and sculptors of the contemporary school, and I have added brief notes of description wherever possible.

In addition to these living artists, three men, now dead, must be mentioned, for all three were leaders of modern Italian art. These are: Amedeo Modigliani, the painter, perhaps the best known of all 20th century Italian artists in the international sense; Umberto Boccioni, a founder of the important movement, Futurism, and an extraordinarily gifted painter and sculptor; and finally, Arturo Martini, the sculptor, who died last year and was generally rated as one of the three best Italian sculptors - the other two being Marino Marini and Giacomo Manzu.

I hope the list will be of use to you, and I would be glad to send from New York further information about any of the artists.

My wife and I would like to thank you and Mr. Dunn for your very great kindness to us when we were in Rome. Perhaps we shall have the pleasure of seeing you one day in Farmington; I do hope so.

With kindest regards,

Sincerely,

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list send Mrs. Dunn - May 22, 1948 2 pages

THE MUSEUM OF MODERN ART

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JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

Balla, Giacomo - Rome. Painter. Founder of Futurism, now very old.

Bartolini, Luigi - Rome. Painter and graphic artist. Middle generation.

Birolli, Renato - Paris. Painter. Abstract. Young.

Borra, Pompeo - Milan. Painter. Middle generation. Well known.

Cagli, Corrado - Rome and New York. Youngish. Well known, Rome and N.Y.

Campigli, Massimo - One of best known modern Italian artists in Europe and America. Milan; middle generation.

Cantatore, Domenico -Northern Italy. Young.

Carra, Carlo - Milan. Now seventy. Leading figure for forty years.

Casorati, Felice - Turin. Leading artist of Turin.

Cassinari, Bruno - Milan. Leader among younger artists.

Cesetti, Felice - Primitive artist. Much estemmed in Venice.

Clerici, Fabrizio# - Milan. Graphic artist. School of fantasy.

Corpora, Antonio - Rome. Leading very young abstract painter.

De Chirico, Giorgio - Most famous living Italian artist. Known all over the world. Lives Rome.

De Pisis, Filippo - Paris, One of best known painters. In numerous Italian, French and American collections.

Donghi, Antonio - Rome. Painter. Realistic style.

Fazzini, Pericle - Rome. Sculptor. Leader among young artists.

Fiume, Salvatore - Milan. Painter. Just beginning career. Very young.

Greco, Emilio - Rome. Sculptor.

Guidi, Virgilio - Venice (?). Painter. Middle generation. Prominent.

Guttuso, Renato - Rome. Painter. Young. Well known. Semi-abstract.

Levi, Carlo - Rome. Painter. Well known as painter and writer.

Mafai, Mario - Rome. Painter. Leader of middle generation.

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JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

Maccari, Mino - Rome? Cartoonist and draftsman.

Manzu, Giacomo - Milan. Sculptor. Religious subjects. Extremely well known.

Marini, Marino - Milan. Sculptor. Perhaps best known living sculptor in Italy.

Morandi, Giorgio - Bologna. Painter. Most revered living artist in Italy.

Muccini - Rome. Painter. Very young.

Pirandello, Fausto - Rome. Painter. Middle generation.

Pizzinato, Armando - Venice. Painter. Abstract. Very young.

Rosai, Ottone - Florence. Painter. Between 50 and 60. Leading artist of Florence.

Santomaso, Giuseppe - Venice. Painter. About forty. Leader among abstract Venetian painters.

Savinio, Alberto - Milan and Rome. Painter and writer. Brother of de Chirico.

Scialoja, (Toti) - Rome. Painter. Youngish. Expressionist style.

Semeghini, Pio - North Italy. Painter. Older generation.

Severini, Gino - Paris. Well known France and America. Older generation. Abstract painter.

Sironi, Mario - Milan. Painter. Late middle age. In leading collections.

Stradone, Giovanni - Rome. Painter. Youngish. Expressionist style.

Tosi, Arturo - Milan. Painter. Old. Patriarch of Milanese painters.

Turcato, Giulio - Rome. Young. Abstract.

Usellini, Gianfilippo - Rome. Painter. Youngish. Fantastic subjects.

Vedova, Emilio - Rome Venice. Young. Abstract.

Vespignanni, Renzio - Rome. Young. Painter and draftsman. Romantic style.

Viani, Alberto - Venice. Sculptor. Abstract-surrealist. Young.

Ziveri, Sergio -

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JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

3 (supplement)

Afro - Rome. Painter. Abstract. Brother of Mirko. Youngish.

Mirko - Rome. Sculptor and graphic artist. Youngish.

Capogrossi - Rome. Painter. Well known among younger artists.

Consagra - Rome. Sculptor. Young. Abstract.

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Spring 1948

Cagli's article on modern Italian art: Harper's Bazaar, Spring, 1948

Rome: Afro, Mirko, Capogrossi, Mafai, Guttuso - Savinio, Carlo Levi

Fazzini, Leoncillo, Mirko - sculptors Also Giacomo Manzu

Young painters: Vespignani (24 yrs old)
Scialoja (Soutine style)
Polidori (23), surrealist-fantasy
Nicolas Carone (American)

Galleries: L'Obelisco -young artists
La Palma - the Roman# Wildenstein

Florence: Ottone Rosai

Milan: Sironi
Carra

Bologna: Morandi

Turin: Casorati

Paris: Severini
De Pisis

Cagli photographs: Arnoldo Ciarrochi (Soutine landscape) (also Corinth figures)

Giovanni Stradone (romantic, heavy seascapes) (also Soutine landscape)

Marcello Muccini (interesting Berard-like figures)

Toti Scialoja (Soutine nude)

Savinio

Luigi Montanarini

Franco Gentilini (Prendergast beach scenes) (also Kokoschka figures)

Dario Cecchi (sensitive drawings)

Santomaso (Venice)(Expressionist)

Alberto Viani (sculptor)

Emilio Viedova (Venice) (Beger-Helion-Picasso)

Leone Minassian (Venice) - (Vuillard-flat still lifes)

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Armando Pizzinato (Ivon Hitchens -abstract) Venice

Carlo Levi

Fazzini - interesting sculptor

Ezio Sclavi

Renzo Vespignani - excellent drawings Klee-Ensor
very interesting paintings

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ART EVENTS IN ITALY IN THE SPRING OF 1948

THE VENICE BIENNIAL

RENEWING the cycle which was interrupted by the war, the Biennial of Venice has announced its XXIV Art Exposition, to be open to the public from June 6th to September 30th.

International participation by special invitation has been arranged in the Exhibitions of Foreign Nations to be set up in the seventeen pavilions of the Exposition grounds.

Foreign artists resident in Italy may submit their work for acceptance by the Italian jury.

The admission of Italian works, on the other hand, is arranged by:

1. invitation of the President upon recommendation of the Commission of the Biennial for Figurative Arts;
2. examination by a jury.

Three hundred and seventy two artists have been invited to exhibit with a total of about one thousand pieces of painting, sculpture, and engraving.

In order to give an over-all picture of the various currents and personalities that have charactised Italian art in the 1900's, the Biennial will arrange a series of retrospective exhibits dedicated to artists no longer living and little known, whose work however deserves to be remembered for some special significance.

Besides the exhibition of "Metaphysical„ painting including works of De Chirico, Carrà and Morandi from 1910 to 1920, there will be three large exhibitions devoted to Arturo Martini, Gino Rossi and Scipione, and four large exhibitions of Campigli, De Pisis, Maccari and Mafai in order to show to the visitors some of the most vital aspects of modern Italian painting. Among those who have been invited to collaborate in these exhibitions are Bartolini, Birolli, Casorati, Fini, Guidi, Guttuso, Levi, Manzù, Marini, Rosai, Santomaso, Semeghini, Sironi, Tosi, etc.

Moreover, exhibits of individual artists will be arranged, and retrospective exhibits of foreign artists, among whom will be Braque, Chagall, Klee, Kokoschka, Moore, Permeke, Picasso, Rouault, etc.

An undertaking of the Biennial which will certainly be of world-wide interest is the Exhibition of French Impressionism. This Exhibition will not be confined to the group of true and proper Impressionists such as Manet, Monet, Pissaro, Sisley, Degas, Renoir, Cezanne, but will also include artists who came out of that movement but detached themselves from it, as Toulouse-Lautrec, Seurat, Van Gogh, Gaugin. A committee of specialists from all countries has been organized to arrange this most important retrospective exhibition, which will doubtless be the greatest attraction of the Biennial of 1948. The Exhibition will consist of a hundred pictures from museums and collections in France, the United States, England, Belgium, Holland, Switzerland, Italy, etc.

Another attraction of the approaching Biennial will be the exhibition of the collection of Peggy Guggenheim of New York, a collection of abstract, cubistic, and surrealist art that is perhaps among the most important in the world, comprising works of Archipenko, Arp, Brancusi, Breton, Calder, Chagall, Dali, Delvaux, Duchamp, Ernst, Giacometti, Gleizes, Gris, Kandinsky, etc.

Finally, a section of the XXIV Exposition will be devoted to Venetian decorative arts. This section will be a complete review of what the Venetian artisan has produced in recent years in glass, lace, embroidery, ceramic, and art fabrics.

Prizes of 2.200.000 Lire have been established for an Italian painter, sculptor, and engraver and for a foreign painter, sculptor and engraver.

NAPLES - CELEBRATION OF THE BICENTENNIAL OF THE EXCAVATIONS AT POMPEII

BETWEEN the 13th and the 18th of June the Bicentennial of the Excavations of Pompeii will be celebrated, since it was during the early months of 1748 that the first official registration was made of the archaeological discoveries having to do with the buried city whose very location up to then had been uncertain and open to discussion.

An honorary committee has been formed, headed by Benedetto Croce and including representatives of the various branches of learning, of the arts, and of the national and foreign academies; the Chairman of the Executive Committee is Prof. Amedeo Maiuri.

The program will be the following: Commemoration of the Bicentennial of the Excavations of Pompeii in the seat of the Academy of Archaèology, Letters and Fine Arts at Naples (Palazzo dell'Università).

Inauguration of the "Pompeian Exhibition„ in the great hall of the Library of the University of Naples. An exhibition of publications and prints to illustrate the scientific work and the progress of the excavations from 1748 to the present day. A showing of the great Italian and foreign collections on the excavations of Pompeii and Herculaneum.

Reopening of the Museum at Pompeii, rebuilt, enlarged, and rearranged after the war damage of 1943. The Directors of the Academies and the Archaeological and Historical Institutes in Rome will be invited to participate in the re-opening as well as Italian and foreign scholars outstanding for their work in Pompeian studies. On this occasion the Minister of Public Instruction will confer a special token of honor on scholars and organizations particularly deserving of recognition for their work on Pompeian studies and excavations. A commemorative medallion will be coined for this purpose.

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Inauguration of the works of restoration and of the buildings that have been excavated on the occasion of the Bicentennial.

Inauguration of the plant for excavation and disposal of debris, a plant which should gradually isolate the area of the *pomerium* of the city and assure the continuity of the excavation work.

Reopening of the Pompeian Collections of the National Museum at Naples.

Moreover, the following publications, now in preparation, will be on display;

A. MAIURI, *Storia degli Studi Pompeiani* (it will contain besides a brief history of Pompeian studies, a critical bibliography from 1748 to the present time). *Studi e Ricerche Pompeiane*, published by the Academy of Archaeology, Letters and Fine Arts of Naples with the collaboration of the Academy of Science, a book intended to illustrate little-studied and little-known aspects of the ancient city; Pompeian archaeologists and scholars of the physical and natural sciences have been asked to collaborate on this volume for the study of the many problems that still make Pompeii a field for technical, mechanical, chemical and geophysical observation. *Il Santuario Dionisiaco Scoperto a Pompei negli Scavi del 1947-48* (the first publication of one of the most important discoveries in the field of Dionysiac religion).

FLORENCE - REPLACEMENT OF THE BAPTISTERY DOORS; INTERNATIONAL CONGRESS FOR THE FIGURATIVE ARTS

ON THE 24th of June, S. Giovanni's day, the inauguration will take place of the doors of the Baptistery, replaced in situ and freed in these last years of the patina of centuries that hid their original gilding and concealed their exquisite perfection.

The first International Congress for the Figurative Arts has been announced for the 20th-25th of June to be arranged under the auspices of the Ministry of Public Instruction, by the « Studio Italiano di Storia dell'Arte » of Florence with the cooperation of the Direction of the Galleries and of the « Azienda Autonoma del Turismo ». Italian and foreign historians and critics of art may take part in the Congress: architects, painters, sculptors, decorative artists, collectors, amateurs, and dealers, publishers, directors and officials of administrations of the Arts, and directors of public and private galleries, teachers of art history, writers, students, and in general men of culture who are interested in the present day problems of the figurative arts. Moreover, in addition to the organizations which are promoting the Congress, all bodies devoted to the cultivation of the arts and of culture in general, planning to attend the Congress, may participate officially.

On the occasion of the Congress visits to the « Gabinetto del Restauro » of the Galleries can be arranged and other visits of a techinical artistic character.

In addition a trip to the most characteristic Florentine villas will be organized, the program to be given in definite form to those attending the Congress.

Notification of attendance at the Congress should be made at the « Segreteria Generale » (Palazzo Strozzi, Telephone 27-728) before and not later than April 10, 1948.

The fee for participation in the Congress is fixed at 1.000 Lire, half of which is to be paid at the time of enrollment and the rest when the ticket is called for.

The order of the program is as follows:

Art criticism and its present condition (tendencies, methods, and problems of art criticism in the world).

Teaching of the Arts (university, institutes of art history, teaching of the history of art in secondary schools, reform of academies and institutes of art, etc.).

Cultivation of the Arts (newspapers, reviews, art publications, international alliances and cultural exchanges, UNESCO).

Administration of the Arts (artistic reconstruction, museums and galleries, legislation, the state and the artist, restoration, institutes and laboratories for restoration).

Figurative Arts and Tourism.

Exhibitions and Art Markets (exhibitions of ancient and modern art, international exchanges).

Problems of Contemporary Artists.

Reports and discussions in small and large groups in the Palazzo Medici.

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— = cards made

AHB

10

		P	Dr.	Sc	Pr		
FUTURISM	Boccioni	2	6	2		5	1882
	Balla	4				3	1871
	Russolo					1	1885
	Severini	3	3			2	1883
	Carra	3				2	1881
—	Sironi	1					
—	Soffici	2					
SCUOLA	De Chirico	10	6			5	1888
	Carra	6				3	1881
—	Morandi	4				3	1890
—	De Pisis					1	1896
OLDER GENERATION	De Chirico	4				2	1888
	Carra	2				1	1881
—	Modigliani	10 - 6 - 2				3	1884
	Tosi — ?					2	1871
—	Casorati	6 - 1				2	1883
	Martini	0 - 0 - 4				3	1885
—	Semeghini	6 - 0 - 0 8				3	1878
—	Morandi						
AFTER 1890 —	De Pisis	5 - 0 - 0 3				3	1896
—	Campigli	5				3	1895
—	Sironi	5				3	1891
—	Guidi	3				2	1892
—	Rosai	5				2	1895
—	Borra	2				2	1898
—	Donghi	3				2	1897
—	Pirandello	3				3	1899
—	Savinio	2				2	1891
—	Bartolini	0 - 0 - 0 - 5				3	1892
	Magnelli	3				3	

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P J S Ph.

AFTER 1900	Marini 0-0-5-2	4		1901
	Manzu 0-5-4-4	3		1908
	Fazzini 5-3	2		1913
	Mascherini 2	1		1910
	Greco 3			1913
—	Scipione 5-3	IIII		1904
—	Mafai 5	3		1902
—	Guttuso 4-3	3		1912
—	Santomaso 2	2		
—	Pizzinato 2	2		1910
—	Scialoia 0	1		1914
—	Stradone 2	1		1911
—	Vespignani 2-5-2	2		1924
—	Muccini 2-1-2	2		
—	Graziella	2		
—	Afro 2	1		1912
—	Usellini — ?	2		
—	Cassinari 3	2		
—	Fiume 2	1		
	Fini 2-3	2		
	Clerici 0-3-0-0	1		
	Lepri 2-3	1		
—	Cagli 2-3	2		
POSSIBLE	Licini — ?	10		1894
—	Fontana —	2		
	Carlo Levi — ?			
	Ziveri —	1		
	Breveglieri —	?		
	Mirko —	?		

Birolli, Turcato, Viani, Capogrossi, Viviani (AHB)
? ? ? ?

pruito

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V = Torinelli thinks interesting

PAINTERS SHOWN AT MILIONE

capes

Portrait (repro. no. 15)

etafisica

l'Obelisco
Galleria d'Arte

LUIGI BARTOLINI

TOTI SCIALOIA

BEPPE GUZZI

MARIO PAGLIARDINI

SEBASTIANO CARTA

MARCELLO MUCCINI

ima (sculptor), Lia Pasqualino

l abstract, Nov. 1934

ting. b. 1901
- Shows at Manches - 30 acc
(no close

Mercurio - #13 Prob. by Soresina.
Article re Bartolini - Broz - Magnelli
Vantongerloo

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Arte contemporanea, edizioni, libri rari antichi e moderni
Roma, via Sistina 146, Tel. 45917 - 681067 - Direttori:
Irene Brin
Gaspare del Corso

PAINTERS SH

Ernesto Pis
Renato Pare
Marius Ledd
Ezio Sclavi
Oreste Bogl
Anton Atana
Umberto Lil
Domenico Ba
Lucio Fonta
Grazio Orse
Aquiles Bad
Sicilians:

Cantu (193
Oresto Bogl
Giuseppe Ce
Fa usto Mel
Osvaldo Lic
Tullio Carb
Guido Pajet
Ezio [redacted]
Francesco M
Achille Fun
Guido Gonza
Alberto Sav
Pio Semeghi
Enrio Paulucci
Gergorio Sciltian (1941) - trompe l'oeil still lifes.
Virgilio Guidi (1941)

...p. 15)

...a Pasqualino

...934

...a - 80.000

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V = Torinelli thinks interesting

PAINTERS SHOWN AT MILIONE

Ernesto Pisani (1933)

Renato Paresce (1933) -rather interesting neo-romantic landscapes

Marius Ledda (1933) - feeble Picasso-Braque neo-classicism

Ezio Sclavi (1933) - interesting primitive style, N.B. Self-Portrait (repro. no. 15)

Oreste Bogliardi (1933) - good landscape reproduced

Anton Atanasio Soldati (1933) - Picasso-Lurcat plus scuola metafisica

Umberto Lilloni - solft Carra-Derain landscapes

Domenico Baranelli (1933)

Lucio Fontana (1933) sculptor - interesting

Grazio Orsetti - terrible (1934)

Aquiles Badi (1934) fairly good

Sicilians: Guttuso, Giovanni Barbera (sculptor), Nino Franchina (sculptor), Lia Pasqualino Noto. Milione no. 29, June, 1934/

Cantu (1934)

Oresto Bogliardi, Virginio Ghininghelli, Mauro Reggiani - all abstract, Nov. 1934

Giuseppe Cesetti

Fausto Melotti (1934) sculpture and constructions, interesting. b. 1901

Osvaldo Licini - 1935. Abstract painter. Fair. B. 1894. - Sferisterio Macerata - 30 sec (reclusa

Tullio Garbari (1936) uneven, fairly primitive

Guido Pajetta (1936). De Pisis-like, Quite good.

Ezio D'Errico (1936). Feeble

Francesco Menzio (1937)

Achille Funi

Guido Gonzato

Alberto Savinio

Pio Semeghini

Enrio Paulucci

Gergorio Scilitian (1941) - trompe l'oeil still lifes.

Virgilio Guidi (1941)

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18. Antonio Donghi Roma

19. Pazzpolini (second generation Futurist) Roma

III. Artists Who Have Emerged Recently (some are young, some middle generation).

1. Renato Guttuso (the leader of the new school of social realism, said to be very talented) Roma

2. Carlo Levi (immensely popular in Italy) Roma

3. Scipione (a young Roman painter who died a few years ago. His works are scarce, but look quite good inreproduction. He may not have done watercolors however.) Milano

4. Rafaello Scorzelli (a brilliant young academician from Naples)

5. F. Pirandello (talented son of the writer) Roma

6. Ziveri (a recluse from Rome; much discussed in Italy)

7. G. Usellini (seems one of the most original of the young, at least in pictorial ideas) Milano

8. Francesco Menzio

9. Leonor Fini (the leader of the romantic-surrealist school and the most talented by far of that group) Paris

10. Fabrizio Clerici (belong to the Fini trend of decorative fantasy, but rather too chic for my taste) Milano

11. Stanislao Lepri (ditto, though he has been painting only a short time and may become better Roma

12. Enzo Vespignani (seems good) Roma

IV. Miscellaneous (largely eclectic)

1. Giovanni Omiccioli (weak landscapist)

2. Giulio Turcato (Vlaminck-like landscapes)

3. Renato Birolli (Picasso-like still lifes Milano

4. Giuseppe Santomaso (does Mexican style rules) Trieste

5. Afro Basaldella (straight Post Impressionist)

6. Fiorenzo Tomea (Carra disciple) Milano

7. ~~Francesco Menzio~~

Lino Rossi - Venezia — Enzo Morlotti (Resident Milano)

Ugo Parigheri Milano

Felinda Prati - Milano

Gregorio Sciltiano - Milano

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CONTEMPORARY ITALIAN PAINTERS

I. Established Artists of Older Generation

✓ 1. Giorgio de Chirico + Roma
✓ 2. Giorgio Morandi + Bologna
✓ 3. Carlo Carra + Milano
✓ 4. Gino Severini + Roma
✓ 5. Arturo Tosi + Milano
✓ 6. Achille Funi + Milano
✓ 7. Mario Sironi + Milano
✓ 8. Ardengo Soffici + Milano
✓ 9. Piero Marussig + Milano

SANTOMASO
AFRO
MIRKO
VESPIGNANI
BUENO
VAGNETTI
PARESCE
BIROLLI

II. Leading Artists of the Middle Generation

✓ 1. Massimo Campigli + Milano
✓ 2. Ottone Rosai (the leader of the Tuscany School) + Firenze
✓ 3. Filippo De Pisis (the leading Venetian) + Venezia
✓ 4. Albert Savinio (Chirico's brother; sometimes very interesting) + Roma
✓ 5. Pio Semeghini (a De Pisis disciple) + Milano
✓ 6. Orfeo Tamburi (ditto) + Roma
✓ 7. Pompeo Borra (often quite good) + Milano
✓ 8. Giovanni Stradone (a Soutine follower) + Roma
✓ 9. Toti Scialoia (also Soutine-like in style) —
✓ 10. Felice Casorati + Torino
✓ 11. Raffaele de Grada + Roma
✓ 12. Francesco Trombadori +
✓ 13. Luigi Bartolini + Roma
✓ 14. Roberto Melli +
✓ 15. Guiseppe Capogrossi +
16. Ennio Bastti(inventive in iconography at least) + Venezia

✓ Ricardo Ricciardi Milano
Surrealist at Milano
Jan & Furna
✓ Mafai - Roma -
Giovannini - Roma - ✓ Aligi Sassu - Milano

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List of modern Italian artists prepared by JTS 1947 and checked by Toninnelli

ROME

Giorgio de Chirico
Gino Severini
Alberto Savinio
Orfeo Tamburi
Giovanni Stradone
Raffaele de Grada
Francesco Trombadori (or Milan)
Luigi Bartolini
Roberto Melli
Guiseppe Capogrossi, 1900
Emanuele Cavalli, 1904
Mafai
Antonio Donghi
Prampolini
Renato Guttuso, 1912
Carlo Levi
Rafaello Scorzelli (and Naples)
F. Pirandello
Ziveri
Francesco Menzio
Leonor Fini (and Paris)
Stanislao Lepri
Re nzo Vespignani

MILAN

Arturo Tosi
Carlo Carra
Achille Funi
Mario Sironi
Ardengo Soffici
Piero Marussig, 1878 - 1937
Massimo Campigli
Pio Semeghini
Pompeo Borra
Toti Scialoia
Aligi Lassu (sp.)
Ricardo Riccas
Fiume
Scipione
G. Usellini
F. Clerici
Giovanni Omiccioli
Giulio Turcato
Renato Birolli
Afro Basaldella
Fiorenzo Tomea
G. Breighiere (sp) Brerighiere
F. Frai (sp.)
G. Sciltioni (sp)
E. Morlotti

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Bologna	Florence	Venice
Giorgio Morandi	Ottone Rosai	F. De Pisis
	Fiorenzo Tomea	Gino Rossi
		Saetti

Torino	Trieste
Felice Casorati	Giuseppe Santomaso

List includes painters only, is not complete, of course

The artists on Douglas Cooper's final list are:

DE CHIRICO CARRA CAMPIGLI SEVERINI MODIGLIANI BOCCIONI

SCIPIONE MORANDI DE PISIS CASORATI GUTTUSO BIROLLI

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

Bonner

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY
Rome, Italy, October 20, 1947

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

Dear Mr. Wheeler:

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

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

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

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

Sincerely yours,

/s/

Paul Hyde Bonner

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AGOSTANI Antonio - Fiori secchi

ANDREOTTI Libero - Affrico e mensola
- Pescatore

ANGELINI Pietro - Giacinti

AVERSANO LUIGI - Fichi

BACCIO MARIA BACCI - Panorama di Firenze

BAGLIONI UMBERTO - Nudo femminile

BARBIERI CONTARDO - Paesaggio

BARTOLI AMERIGO - Paesaggio

BARTOLINI LUIGI - Incontro di nomadi
- Il romitorio
- La riva del Martin pescatore

BASALDELLA AFRO - Natura morta
- Natura morta

BASALDELLA DINO - S. Sebastiano

BASALDELLA MIRKO - David
- Edipo

BERNASCONI UGO - Crisantemi
- Bambina in grigio

BERTI ANTONIO - Ritratto di Norma
- Ritratto della Princip.Marina Ruspoli

BERTOLETTI PASQUAROSA - Fiori

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BIROLLI RENATO - Difesa d'un fortino
- Rosa che dorme con i girasoli

BOCCIONI UMBERTO - Silvia
- Ritratto del maestro Busoni
- Ritratto antigrazioso

BORRA POMPEO - La vallata della Sarca

BRANCACCIO GIOVANNI - Mezza figura di donna

BRESCIANI DA GAZOLDO ARCHIMEDE - Cortile della fattoria

BROGLIO MARIO - La sorgente

BROGGINI GIGI - Ballerina

BUGGIANI PIETRO - Mattino di marzo

CAGLI CORRADO - Un albero

CAGNACCIO di S.PIETRO - Ragazza allo specchio

CAMPIGLI MASSIMO - Madre e figlia
- Le spose dei marinai

CANALI GIUSEPPE - Natura morta

CANEGRATI AMERIGO - Strada rurale

CANNILLA FRANCO - Testa di bimba

CANTATORE DOMENICO - Natura morta
- Figura in piedi

CAPOGROSSI GIUSEPPE - Contadina

CAPUTI DOMENICO - Fiori

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CARRA'CARLO - Cavalli
- Tramonto al mare
-Cancello
- Ragazzo a cavallo
- Paesaggio in alta Sesia
- Donna con cane

CARENA FELICE - Susanna
- Bagnanti

CARPI ALDO - Fuori dalla mischia

CASADEI MACEO - Strada e Monte Mario

CASARINI PINO - La giovinetta con l'anfora

CASORATI DAFNE MAUGHAM - Dalla riva degli Schiavoni

CASORATI FELICE - Ragazze che dormono
- Natura morta
- Ritratti
- Ospedale
- Mele

CASTELLI ALDO - Ritratto di Pippo Rizzo

CASTELLUCCI CATERINA - Ragazzino

CAVALLI EMANUELE - Bagnanti

CECCHI DARIO - Pulizia delle armi

CECCHI PIERACCINI LEONETTA - Ritratto di Emilio Cecchi

CHESSA GIGI - Il canale della Giudecca
- Natura morta

CERACCHINI GISBERTO - Riposo

CESETTI GIUSEPPE - Tuscania

CIARDO VINCENZO - Tramonto a C agliano

COLACICCHI GIOVANNI - Il buranio

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COLAO DOMENICO - Paesaggio

CONTE CARLO - Nudo di donna

CONTI PRIMO - Frutta

CORAZZA CORRADO NINO - Giocatori

COSTETTI GIOVANNI - Ritratto del poeta Bargellini e consorte

CROCETTI VENANZIO - Ritratto d'uomo

DA VENEZIA EUGENIO - Autunno a Torcello

DAZZI ARTURO - Vitellino

DE CHIRICO GIORGIO - Cavaliere con berretto rosso e mantello azzurro
- Combattimento di gladiatori
- Natura morta

DE GRADA RAFFAELE - Versilia

DE FELICE AURELIO - Ritratto di Ninì Pirandello

DEL BON ANGELO - Paesaggio a S.Siro

DE PERO FORTUNATO - Prismi lunari

DE PISIS FILIPPO - Natura morta nella tempesta
- Ritratto di vecchio
- Quai de Tournelles a Paris
Ritratto del buongustaio
- Natura morta aerea
- Fiori
- Natura morta con bottiglia
- Negro nello studio
-Natura morta con scultura

DE SALVO G.BATTISTA - Paesaggio piemontese

DE SANTIS AMLETO - Figura

DE WITT ANTONIO - Pomeriggio di primavera in Sardegna

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DI BOSSO RENATO - Lago di Garda

DI COCCO FRANCESCO - Bagnante

DONGHI ANTONIO - Figura di donna
- Tevere

DOTTORI GERARDO - Paese umbro

DREI ERCOLE - S.Pietro

DUDREVILLE LEONARDO - Natura morta

FARINA GUIDO - Natura morta

FAZZINI PERICLE - Ritratto di Giuseppe Ungaretti
- Uomo seduto

FERRAZZI FERRUCCIO - Il carrettiere

FILLIA - Spiritualità aerea

FIORESI GARZIA - Natura morta in grigio

FRANCALANCIA RICCARDO - Due beccacce

FRANCHINA NINO - Ritratto

FRISIA DONATO - Venezia alla Giudecca

FUNI ACHILLE - La casa rossa

GALIGIANI ALBERTO - Paese a Montemurolo

GALLO OSCAR - Mia madre
- Ritratto della moglie

GALVANO ALBINO - Natura morta

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GANDINI GIOLA -Composizione

GAUDENZI PIETRO - Il Vangelo

GELLI LELIO - Bambina che dorme

GENTILINI FRANCO - La camera incantata

GIARRIZZO MANLIO - Frutta sulle foglie

GRAZIOSI GIUSEPPE - Il pittore Nomellini

GRECO EMILIO - L'omino

GRISELLI ITALO - Ritratto del pittore Felice Carena
- Ritratto di modella

GUERRISI MICHELE - Ritratto del pittore Miradio

GUIDI VIRGILIO - Ritratto di donna americana
- Paesaggio veneto

GUTTUSO RENATO - Battaglia e cavalli feriti
-Fucilazione in campagna

GUZZI VIRGILIO - Paesaggio

INNOCENTI BRUNO - Lilia nuda

LEGA ACHILLE - Il botro

LEONARDI LEONCILLO - Il cervo e i cani
- Hermaphroditus
- Il nibbio e le colombe

LILLONI UMBERTO - Alberi a Lavagna

LONGANESI LEO - Roma

LOTTI DILVO - Cestina con frutta

MACCARI MINO - Personaggi

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MAFAI MARIO - Fiori secchi
- Demolizione dei borghi
- Donne che si spogliano
- Autoritratto

MANZONE GIUSEPPE - Marina

MANZU'GIACOMO - Busto di Carla
- Il Cardinale
- Susanna
- Donna che si pettina

MARINETTI BENEDETTA - Aeropittura di un incontro con l'isola

MARINI MARINO - Ritratto
- Autoritratto
- Bagnante
- Donna dormente
- Frammento

MARTINA PIERO - Rose
- Paese

MARTINI ARTURO - Saltimbanchi
- Fiori
- L'eroe
- Il pastore

MARTINI ENRICO - Eva

MARTINEZ GAETANO - Testina femminile

MARTINUZZI NAPOLEONE - Bagnante

MARUSSIG PIERO - Natura morta
- Natura morta con cestino

MASCHERINI MARCELLO - Nudo

MASSERONI GIULIO - Paesaggio

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MAZZACURATI MARINO	- Ritratto - Ritratto di Vasco Pratolini - Ritratto
MENZIO FRANCESCO	- Ritratto di Erika - Autoritratto
MELLI ROBERTO	- Interno
MESSINA FRANCESCO	- Ragazzo al mare - Adamo - Bianca
MIGNECO GIUSEPPE	- I prelati che battezzano
MINGUZZI LUCIANO	-Ritratto dell'Arch. Regazzi
MONACHESI SANTE	- Meriggio romano
MONTANARINI LUIGI	- Nudo
MONTI ROLANDO	- Semprevivi
MORANDI GIORGIO	- Natura morta - Natura morta - Paese 1936 - Paesaggio
MOROZZI DANTE	- Davide
MUCCHI GABRIELE	- Fichi nel paniere
NATILI ALDO	- Terrazza
NOTTE EMILIO	- Ballerina nuda
NOVATI MARCO	- Paesaggio (La Salute)
OMICCIOLI GIOVANNI	- Natura morta
ORTOLANI ENRICO	- Le fornaci
PANCHERI GINO	- Fiori - Natura morta

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PAULUCCI ENRICO - Ritratto
- Renata con lo scialle azzurro

PEYRON GUIDO - I racconti dell'orologio

PEYROT ARTURO - Alberi

PENAGINI SIRO - Paesaggio

PERISSINOTTI LINO - Paesaggio

PEROTTI FRANCESCO - Veduta del piazzale delle Muse

PIGATO ORAZIO - La casa bianca

PIRANDELLO FAUSTO - Le lavandaie
- Tetti
- Oggetti

PIZZINATO ARMANDO - Composizione di figure

PIZZIRANI GUGLIELMO - Scena adriatica

POLLONI SILVIO - Stradina toscana

POZZI ENNIO + Natura morta

PRADA CARLO - Paese di Valtellina

PRATELLA ATTILIO - Nel bosco

PRATELLI ESODO - Paese felice

PRAMPOLINI ENRICO - Marinetti poeta nel golfo della Spezia
- Corrida
- Benedetta M arinetti

PURIFICATO DOMENICO - Il naufrago

RAMBALDI EMANUELE - L'anitra

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RIZZETTO EZIO - Fiori

RIZZO PIPPO - Il molo

ROMAGNOLI GIOVANNI - Fiori
- Giovane

ROMANELLI ROMANO - Ritratto di Giuliotti
- Ritratto di R.Davies

RUGGERI QUIRINO - Ritratto di Moravia
- Antonietta
- Ritratto di Altea

ROSAI OTTONE - Tavolo rosa
- Paesaggio
- Caffè

SAETTI BRUNO - Natura morta
- Il cofano di gioielli

SALIETTI ALBERTO - Strumenti musicali

SANTOMASO GIUSEPPE - Figura

SAVELLI ANGELO - Natura morta

SAVINIO ALBERTO - Autunno

SCATTOLA FERRUCCIO - La barchetta

SCIALOIA TOTI - Ritratto

SCIPIONE (G.Bonichi) - Il Cardinal Decano

SEIBEZZI FIORAVANTE - Canal grande

SELVA ATTILIO - Bambino malarico

SEMEGHINI PIO - Orto di Burano

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SEMEGHINI PIO
- Tilde
- Paesaggio

SERAFINI ENRICO
- Testina di giovanetta

SEVERINI GINO
- Nudo
- Gruppo di cose

SIRONI MARIO
- Solitudine
- La famiglia

SOCRATE CARLO
- Paese

SOBREO EMILIO
- Villa torinese

SOFFICI ARDENGO
- Campi e colline
- Campi arati

SOLDATI ATANASIO
- All'insegna del pesce rosso

SPADINI ANDREA
- Testa di bambina

SPAZZAPAN LUIGI
- Natura morta

SPILIMBERGO ADRIANO
- Paesaggio

SPREAFICO LEONARDO
- La modella triste

STEFFENINI OTTAVIO
- Composizione

STRADONE GIOVANNI
- Arlecchino visto di schiena

STRICCOLI CARLO
- Strada di campagna

TALLONE FILIPPO
- Donna in piedi
- Donna seduta
- Bagnante

TAMBURI ORFEO
- Piazza del Popolo
- Alberi e ruderi

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TIZZANO GIOVANNI - Beata

TOMBA CLETO
- Marco
- Scrofa che allatta
- Lottagiapponese

TOMEA FIORENZO
- Natura morta (fichi)
- Lanterne

TORRESINI ATTILIO - Nudo di donna

TOSI ARTURO
- Valmaggiore
- Vaso con rosa
- La casa bianca
- Strada per Clusone
- Riviera ligure
- La Madonna di Nosarico
- Tulipani
- Campagna autunnale

TOZZI MARIO - In riva al mare

TRIFOGLIO LUIGI - Figura in nero

TROMBADORI FRANCESCO - Paese

URBANI ILDEBRANDO - Paesaggio

USELLINI GIANFILIPPO
- Il figliuol prodigo
- Temporale

VAGAGGINI DOMENICO + Campagna romana

VAGNETTI GIOVANNI - Addolorata

VALINOTTI DOMENICO - Il lago di Avigliano

VANGELLI ANTONIO - Paesaggio romano

VARAGNOLO MARIO - Natura morta

VELLANI MARCHI MARIO - Tempo di scirocco a Burano

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VERZETTI LIBERO - Paesaggio

VIANI LORENZO - Darsena
- Impressioni di Parigi
- Clinina oculistica

VITTORINI UMBERTO - Donna dal giubbetto rosa

WILDT ADOLFO - S.Francesco
- Atte

ZIVERI ALBERTO - Pietro

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Mr. Soby

Mr. Soby

27 months

Promised to date

Feb. 10, 1949

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PURPOSE OF
THE EXHIBI

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made known through a major exhibition, to be accompanied by a definitive and copiously illustrated book which would constitute an authoritative reference work for years to come.

Both the Italian government and the United States State Department feel that such an exhibition would establish an effective cultural link between the two countries and have offered to assist the project in any way they can.

The Circolo delle Arti society in Milan, which represents a number of progressive Italian museum officials, collectors and artists has offered its full cooperation, as has also the American Academy in Rome and Mr. R. Bianchi Bandinelli, Vice President of the Italian National Commission for UNESCO, has recently assured us that the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.6

Soby

TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE

A Proposal for an Exhibition to be held at

THE MUSEUM OF MODERN ART

PURPOSE OF THE EXHIBITION

The art of Italy has been of greater international influence in our day than at any time since the eighteenth c[illegible] a number of Italian artists of the twentieth century have [illegible]ntributions to the development of art [illegible] in the world at large; [illegible]erly understood in relatic[illegible] and it would be the pu[illegible]y their significance [illegible]

Reports on Italian Subs — including budgets — Italian Skippers, etc.

The Muse[illegible]al institution, feels that it should be responsible for a [illegible]dy and evaluation of Italy's contributions and that the results of this study should be made known through a major exhibition, to be accompanied by a definitive and copiously illustrated book which would constitute an authoritative reference work for years to come.

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In Soby

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THE MUSEUM OF MODERN ART

PURPOSE OF THE EXHIBITION

The art of Italy has been of greater international influence in our day than at any time since the eighteenth century. A number of Italian artists of the twentieth century have provided extremely important contributions to the development of art in our time which are very little understood in the world at large; these contributions have not always been properly understood in relation to the development of modern art as a whole and it would be the purpose of this exhibition to explain and clarify their significance and influence.

The Museum of Modern Art, being an international institution, feels that it should be responsible for a careful study and evaluation of Italy's contributions and that the results of this study should be made known through a major exhibition, to be accompanied by a definitive and copiously illustrated book which would constitute an authoritative reference work for years to come.

Both the Italian government and the United States State Department feel that such an exhibition would establish an effective cultural link between the two countries and have offered to assist the project in any way they can.

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Italian government will use its influence with national museums to obtain whatever loans are desired.

The exhibition would be divided into two historical sections: One devoted to Futurism, which flourished from 1909 to about 1916 and this would feature the works of Boccioni, Carra and Balla. The second historical section would be devoted to the Metaphysical School of the years 1916 to 1919, whose principal artists were de Chirico and Carra. These two movements account for many of the finest modern Italian works of art which foretold and influenced many later developments all over the world. The third section of the exhibition would be devoted to painting and sculpture by outstanding artists of the middle and older generations, above all, Modigliani, Morandi, De Pisis, Campigli and many other men who have worked independently would be included. The fourth and final section of the exhibition would represent six or eight of the most important of the young contemporary Italian painters and sculptors, most of whom have only recently emerged, chiefly during and since the recent war. Only the best of their work would be shown and would be of decided interest to the American public.

DIRECTION OF THE EXHIBITION

The direction of the exhibition as outlined above, will require a great deal of painstaking survey and research inasmuch as this is the first time that a major museum has attempted such a definitive showing. It is important that all works selected should be of the greatest esthetic or historical interest. The field is a very large one and could not easily be covered by one person. It is, therefore, proposed to send to Italy Mr. Alfred H. Barr, Jr.,

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Director of the Museum Collections and Mr. James Thrall Soby, the Chairman of the Museum's Department of Painting and Sculpture. Mr. Barr would be responsible for the selection of the Futurist works and Mr. Soby for the work of the Metaphysical School, and both authorities would collaborate on the selection of the modern works. Mrs. Barr, who speaks and writes Italian, would also go to Italy to serve as an expert confidential assistant and would compile the data which will be necessary for the book which will accompany the exhibition.

PUBLICATION It is planned to issue a copiously illustrated book covering the entire subject of the exhibition, to be written by Mr. Soby. This book will comprise about one hundred and fifty pages and will include a number of color plates as well as illustrations in black and white. It will be sold throughout the world by the regular distributors of the Museum of Modern Art publications, Simon and Schuster, Inc. The extremely high cost of color plates means that these would have to be subsidized. Otherwise, the retail price of the book would have to be so high that the lay public and art students would be deprived of it. It is planned to sell paper copies of the book at $2.50 and cloth bound copies at $5.00.

BUDGET It is estimated that the total cost of the exhibition, including research, travel, photographs, color plates for the publication, transportation, insurance and installation of the exhibition in New York, will amount to approximately $25,000. Of this sum an amount equivalent to approximately $5,000, to cover

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the transportation of the exhibition from Italy to New York and return after the exhibition, will be defrayed by the Circolo delle Arti society in Milan. The expenses are estimated as follows:

Travel and research	$4,800
Photographs	200
Ocean freight both ways (present estimates)	5,075
Insurance both ways	3,100
Framing	500
Installation	2,000
Color plates	2,400
Maintenance of exhibition: guards, cleaning, heat, light, etc. three months (8,000 sq. ft. at $6.40 per sq. ft. per year)	12,750
Opening: invitations and mailing, opening night	750
	$31,575
Support by Museum and Circolo delle Arti society in Milan	21,575
	$10,000

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Balla	Study for Girl x Balcony	49.15-41	$110
"	" " "	49.15-42	$110
"	Girl x Balcony	49.15-43	$800
"	Study for Swifts	49.15-45	$110
Buchholz	Marini Nude	49.175-0	$2700
"	Modigliani Caryatid	49.15-33	$6000 + 600 commission
Bova	Bova Cartoon for 2 plates	49.15-49	Lit. 300,000
Caglio	Study for Spies at the Stake	49.15-52	$800. (Lit. 575,000) ($1000?)
Cardazzo	Caglio the Garden	49.15-57	$2000 (Lit. 1,150,000)
"	" The Handmaidens	49.15-58	$3000 (Lit. 1,725,000)
"	Morandi Natura Morta 1920	49.15-59	$1000 (Lit. 1,150,000)
"	Rosai Composition with Priest	49.15-60	$600 (345,000)
		49.15-65	$2600. ($1300 for Museum)
Sarzini	Seated woman	49.15-66	$300 ($150 for Museum)
"	Woman holding her foot		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.6

Fazzini	Cat	49.15-67	$ 600 ($300 for maquette)	2
"	6 drawings	49.1702-07	Lit. 20,000 each	
Fontana	Christ	49.1576	Lit. 150,000	
	Masker	49.1577	Lit. 150,000	
"	" ??	49.1578 ?	" " "	
Greco	Singer	49.1587	$ 250 (Lit 143,750)	
"	Head of a man	49.1583	$ 115 (Lit 66,125)	
Guttuso	artichoke + apple	49 1595	Lit. 100,000	
Hugo Gal.	Lepri Banquet	49.1827	$ 500	
Landisa	Strada Columnia	49.1682	$ 1000.	
Lindstrom	Clemia Tattered Mercy	49.1610	$ 200.	
"	" Spherical Obeemia	49.1611	$ 350	
		49.1618	$ 3000	
Marinetti	Boccioni Muscular Dynamism			
"	" States of Mind I	49.1621	$ 7000	} $17,000 not to be sold separately
	II	49.1622	$ 5000	
	III	49.1623	$ 5000	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.6

Mascherini		Cock	49.1630	$900
Mayor	Severini	Boulevard	49.1530	£110
Merlo	Renghi	Hunter	49.1631	$1350.
Pirandello		Sunflower	49.1648	Lit. 70,000
"		Goat's head	49.1649	Lit. 70,000
Scialoja		Factories on the Tiber	49.1665	$150
Santomaso		Italia	49.1661	$600
"		Still life with chicken	49.1662	$600
Tomilli		Severini Dancer (charcoal)	49.1691	Lit. 115,000 ??
			49.1683	$100 ??
Traverso		Viani Nude		
Tozzi		Casorati Midinette	49.1692	$350

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	413.6

4.

Marinetti	Boccioni	Elasticity	49.1620	$6000
del Corso, Afro		Lis fiançais	49.1679	$150
" " "		Trophy	49.1680	$350
Bova		Refugees	49.1550	Lit. 100,000
Longhi		Landscape	49.1563	$500. Lit 47,500
"		Departure	49.1564	$1200. Lit 6,000
Asta	Mafai	Still life Traviata	49.1540	$800
"	"	Landscape with Train	49.1539	$700
Martini (Martini		Dedalus & Icarus	49.1629	600,000 Lit.
Pizzinato		Dockyards	49.1650	$600.
Tosi	de Pisis	Napoleon's Horse	49.1673	$1100.
Gonnelli	Rosai	Billiard Players	49.1585	$1500

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Gonnelli	Rosai	Still life (chemis)	49.1586	$1200
Tosi	Sironi	The Flagellation	49.1674	$1100
Tosi	Sironi	Landscape	49.1675	$1100.
a Tosi	a Tosi	Still life	49.1678	$360

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Sarfatti Carrà Bar at the Inn
no green skin for la Nebbia

Tomielli Severini Dancer (charcoal)
Ventura Carrà Trans (signed in wrong place)

Linker Morandi Mannequin on a round table
Carra Interior of the Gallery
" Cannon at a gallop
del Corso Afro Les fruges

Mattioli Scipione Study for Senior Cardinal
del Corso Afro Trophy
Carra Dancers
Bucarelli Profair 2 women disrobing

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Question on sales –

Casorati Eggs on a Table – Casorati

Gudi Figures in Space 200,000 lira
Nude 287 000 lira

Guttuso 5 drawings 5000 lira each?
insurance

Manzu 6 drawings 100,000 ? or 10,000 lira each

Marini 15 drawings (120.000 lira for 12).
(12 prints) 10000 lira each ?

Tomelli Boccioni Materia Mr. Barr

Traverso Viani Nude #1000 ???

Mattioli Carra Mattino sul Mare 80,000 lira

Carra Interior of the Gallery 49.1556
Carriage at a Gallop 49.1554
Dancers 49.1555

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Afro	Les Fruges	49.1679	$150
"	Trophy not in show	49.1680	$350
Balla	Girl x Balcony	49.1543	$800
"	Study for girl x Balcony	49.1541	$110
"	" " not in show	49.1542	$110
"	Study for Swifts	49.1545	$110
Boccioni	States of mind I Farewells	49.1621	$9000 } $17,000 not to be sold separately
	II Those who go	49.1622	$5000
	III Those who stay	49.1623	$5000
	Muscular Dynamism	49.1618	$3000
	Elasticity	49.1620	$6000
Borra	Concert for 2 flutes	49.1549	Lit. 500,000
	Refugees	49.1550	Lit. 100,000
Cagli	Study for Spies at the Stake not in show	49.1552	$800
		49.1557	$2000
Campigli	The Garden	49.1558	$3000
"	The Hairdressers		
Carra	? Arrivago		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Casorati Midinette 49.1672 $350

Clerici Spherical Obsession 49.1610 $350
" (not in show) Tattered Scenery 49.1611 $200

Donghi The Hunter 49.1631 $1300
" Landscape 49.1563 $500
" Departure 49.1564 $1200

Jazzini seated Woman 49.1565 $2600 (1300 for MMA)
" Woman Holding her foot 49.1566 $300 (150 for MMA)
" Cat 49.1567 $600 (300 for MMA)
" 6 drawings 49.1702-07 20,000 lira each

Fontana Christ 49.1576 150,000 lira
Masker 49.1577 150,000 lira
Masker II 49.1578 150,000 ? lira ?

Greco Head of a Man 49.1583 $115
not in show
The Singer 49.1587 $250

Guttuso Artichoke & Apple 49.1595 100,000 lira
" drawings ?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Ligeri	Banquet	49.1827	$500
Mafai	Still life	49.1540	$800
"	Landscape with Trees (not in show)	49.1539	$700
Manzu	drawings ?		
Marini	Nude	49.1750	$2700
Martini	Deadalus & Icarus	49.1629	600,000 lira
Mascherini	Cock	49.1630	$900
Modigliani	Caryatid	49.1533	$6600
Morandi	Still life 1920	49.1559	$1000
	Cavallino		
Pirandello	Sunflowers	49.1648	70,000 lira
"	Goat's Head	49.1649	70,000 lira
de Pisis	Napoleon's Horse	49.1673	$1100
Pizzinato	Dockyards	49.1650	$600
Rosai	Composition with a Priest	49.1560	$600
"	Billiard Players	49.1585	$1500
"	Still life	49.1586	$1200
Santomaso	Fishermen	49.1661	$600
"	Still life with Chicken	49.1662	$600

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Scialoja Factories on the Tiber 49.1665 $150

Severini Boulevard 49.1530 £110

Duncan Edmond not in above catalogue 49.1671 115000 Lire

Sironi The Flagellation 49.1674 $1100

" Landscape 49.1675 $1400

Stradone The Colosseum 49.1682 $1000

Tosi Still life 49.1678 $360
(not in show)

Viani Nude 49.1683 $1000 ???

62 items

not counting
drawings of
Gutfreund, Manzu
Marini
Carra

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Greenslips unsigned

Mascioli La Contessina Romana Suppose

Barbaroux Boy Demeghini

Borromini Gallery Savino

Boston Museum Cassatt

Bucarelli Tazzini Portrait of Ungaretti (Gallery)

" Guttuso Battle with wounded horses (Gallery)

" Manzu Cardinal

Chicago Modigliani

Tazzini 6 drawings

Fontana Macken II

Greenlees Guttuso Melon Eaters

Gusti Figures in space (assigned in wrong place

" nude

Guttuso 5 drawings

Hugo gallery Banquet

Jucker Urban Landscape (uncatalogued

Manzu 6 drawings

Marini 15 drawings

Rockefeller Puccini Tragic Moment

Pollini Sagira Landscape

" Man under the trees

" Morandi Landscape with 2 houses

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5/6/49 5/5/49

Felice Casorati
Uova sulla tavola. 1920, oil on wood, 52 x 62 cm.
Insurance value Lire 1,000,000

fotographer Beccaria via S. Francesco da Paola 6, Turin

Lent by Signora Daphne Maugham Casorati
52 via Mazzini, Turin, Italy

Signature does appear on work, right lower corner
Date appears on work

Armando Pi
I difensor
Insurance
credit lir
VENEZIA.

DI (?)

Arturo Mar
Daedalus.
Approx wei
Insurance
selling pr
Brigida Ma

l)

Alberto V
Nudo. 19
Insurance

(???)

Lent by Leone Traverso, Via Guinicelli 12, Florence.
Date does not appear on work, nor does signature
The green slip is signed by Alberto Viani for Leone Traverso

Boccioni
Etude pour le tableau - ? - . About 1911, crayon (French ?).
Date does not appear on work. Signature en bas - below
Lent by Anton Giulio Bragaglia
Via Lombardia 14, Rome

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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5/5/49

Armando Pizzinato
I difensori delle fabbriche. 1948, oil on wood, 67 x 98 (cm ?).
Insurance value Lit. 250,000.
credit line not indicated - signed with rubber stamp DIREZIONE CIVICE MUSEI DI (?) VENEZIA. Lender listed Galleria Int. d'Arte Moderna, Ca Pesaro, Venice

Arturo Martini
Daedalus. 1934-35, bronze, 66 x 25 x 25 (height without pedestal centim: 61)
Approx weight Kg 20. Date does not appear on work, signed at right.
Insurance value 1,000,000. lire
selling price 600,000 lire (including 10% commission for Museum)
Brigida Martini, Via Savazia 9, Vado Ligure (Savona)

Alberto Viani
Nudo. 1945, marble, height (or length) 1 meter. Approx weight 0,50 metri (???)
Insurance value $1000.00 Selling price $1,000.00
Lent by Leone Traverso, Via Guinicelli 12, Florence.
Date does not appear on work, nor does signature
The green slip is signed by Alberto Viani for Leone Traverso

Boccioni
Etude pour le tableau - ? - . About 1911, crayon (French ?).
Date does not appear on work. Signature en bas - below
Lent by Anton Giulio Bragaglia
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5/2/49

Green slips

Modigliani
Femme au Chapeau. 1917, pencil, 42 x 24½ cm.
Insurance value $300.00
Lent by M and Mme Marcellin Castaing
21, rue Bonaparte, Paris VI

Modigliani
Tete de Femme. 1917, pencil and watercolor, 38 x 25 cm.
Insurance value $750.00
Lent by M and Mme Marcellin Castaing

de Chirico
Pesci Sacri. 1915, oil on canvas, 75 x 61.5 cm. Signature lower right. Date not on work
Insurance value Lit. 3,000,000. Not for sale
Lent by Mr. Frua de Angeli*
Via annunciata 21, Milan

de Chirico
Natura morta con grande officina. 1916, Oil on convas, 96 x 73.5 cm.
Signature left-middle. Date does appear on work
Insurance value Lit. 3,000,000. Not for sale
Lent by Mr. Frua de Angeli *

Campigli
Isola Felice. 1928, Oil on canvas, 100 x 81 cm. Signature left-down. Date does appear on work.
Insurance value Lit. 500,000. Not for sale
Lent by Mr. Frua de Angeli *

Campigli
Il cavaliere. 1928, Oil on canvas, 35.5 x 40 cm. Signature right-down. Date does appear on work.
Insurance value Lit. 250,000. Not for sale
Lent by Mr. Frua de Angeli *

Carra
Idolo ermafrodito. 1917, oil on canvas, 65 x 42 cm. Signature right-down. Date does appear on work
Insurance value Lit. 1,500,000. Not for sale
Lent by Mr. Frua de Angeli *

Sironi
Spazi chiari. 1941, tempera on canvas, 81 x 62 cm. Signature right-down. Date does not appear on work
Insurance value 300,000. Not for sale
Lent by Mr. Frua de Angeli*

Carra
Gentiluomo ubriaco. 1916, oil on canvas, 60 x 44.5 cm. Signature left-down. Date does appear on work
Insurance value Lit. 1,800,000. Not for sale
Lent by Mr. Frua de Angeli *

* Mr. Frua has signed his first name but I am not sure what it is - Carlo (?).

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4/27/49

Marcello Mascherini
Galleria S. Guisto, Trieste

Gallo. 1948, bronze, 50 cm high (approx. weight 5 Kg.)
Insurance value $900.00, selling price plus 10% commission $900.00
Lent by Marcello Mascherini

Arturo Martini

Ritratto del Poeta Cecov. 1919, terra cotta, 45 cm high (approx. weight 20 Kg.)
Insurance value $400.00. Not for sale
Lent by Adriano Pallini
Piazza Crispi 3, Milan

Tosi

Autunno a Rovetta. 1948, oil on canvas, 50 x 60 cm, signed at lower left
Insurance value Lit. 500,000. Not for sale
Lent by Dott. Giuseppe Vismara
Via Fratelli Gabba 9, Milan

De Pisis

Pollaio. 1928, oil on wood, 42 x 58.5 cm, signed at lower left
Insurance value Lit. 500,000. Not for sale
Lent by Dott. Giuseppe Vismara

de Chirico

Hector and Andromache. 1921/22, Oil and tempera emulsion on canvas, date does not appear on work, signed on the right, 98 x 74 cm.
Insurance value $3000.00. Not for sale
Lent by Sig. R. Toninelli

A. Martini

Donne che chiacchierano. Terra cotta.
Insurance value $5000.00
Lent by Count Contini Bonacossi
Florence, Italy

A. Martini

Moglie del pescatore. Terra cotta
Insurance value $5000.00
Lent by Count Contini Bonacossi

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ITALIAN EXHIBITION

The following 15 lenders have not returned the Registrar forms:

1. BRESCIA:

Dr. Pietro Feroldi, Piazza Vittoria 6:

Modigliani: Nude, oil on canvas — 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 crayon 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. Prua 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 42:

Marini: Ritratto di Sig. Lamberto Vitali, 1945, bronze (?)
Morandi: Natura Morta, 1919, oil
" Fiori, 1918, oil
" Natura morta, 1920, oil
" Natura Morta, 1918, oil
(2) ~~Cassinari~~: Nudo
(6) 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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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, 32 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, 1949, 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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ca Apr. 25

THE MUSEUM OF MODERN ART, 11 West 53rd Street, New York 19.

TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE EXHIBITION, June 28 - September 11, 1949

Loans to be collected in Italy for packing and forwarding to W. J. Byrnes & Company, 25 Broadway, New York City for delivery to The Museum of Modern Art.

Note: Asterick (*) indicates that the lender has not yet replied to request for loan.
Sizes are in centimeters and values in Lira unless otherwise noted.

1. BRESCIA				
Dr. Pietro Feroldi, Piazza Vittoria 6,:				
Carra: L'Amante dell' ingegnere, 1921	Oil on canvas		55 x 40	1,500,000
Carra: Mattino dul Mare, 1928	" " "		64 x 54	800,000
de Chirico: Le muse inquietanti, 1916	" " "		97 x 66	5,000,000
* Modigliani: Nude,	" " "			15,000,000
Rosai: I giocatori di Toppa, 1920	" " "		19 x 24	400,000
Rossi: Mio padre, 1920	" " "		31 x 26	400,000
* Scipione: Studio per il Cardinale Decano, 1924	" " "		45 x 50	
Morandi: Natura morta (Bottiglie e fruttiera)	" " "		60 x 54	1,000,000
2. FLORENCE				
Count Contini Bonacossi:				
* Martini: Donne che chiacchierano	Terracotta			
* " : Moglie del pescatore	"			
Editore A. Gonnelli;				
Rosai: I giocatori di biliardino, 1921	Oil on canvas			
" : Natura morta, 1919	" " "			
Professor Roberto Longhi, Via Benedetto Fortini 30:				
Morandi: Oggetti, 1919	" " "		51,8 x 55,2	150,000
Gr. Uff. Comm. Eugenio Ventura, Via Pescaia 8:				
Carra: Il tram, 1913	" " "		52 x 66 1/2	$ 3,000.
3 IVREA				
Mr. Augusto Mascioli	" " "			
* Scipione: Cortiziana Romana,				
4 MILAN				
Mr. Pompeo Borra, Via Rugaella 9:				
Borra: Concerto con due Flauti, 1947	" " "		105 x 125	300,000
Borra: I profughi, 1948	" " "		40 x 50	100,000

asta
* 2 mafai paintings

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4 MILAN (continued)

Mr. Carlo Carra, Via Sandro Sandri 2:

* Carra: Dancers, 1910	Conte crayon drawing	55 x 65	
* Carra: Station interior, 1913	drawing	c. 6 x 4"	
* Carra: Cannon at a gallop, 1915	oil		

Mr. Raffaele Carrieri, Via Borgonuovo 15:

Campigli: Scala, 1941	oil on canvas	90 x 50	Lender insure
* Semeghini: ?			
* Semeghini: ?			

Mr. Frua de Angeli, Via Annunciata 21:

Campigli: Isola felice, 1928	oil		
Campigli: Il cavaliere, 1928	oil		
Carra: Gentiluomo ubriaco, 1916	"		
Carra: Idolo ermafrodito, 1917	"		
de Chirico: Pesci sacri, 1915	"		
de Chirico: Natura morta con grande officina, 1916	"		
Sironi: ~~Due figure, 1942~~ SPAZI CHIARI, 1941	"	81 x 62	

Mr. Lucio Fontana, Via Piccinni 1:

Fontana: Cristo, 1947 (Biennale, no.29)	Ceramic with metallic reflections	0.58 x 0.30 weight: 5 kg.	150,000
Fontana: Mazchera, 1947 (Biennale, no.31)	Ceramic	0.85 height weight: 20 kg.	150,000

Ing. Riccardo Jucker, Via Buonarroti 39:

Carra: Natura morta con la squadra, 1917	oil		
de Chirico: Il giorno e la notte, 1926	oil		
Morandi: Natura morta con sassetta e birillo, 1918	"		
Soffici: Composizione, 1915	collage and oil		
Morandi: Meneghino sulla tavola rotonda, 1918			

Mr. Marino Marini, Piazza Mirabello 2:

Marini: Portrait of Carlo Carra, 1947	bronze	23 height	$ 500.
Marini: 15 drawings	drawings		$1,000.

Alice Lampugnani, Corso Venezia 48:

Manzu: Grande ritratto di signora, 1946	bronze	175 height weight: 100 kg	$3,000.
Manzu: Donna distesa	drawing	68 x 48	
" Crocifissione	"	" "	
" Cardinale	"	" "	
" Nudo di bambina	"	" "	
" Studio di donna	"	" "	
" Studio per un santo	"	" "	

Viscount Dr. Franco Marmont, Via G., Modena:

(see next page)

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Viscount Dr. Franco Marmont (continued)			
Campigli: Le spose dei marinai, 1932.	Oil on canvas	73 x 88	$1,500.
De Pisis: Natura morta con imbuto e sporta, 1925	Oil on cartoon	51 x 69	$ 350.
Morandi: Natura morta, 1937	Oil on canvas	45 x 59	$1,000.
Professor Constantino Baroni, Director, Galeria d'Arte Moderna, Castello Sforzesco:			
The following 12 drawings by Boccioni:			
E. 12 Figure abbraciate composizione	Drawing	453 x 607	
E. 10 Composizione dinamico-plastica	"	610 x 488	
B. 323 Ritratto a mezza figura di una donna seduto	"	310 x 210	
B. 301 Donna (retratto) 27 Junio 1911			
321 Bottiglia (studio) 1912 (?)			
837 Bottiglia (studio) 1912 (?)			
C 95 Figura in movimento			
C 99 Composizione dinamica di una fugura			
C 108 Composizione di figura			
B 319 Composizione di figura			
C 106 Dinamismo			
C 96 Dinamismo muscolare			
Mr. Adriano Pallini, Piazza Crispi 3:			
Boccioni: Charge of Lancers, 1915	drawings	20 x 13"	$ 5,000.
Carra: Il cavaliere d'occidente, 1917	oil	21 x 23"	$10,000.
de Chirico: La partenza del cavalier errante, 1923	"	38"x 1.14 yrd	$10,000.
Martini: Portrait of a poet	sculpture		
Dr. Camillo Poli, Via Francesco Sforza 41:			
Rosai: Natura morta del portacipria, 1919	oil on canvas	30 x 40	$ 200/250.
Mr. Romeo Toninelli, Via Sant' Andrea 8:			
Boccioni: Study for "The City Rises", 1910	tempera on cardboard	18 x 31	$ 350.
" Matter, 1912	oil on canvas	230 x 150	$ 6,000.
" Iselciaiuoli, 1909	" " "	100 x 100	$ 2,000.
de Chirico: Ettore e Andromaca, 1927	"		
Guttuso: Maffia (purchased by the Museum)	"	70 x 90	160.000.
Severini: Blue Dancer, 1912 (?)	" " "	62 x 48	$ 500.
Sironi: Composition with Horse, 1946	tempera on paper on canvas	117 x 124	$ 1,000.
Mr. Arturo Tosi, Via Principe Amedeo 5:			
Still life, with white vase and flowers, 1947	oil on canvas	50 x 38 1/2	$ *360.
San Giorgio Maggiore, 1945(both by Tosi)	" " "	50 x 60	$ 500.

*Also selling price

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Mr. Cesare Tosi, Via Bigli 19:

* Casorati: Midinette, 1930	drawing		
* De Pisis: Le cheval de Napoleon, 1924	oil		
* Sironi: La Fustigazione, 1948	"		
* Sironi: Paysage	"	60 x 55	
* Soffici: Natura morta, 1914	oil (?)		

Dr. Giuseppe Vismara, Via F. lli Gabba 9:

* De Pisis: Pollaio, 1928	oil		
Tosi: Landscape autumn a rovetta	"		

Mr. Lamberto Vitali, Via Boccaccio 45:

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

(a) ~~Cassinari: Nude~~

(b) Modigliani: drawings

5. TRIESTE

Mr. Marcello Mascherini, Galleria S. Guisto:

* Mascherini: Gallo	bronze		

6. ROME

Mr. Giacomo Balla, Via Oslavia 39:

Balla: Running Girl, 1912	oil	124 x 124	$ 800.
" Running Girl, 1912	pencil and ink	23 x 28	110.
" Running Girl, 1912	ink	19 x 25	100.
" Swifts, 1913	pencil	19 1/2 x 23	110.
" Swifts, 1913	watercolor	23 1/2 x 36	110.

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

* Boccione: Study for "Elasticita"	drawing		

Princess Margherita Caetani di Bassiano, Via Bottega Oscura:

Scipione: Piazza Navona, 1930	oil on wood	79 1/2 x 80 1/2	$ 2,000.

Mr. Corrado Cagli, Via Ludovico Muratori 27:

Cagli: Study for Spy painting of 1947	oil on canvas	41 x 27"	$ 1,000.

Mr. Augusto Caraceni, Via Villa Emiliani 16:

Pirandello: Bagnanti	oil on wood		100.000.

Mrs. Yvonne Casella, Via ~~[illegible]~~ Nicotera 5:

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Mrs. Yvonne Casella, Via Nicotera 5:				
* Casorati: Conversamento platonico		oil		
* Carra: Pino sul mare, 1921		oil		
* de Chirico: Paesaggio romano, c. 1921		tempera		
Mr. Antonio Donghi, Via dei Riari 46:				
Donghi: Partenza, 1932		oil on canvas	1.07 x 0.67	1,200
Donghi: Paesaggio, 1937		" " "	0.40 x 0.50	500
Mr. Enrico Falqui, Viale Giulio Cesare 71:				
* Scipione: Ritratto di Ungaretti, 1931		drawing		
* " Nudo, 1931		"		
* " Studio per il ritratto del Cardinale decano, 1929		"		
Mr. Pericle Fazzini, Via Margutta 51 A.:				
Fazzini: Donna che si tiene il piede, 1943		bronze (No.1)	15 Wt: 7 kilos	$ 150.
" Donna accovacciata, 1947		"	95 Wt:80 kilos	$ 1,300.
" Gatto, 1947		"	29 Wt:25 kilos	$ 300.
" Nude		blue ink		
" Nude		" "		
" Nude		" "		
" Study for Donna accovacciata		ink		
" Study for Donna accovacciata		"		
" Study for Donna accovacciata		"		
Mr. Emilio Greco, Largo di Villa Massimo 1:				
Greco: Testa d'uomo, 1947		bronze	21 Wt: 4 pounds	$ 115.
" Il Cantante, 1948		"	57 Wt: 20 "	$ 250.
Avv. Riccardo Gualino, Salita Parioli 23:				
Casorati: Ragazza di Pavarolo, 1943		oil on canvas	0.61 x 0.82	$ 500.
Manzu: Skeleton hanging from the cross, 1940		bronze	0.27 x 0.38	$ 600.
" Cardinal and Deposition, 1941		"	0.40 x 0.54	$1,000.
" Christ and the German soldier, 1942		"	0.30 x 0.40	$1,000.
Mr. Renato Guttuso, Largo di Villa Massimo 2:				
Guttuso: Carciofo e mola, 1946		oil on canvas	35 x 45	100,000
" Interno, 1948		" " "	97 x 125	160,000
" 12 - 15 drawings		drawings		
Mrs. Benedetta Marinetti, Piazza Mancini 20:				
Boccioni: States of Mind:	I. The Farewells	oil on canvas	69 x 96	$ 7,000.
	II. Those Who Go	" " "	69 x 96	$ 5,000.
	III. Those Who Stay	" " "	" "	$ 5,000.

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Mrs. Benedetta Marinetti (continued)			
Boccioni: Elasticity, 1912	oil on canvas	100 x 100	*$ 6,000.
" Dynamics of the human figure, 1913	pencil drawing	84 x 57	*$ 3,000.
Mr. Giovanni Merlo, Via Merulana 264:			
Donghi: Il Cacciatore, 1940	oil on canvas	42 x 31 1/2"	*$ 1,300.
			* Also selling price
Dr. Palma Bucarelli, Galleria Naz. d'Arte Moderna, Valle Giulia:			
Fazzini: Portrait of Ungaretti, 1936	wood sculpture	59 high	300,000.
Manzu: Cardinal, 1938	bronze	52 "	200,000.
Mafai: Two Women Disrobing, 1935	oil on canvas	98 x 79	200,000.
Guttuso: Battaglia e cavalli feriti, 1942	" " "	47 x 58	150,000.
Mr. Gaspero del Corso, Galleria l'Obelisco, Via Sistina 146:			
Afro: Lis fuarpis	tempera on canvas	35 x 50	$ 150.
" Trofeo	oil on canvas		$ 350.
Mr. Fausto Pirandello, Via Augusto Valenziano 5:			
Pirandello: Girasoli, 1948	oil on wood	64 x 47	70,000.
" Teschio di capretto, 1948	" " "	47 x 47	70,000.
Mr. & Mrs. Laurance P. Roberts, American Academy in Rome:			
Cagli: Teatro tragico, 1946	oil on canvas	90 x 60	$ 600.
Guttuso: Peperoni, 1946	watercolor & ink	50 x 68	$ 100.
Mr. Pietro Rollino, Via Lazio 23:			
Morandi: Paesaggio	oil		
" Natura morta, 1939	"		
Margherita Sarfatti, c/o Count Gaetani D'Arogona, Via Lima 4:			
Russolo: La Nebbia, 1912	oil on canvas		*$ 2,500.
			*Selling Price: 2,200.
Mr. Toti Scialoja, Via di Porta Pinciana N. 4:			
Scialoja: Fabbriche sul tevere, 1946	oil on canvas	60 x 70	$ 150.
Dr. Laudisa, Galleria del Secolo, Via Veneto 83:			
Mafai: Foglie secche e garofane, 1934 (?)	" " "	70 x 54	$ 1,000.
*Mafai: Paesaggio di demolizioni,	oil		
Stradone: Il colosseo, 1945	oil on canvas	65 x 50	* $ 1,000.
			*Also selling price
Dr. Lionello Venturi, Corso Trieste 42:			
De Pisis: La porta del mio studio, 1935	" " "	39 1/4 x 31 1/2"	$ 200.

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R — Mr. Dino Zanardo, Viole Bruno Buozzi 36:
* Guttuso: Carrettiere addormentato, 1946 — oil on canvas — 50 x 60 — 100,000.

7 TURIN:
Daphne Maugham Casorati, 32 Via Mazzini:
R * Casorati: Ueva Sulla Tavola — oil

Mr. Maly Trinchero
out- * Casroati: Guibetto rosso, 1939 — oil

8 VENICE:
Mr. Carlo Cardazzo, Galleria del Cavallino, Palazzo Pisani:

Campigli: Guattro donne che si pettinano, 1936	oil on canvas	72 x 100	$ 3,000.	Selling prices also
" Il giardino, 1936	" " "	72 x 93	$ 2,000.	
Morandi: Natura morta, 1920	" " "	30 x 40	$ 1,000.	
Rosai: Composizione con un prete, 1920	" " "	40 x 50	$ 600.	
Scipione: Natura morta con cappello, bastone e pettine	" " "	60 x 70	$ 2,900.	
Sironi: Paisaje urbano, 1929	" " "	70 x 79	$ 1,000.	

Mr. Virgilio Guidi, Academia Belle Arti;
Guidi: Nudo, 1945 — " " "
" Figure nello spazio, III, 1947 — " " "

Galleria d'Arte Moderna: Venice
R * Pizzinato: I difensori delle fabbriche, 1947/48 — oil — 65 x 96

Mr. Armando Pizzinato, Academia Belle Arti:
Pizzinato: Cantieri, 1948 — " on canvas — 101 x 148 — $ 1,200. Selling price: $600.

Mr. Giuseppe Santomaso, S. Gregorio 180:
Santomaso: Il pescatore, No. 1, 1948 — oil on canvas — 60 x 90 — $ 800. Selling price: $600.

Santomaso: Natura morta con pollo, 1948 — " " " — 60 x 75 — $ 800. Selling price: $600.

R Vicini marble sculpture

Note: Please add to ROME list:
Mr. de Blasio
* Scipione: Asso di spade — oil

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NOT YET REQUESTED: ADDRESSES UNKNOWN

Brigida Martini, Via Savazia 9, Vado Ligure (Savona)
* Martini: Dedalo e Icaro
" Daedalus
sculpture

Mascioli
* Scipione: La cortigiana romana

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Feb 10 - 1949

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EXHIBITION OF TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE

Loans to be collected in Brescia for packing and forwarding to W. J. Byrnes & Company, 25 Broadway, New York City for delivery to The Museum of Modern Art.

Lender, Artist and Title:	Size	Valuation
Dr. Pietro Feroldi, Piazza Vittoria 6, Brescia:		
✓ Carrà: L'Amante dell' ingegnere, 1921. Oil on canvas	55 x 40	Lira 1,500,000
✓ de Chirico: Le muse inquietanti, 1916. Oil on canvas	97 x 66	" 5,000,000
✓ Morandi: Natura morta (Bottiglie e fruttiera). Oil on canvas	60 x 54	" 1,000,000
✓ Rosai: I giocatori di Toppa, 1920. Oil on canvas	19 x 24	" 400,000
✓ Rosai: Mio padre, 1920. Oil on canvas	31 x 26	" 400,000

✓ = Promised to exhibition as of Feb. 1949

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NEW YORK 19

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EXHIBITION OF TWENTIETH CENTURY PAINTING AND SCULPTURE

Loans to be collected in Florence, Italy for packing and forwarding to
W. J. Byrnes & Company, 25 Broadway, New York City for delivery to The Museum of Modern Art

Lender, Artist and Title:	Size	Valuation
Count Contini Bonacossi, Florence:		
Martini: Donne che chiacchierano, Terracotta		
Martini: Moglie del pescatore. Terracotta		
Editore A. Gonnelli, Florence:		
Rosai: I giocatori di biliardino, 1921		
Rosai: Natura morta, 1919		
Professor Roberto Longhi, Via Benedetto Fortini 30, Florence:		
Morandi: Natura morta, 1919		
Mr. Eugenio Ventura, Via Pescaia 8, Florence: (Comm. Enrico Ventura ?)		
Carra: Il tram, Oil on canvas		

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EXHIBITION OF TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE

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Lender, Artist and Title:	Size	Valuation
Mr. Pompeo Borra, Via Bugabella 9, Milan:		
Borra: Concerto con due flauti, 1947. Oil on canvas	105 x 125	Lira 300,000
Borra: I profughi, 1948. Oil on canvas	40 x 50	" 100,000
Mr. Carlo Carrà, Via Sandro Sandri 2, Milan:		
Carrà: Dancers, 1910. Conte crayon drawing	55 x 65	
Carrà: Station interior, 1913. Drawing	c. 6 x 4" (inches)	
Carrà: Cannon at a gallop, 1915.		
r. Raffaele Carrieri, Via Borgonuovo 15, Milan:		
Campigli: Scala, 1941		
Frua de Angeli, Via Annunciata 21, Milan:		
Campigli: Isola Felice, 1928		
ampigli: Il cavaliere, 1928		
arrà: Gentiluomo ubriaco, 1916		
rrà: Idolo ermafrodito, 1917		
Chirico: Pesci sacri, 1915		
Chirico: Natura morta con grande officina, 1916		
Mi oni: Due figure, 1942		
Fontana, Via Piccinni 1, Milan:		
a: Cristo, 1947. (Biennale, no. 29) Ceramic with metallic reflections	0.58 x 0.30 Weight: 5 kg.	Lira 150,000
Mr a: Maschera, 1947. (Biennale, no.31) Ceramic	0.85 high Weight: 20 kg.	Lira 150,000
bagni, Via Ariosto 23, Milan:		
Fanciulla, 1938. Oil on canvas		
Mr. Jucker, Via Buonarroti 39, Milan:		
ura morta con la squadra, 1917		
Il giorno e la notte, 1926		
tura morta con cassetta e birillo, 1918		
mposizione, 1915		

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Lender, Artist and Title:	Size	Valuation
Viscount Dr. Franco Marmont, Via G., Modena 36, Milan:		
Campigli: Le spose dei marinai, 1932. Oil on canvas	73 x 88	$1,500.
De Pisis: Natura morta con imbuto e sporta, 1925. Oil on cartoon	51 x 69	$ 350.
Morandi: Natura morta, 1937. Oil on canvas	45 x 59	$1,000.
Mr. Adriano Pallini, Piazza Crispi 3, Milan:		
Boccioni: Charge of lancers, 1915. Drawing		
Carra: Il cavaliere d'occidente, 1917		
de Chirico: La partenza del cavalier errante, 1923		
Dr. Camillo Poli, Via Francesco Sforza 41, Milan:		
Rosai: Natura morta del portacipria, 1919		
Mr. R. Toninelli, Via Sant' Andrea 8, Milan:		
Boccioni: Study for "The City Rises", 1910. Tempera on cardboard	18 x 31	$ 350.
Boccioni: Matter, 1912. Oil on canvas	230 x 150	$6,000.
Boccioni: Iseloiaiuoli		
Severini: Blue Dancer, 1912 (?) Oil on canvas	62 x 48	$ 500.
Sironi: Composition with Horse, 1946. Tempera on paper on canvas	117 x 124	$1,000.
Savinio: Sacerdozio, 1947	} not yet represented	
Fazzini: Weeney girlies		
Usellini:		
Mr. [illegible]ssor Constantino Baroni, Director, Galeria d'Arte Moderna, Castello Sforzesco, Milan:		
Boccioni: Woman at table, 1914 (?) Oil on canvas		
Boccioni: Dynamism of a human figure, 1913. Oil on canvas		
Mr. [illegible]or, Graphic Arts Collection, Castello Sforzesco, Milan:		
The following 12 drawings by Boccioni:		
12 Figure abbraciate composizione	453 x 607	
10 Composizione dinamico-plastica	610 x 488	
323 Ritratto a mezza figura di una donna seduto	310 x 210	
401 Donna (ritratto) 27 Junio 1911		
Bottiglia (studio) 1912 (?)		
Bottiglia (studio) 1912 (?)		
Figura in movimento		

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Lender, Artist and Title:	Size	Valuation
Director, Graphic Arts Collection, Castello Sforzesco, Milan: (continued)		
C 99 Composizione dinamica di una fugura		
C 108 Composizione di figura		
B 319 Composizione di figura		
C 106 Dinamismo		
C 96 Dinamismo muscolare		
Mr. Cesare Tosi, Via Bigli 19, Milan:		
Casorati: Midinette, 1930. Drawing		
De Pisis: Le cheval de Napoleon, 1924		
Sironi: La fustigazione, 1948		
Sironi: Paysage		
Soffici: Natura morta, 1914	60 x 55	
Dr. Giuseppe Vismara, Via F, lli Gabba 9, Milan:		
De Pisis: Pollaio, 1928		
Mr. Lamberto Vitali, Via Boccaccio 45, Milan:		
Marini: Ritratto di Sig. Lamberto Vitali, 1945		
Morandi: Natura morta, 1919		
Morandi: Fiori, 1918		
Morandi: Natura morta, 1920		
Morandi: Natura morta, 1941		
(?)Cassinari: Nudo		
(?)Modigliani: Drawings 3 not get selected.		

For Milan Loans
See supplementary list Not yet Requested

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NOT YET REQUESTED

Lender, Artist and Title:	Size	Valuation
Borromini Gallery,		
Savinio: Apparition, 1930		
Manzu;		
Manzu: Gande nitratto (?)		
Manzu: Ten (10) drawings set aside for The Museum of Modern Art		
Marini,		
Marini: Portrait of Carlo Carrà		
Mascherini; (may live in Rome)		
Mascherini: Gallo		
Mascherini: Flora		
Tosi, ?		

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EXHIBITION OF TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE

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Lender, Artist and Title:	Size	Valuation
Mr. Giacomo Balla, Via Oslavia 39, Rome:		
Balla: Running Girl, 1912. Oil		
Balla: Running Girl. Drawing		
Balla: Running Girl. Drawing		
Balla: Swifts, 1913. Drawing in pencil		
Balla: Swifts Watercolor		
Princess Margherita Caetani di Bassiano, Via Bottega Oscura, Rome:		
Scipione: Piazza Navona, 1930. Oil		
Mr. Corrado Cagli, Via Ludovico Muratori 27, Rome:		
Cagli: Study for Spy painting of 1947. Oil		
Mrs. Yvonne Casella, Via Nicotera 5, Rome:		
Casorati: Conversamento platonico		
Carra: Pino sul mare, 1921		
de Chirico: Paesaggio romano, c. 1921		
Mr. Antonio Donghi, Via dei Riari 46, Rome:		
Donghi: Partenza, 1932. Oil on canvas	1.07 x 0.67	Lira 1,200
Donghi: Paesaggio, 1937. Oil on canvas	0.40 x 0.50	" 500
Mr. Enrico Falqui, Viale Giulio Cesare 71, Rome:		
Scipione: Ritratto di Ungaretti, 1931. Drawing		
Scipione: Nudo, 1931. Drawing		
Scipione: Studio per il ritratto del Cardinale decano, 1929		
Mr. Periclo Fazzini, Via Margutta 51 A., Rome:		
Fazzini: Donna che si tiene il piede, 1943. (bronze, No.1)	15	Weight: 7 kilos $150.
Fazzini: Donna accovacciata, 1947. Bronze	95	" : 80 " $1,300.
Fazzini: Gatto, 1947. Bronze	29	" : 25 " $300.
Fazzini: Nude, blue ink drawing		
Fazzini: Nude, blue ink drawing		
Fazzini: Nude, blue ink drawing		
Fazzini: Study for Donna accovacciata, ink drawing		
Fazzini: Study for Donna accovacciata, ink drawing		
Fazzini: Study for Donna accovacciata, ink drawing		

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Lender, Artist and Title:	Size	Valuation
Mr. Emilio Greco, Largo di Villa Massimo 1, Rome:		
Greco: Testa d'uomo, 1947. Bronze	21 Weight: 4 pounds	$ 115.
Greco: Il Cantante, 1948. Bronze	57 " : 20 "	$ 250.
Avv. Riccardo Gualino, Salita Parioli 23, Rome:		
Casorati: Ragazza di Pavarolo, 1943. Oil on canvas	0.61 x 0.82	$ 500.
Manzù: Skeleton Hanging from the Cross, 1940. Bronze (Gualino Collection No. 2)	0.27 x 0.38	$ 600.
Manzù: Cardinal and Deposition, 1941. Bronze	0.40 x 0.54	$ 1,000.
Manzù: Christ and the German Soldier, 1942. Bronze (Gualino Collection No. 3)	0.30 x 0.40	$ 1,000.
Mr. Renato Guttuso, Largo di Villa Massimo 2, Rome:		
Guttuso: *Battaglia (Cavalli feriti), 1942 or 1943 (* Note: See also Galleria Naz. d'Arte Moderna)		
Guttuso: Carciofo e mola, 1946		
Guttuso: Carrettiere addormentato, 1946 (Collection Sig. Dino Zanardo, Rome)		
Guttuso: Mangiatori d'anguria, 1947		
Guttuso: La maffia, 1948 (smaller version)		
Guttuso: Interno, uomo addormentato, 1948	75 x 95	
Guttuso: Twelve (12) - Fifteen (15) drawings	1.00 x 1.20	
Mrs. Benedetta Marinetti, Piazza Mancini 20, Rome:	65 x 50	$ 1,000.
Boccioni: States of Mind: I. The Farewells		
II. Those Who Go		
III. Those Who Stay		
Boccioni: Elasticity		
Boccioni: Dynamics of the Human Figure, 1913		
(?) Russolo: La nebbia (not get requested)		
Dr. Palma Bucarelli, Galleria Naz. d'Arte Moderna, Valle Giulia, Rome:		
Fazzini: Portrait of Ungaretti, 1936. Wood sculpture		
Manzù: Cardinal, 1938. Bronze		
Mafai: Two Women Disrobing. Oil		
Scipione: Portrait of the Cardinal Decano, 1929. Oil		
Guttuso: Battaglia e cavalli feriti. Oil		
Mr. Gaspero del Corso, Galleria l'Obelisco, Via Sistina 146, Rome:		
Afro: Lis fuarpis (No. 15 in Galleria l'Obelisco Catalog of 1948)		
Afro: Trofeo (No. 7 in Galleria l'Obelisco Catalog of 1948)		
Mr. Fausto Pirandello, Via Augusto Valenziano 5, Rome:		

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Lender, Artist and Title:	Size	Valuation
Mr. Fausto Pirandello, Via Augusto Valenziano 5, Rome:		
Pirandello: Gizasoli, 1948		
Pirandello: Bagnanti (Quadriennale, 1948, Gallery III, no.16)		
Pirandello: Tecchio di cafretto, 1948		
Mr. & Mrs. Laurance P. Roberts, American Academy in Rome:		
Cagli: Teatro tragico		
Guttuso: Peperoni		
Mr. Pietro Rollino, Via Lazio 23, Rome:		
Morandi: Paesaggio		
Morandi: Natura morta, 1939		
Mr. Toti Scialoja, Via di Porta Pinciana N. 4, Rome:		
Scialoja: Fabbri ca sul tevere, 1946 } not yet requested		
Scialoja: Donna con pollo spennato, 1947 } not yet requested		
Dr. Laudisa, Galleria del Secolo, Via Veneto 83, Rome:		
Masai: Foglie secche e garofane, 1934 (?) Oil on canvas	70 x 54	$ 1,000.
Masai: Paesaggio di demolizioni		
Stradone: Il Colosseo, 1945. Oil on canvas	65 x 50	$ 1,000.
Mr. Franco Sportorno, Via Andrea Doria, Milan:		
de Chirico: Il ritorno del figliuol prodigo, 1919		
Martini: Ratto delle Sabine, 1940. Sculpture		
Dr. Lionello Venturi, Corso Trieste 42, Rome:		
De Pisis: La Porta del mio studio, 1935. Oil on canvas (not yet requested)		

For Rome Loans

See Supplementary List NOT Yet Requested

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Lender, Artist and Title:	Size	Valuation
de Blasio,		
Scipione: Asso di spade		
Merlo,		
Donghi: Cacciatore		
Mr. Fred Muller,		
Muccini: Cristo		
Mascherini, (may live in Milan)		
Mascherini: Gallo		
Mascherini: Flora		

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NOT YET REQUESTED

Lender, Artist and Title:	Size	Valuation
Daphne Maugham Casorati		
Casorati: Ueva Sulla Tavola		
Trinchero:		
Casorati: Cuibetto rosso		

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Lender, Artist and Title:

Mr. Carlo Cardazzo, Galleria del Cavallino, Palazzo Pisani, Venice

	Size	Valuation
Campigli: Quattro donne che si pettinano, 1934		
Campigli: Il giardino, 1934		
Morandi: Natura morta, 1920 (Plate V. Gnudi)		
Rosai: Composizione con un prete, 1920 (?)		
Scipione: Natura morta con cappello, bastone e pettina, 1929		
Sironi: Paisaje urbano		

Mr. Virgilio Guidi, Academia Belle Arti, Venice

Guidi: Nudo (no. 13 Biennale exposition of last summer)		
Guidi: Figure nello spazio, III (no. 9 Biennale exposition)		

Mr. Armando Pizzinato, Academia Belle Arti, Venice

Pizzinato: I difensori delle fabbriche (no. 21, Biennale exposition)		
Pizzinato: Cantieri (no. 22, Biennale exposition)		

Mr. Giuseppe Santomaso, Academia Belle Arti, Venice

Santomaso: Il pescatore, No. I (no. 15 Biennale exposition)		
Santomaso: Natura morta con pollo (Biennale exposition)		

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NOT YET REQUESTED ADDRESSES UNKNOWN

Lender, Artist and Title:	Size	Valuation
Clerici (?) Probably can borrow in U.S.A.		
Levi (Carlo) ?		
Magnelli (?) Has refused to be in show.		
Brigida Martini		
Martini: Dedalo e Icaro		
Mascioli		
Scipione: La cortigiana romana		

I copies sent to Mr Scheider

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2. Forward one copy of Consular Invoices (United States Form 138), Certificates of Originality (United States Form 233), Box lists (showing contents of each box), Bills of Lading to The Museum of Modern Art. Forward all other copies to W. J. Byrnes & Company. These papers should be sent by Airmail so that they will arrive before shipments.

7 Copies given to Mr Wheeler

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Rome May 22, 1948

Dear Jim,

Telegraphese because I'm in bed with a low fever, minor somach trouble, tired I guess (Nellie will have another interpretation)

Balla - bought two in show. Autmobile Lire 100.000 and Swifts Lire 200.000. Did not bargain because thought price reasonable and the Galleria d'Arte Moderna was after the Automobile just at the moment we closed the deal. If the Museum doesn't want both Marga and I will try to by one. Hope Goodyear wont leave DOG painting to Buffalo as result. Actually DOG simpler and quite different kind of Futurism.

Marinetti - Long visit, Looked through scrapbooks. Heard Zam Tum Tum record, will try to buy it if it isn't epuisé. Formal business letter from Signora Marinetti just arrived confirming the following prices:

Boccioni - THREEE STATES - $10,000 for the three
" ELASTICITA' - 5,000
3 ptgs by Balla 2,000 each (!) twice as much as Ton. listed.
Boccioni STRIDING FIGURE 1913 $2.000
" BOTTLE STILL LIFE 1,500

She gives us one month's option. Tp my mind all the paintings are way over-priced by Italian and even more by foreign values. The sculpture seems more reasonable but of course these casts are posthumous. All the same I'd like to get both offering her $2,500 for the two with the understanding that she can make another cast of each (Ton. had in mind that no more casts would be made thereby increasing the values of the existing ones). Don't think STRIDING FIGURE overpriced but BOTTLE a bit.

Since obviously she is contact with Ton. who apparently has an option on her things which he is relinquishing for the above objects over the next month, I see no reason why we should not let Ton. know that we have bought the SWIFTS at less than one fifth of the price which she set upon her Ballas, none of which I think is as good or as celebrated a picture, and that therefore we suppose that her other prices may be somewhat high though perhaps not so much so.

Would you mind talking over the Boccioni prices with Ton. on the boat being careful not to make him feel responsible either for the prices or for not calling our attention to Balla's two pictures (I was just about to ask the prices from the secretary when Ton. dismissed him the first day in the Quadriennale. The secretary turns out to be Cairola). Wire me here as soon as you get to NY any advice you have, airmailing ~~instructions~~ details to Amacademy unless Mimi has other instructions).

In any case give me you opinion on the sculpture at $2,500 for the two and also give me your blessing if you can on the Balla purchase as I couldn't get your OK ~~before~~.

Signora Casella - Interesting visit, walls covered with dedicated photographs from Rimsky-Korsakoff and Tolstoi down. Beautiful blond daughter, recently a mother at 19 excused herself saying that she "had to become a cow"?. Suggest putting on our list the following possibilities:

Casorati: BOY IN STUDIO ca 4 x 3 ft. ~~Make it~~ BOY STANDING, rather touching, pathetic, good color.
" PLATONIC CONVERSATION 3 x 4 ft. A firm full nude reclining foreground her eyes ambiguously shut? open? turned towards man seated close by in dark suit derby hat masking upper part of face. Arresting, highly original picture.

equivalent [illegible]
se he's bluffing about one [illegible]

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2 ... him

Carra' - THE PINE 1921 Smallish maybe 28 x 22", one of his best. Other big Carra's dull.

de Chirico NUDE HERO 13 x 9" reproduced full length in Magazine Civilta' vol. 1, no. 3, p. 29 (Bompiani). Samll beautifully painted circa 1919, type unfamiliar to me very classical but suggestion of metaph, period in backgrpund.

" ROMAN PIAZZA ca 2 x 3ft. House and figure with reclinig marble male in center ca. 1921. Good. Half reproduced on cover of Civilta' (same number as above)

Donghi ROW OF TREES 1928 ca. 13 x 24"

Morandi LARGE BUNCH OF VIOLETS, 1929 ca 16 x 16? unusual.

Casorati - Casella's Casoratis made me look through the color monograph again. I'm more impressed than ever but think that we have not seen the best ones judgning from the reproductions. They are probably in Turin.

Capogrossi * Princess Bassiano phoned Isabelle saying Capogrossi upset our not visiting studio, blamed Cagli. I wrote her saying that Capogr. was on Cagli's list. Cagli model of correctness in Rome. Will try to go studio though we have both examined a number of his pictures carefully.

Levasti * Princess Bassiano recommended her. Inspected her pictures chez conductor Previtali where we went - little interest - Levasti is distinguished lady philosopher.

Franco Costa - Went to Brother's apartment 16 Quattro Fontane Rome. Saw one or two pictures not better than ones at Quad. Age 42. Might go into younger group with best of Quad. Still lifes depending on your policy . Costa permanent address is QUITTENGO BIELLESE (Vercelli) Italy.

Quadr. Third and fourth visits revealed little new:

Pirandello - all three pictires good in Foll. order: BATHERS, LANDSCAPE, STILL LIFE.

Big Guttuso perhaps best recent

Big Cagli inferior to oils already liste .

Annigoni - will buy extensive monogr. amusingly illustrated. Might be included for shock value.

Galleria d'Arte Moderna Valle Giulia. Second visit:

Casorati - would drop STILL LIFE but keep little BEACH SCENE

Mafai - WOMEN UNDRESSING held up quite well

Guttuso - excellent BATTLE PICTURE ca. 20 x 24" to r. of larger dark EXECUTION SCENE . Had not noticed BATTLE PICTURE before perhaps best Guttuso seen so far. BEGGAR PICTURE in Secolo next best, CUCITRICI third. Small still life with ARTICHOKE in studio 4th.

Leoncillo - awful , has been after us.

****

Maillol - Present situation: received letter from Rudier indicating he is still interested. Warns us shipping costs Fr.80,000. Have written him asking whether we could wait until middle of June to clinch deal. I want to bargain on basis of price of $7,200 made to Zürich , also eager talk to Lucien Maillol about the possibility of carrying out his father's formal agreement to make us a pewter cast of the FEMME ACCROUPIE (Rheinhardt figure). We so badly need good large pieces for the garden even though both figures would have been cast posthumously.

I hate to take your Paris time. Also don't want to make special trip to Paris myself before mid-June since we'll be $500 in the hole. Do you think you could phone Rudier, if he can wait rill June 20 simply confirm our interest. If not could you see him and explain to him that the price of $12,000 seems somewhat high for a posthumous cast especially as we were told in Zürich that the price was the equivalent in Swiss francs of $7,200. He has two casts to sell, I suppose he's bluffing about one ... end the Since Zürich took a year ... ought to

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If he urges a settlement offer him $9,000, if he refuses tell him that you will wire me and I'll carry on from there. It may be that you would rather not bother with this negotiation. If so I would still appreciate your phoning him confirming our interest and asking him to wait and secondly going into the Musée d'Art Moderne to look carefully at the cast and let me have your second thoughts on its quality and desirability.

I'll handle the FEMME ACCROUPIE Later.

Gris. I clinched this for Fr. 1,000,000 but hope that Curt Valentin can wangle an exchange that would bring us under $4,000. He'll be in Paris June 7.

Fougeron - Should you be going by take a look at the KNITTING WOMEN • Is it better or worse than Guttuso? is it very close to him?

Magnelli - Should you see him or talk with him, ask about his collection, whether in Paris or Florence.

Symposium - All I know is the following wire:

SORRY SAY DUE TO BAD TIMING HERE YOUR TURNDOWN ACCEPTED BY LIFE

THEY ALREADY SOUNDING OUT ALTERNATIVES YOU SUGGEST DHARNONCOURT

AND NELSON ADVISED ALL AGREE UNFORTUNATE BUT NO HARM DONE BRADEN

I wired acceptance to d'Harna. on Sunday Braden's wire came Wednesday afternoon. No one has bthered to write me an explanation so far.

Tha nk goodness you are going to be there, I hope Rich and Sweeney will be too (troublesome thought: I wonder if René expected me to recommend him in my place. I just never thought of it but certainly he knows more than Mayor, Taylor or Wind. May be a bad error)

Golly we miss you - both

M. Eugène Rudier
12 r. Leplanquais
Malakoff (Seine)
telephone : Alésia 16-41

Low taste department : I prefer the Boccioni bronze figure in the Maillol (confidential)

P.S. If you think Jim Soby would be interested in seeing the Picasso please feel free to give him my address. I have written him to identify you in case you call on him

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Rome May 28

Dear Jim,

My fever seems to be down this morning but my brain not very clear. Having been in bed a week I have nothing much new to report not even second-hand from New York. Still no explanation nor even comment on the Luce slip-up. Guess they just don't care! Probably deserately busy wibh budget business.

You'll be awfully busy too but you might hint that I'd be awfully glad of news. Terribly nervous about this year's budget with the year's poor attendance record etc.

The more I think of it the more I believe I offended René by not nominating him in my place. Sertainly he would have been more competent than half of the appointed.

Marga saw Dal Corso and he said he did not want to sell the Muccini drawing. Later I told her she might say that you would have offered Lire 40.000 whereupon he accepted your offer. I'm sorry we did not get it for you cheaper. We are having it sent with other things to the Museum.

We had our Morandi etching framed and gave it to the Roberts who seem appreciative.

NELLY : Quite casually you finished a sentence weeks ago to the effect that Miss Toklas had already determined to leave the Stein pictures to Yale. This seems plausible but can you give me the evidence? If it is very strong it would save me a great deal of trouble.

No word from Ton. on the list of books for the Museum I sent him 10 days ago.

About Rudier I suggested you stop at $9.000 simply because I feared you might not want the responsibility of further bargaining and also because I had hoped to carry on after I'd seen the other cast ~~suitably presented~~ at the Art Moderne. Doubtless you'll have seen Rudier or decided not to before this letter reaches you.

I had thought of writing you some notes for the symposium not on the general argument but simply on Luce's point of view. But I think I spoke of it in some detail after the arguments of last year. Thinking it over in some detail while I've been sick I think that Taylor-Kirtein will try to plug the anti-human or humanistic charge coupling it with the lack of spiritual value. It is hard for subh people to face the fact that geometry, for instance, which links us to the abstract truth of the universal engine, is much more evidence of humanness than is a crying mother or a seductive nude ,, for pain and desire we share with all animals - geometry with none.

~~Th-t~~ though that band of great minds will probably not stumble over the fallacy that art is beauty it would be good propaganda if somehow in the argument the banal thought could be introduced that art and life are co-extensive parallel areas. By life I mean the broadest possible concept of the world of physical and imaginative reality.

These are rather pompous and probably useless remarks. It might also be effective to directly challenge Taylor's competence to judge the spiritual value of modern art since he's never shown any sympathetic understanding of it. How can a bigoted Muslim understand the spiritual values of Christianity?

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It will be wonderful to hear from you from Paris. We miss you more than ever.

love to you with - your work

A-

P.S. Mail just in with your Basel letter. Thanks. Of course we want the Morandis. How kind of Vitali! However there's the question of - and this I nee some word on - what is the name of the affable English-speaking ex-partner of Ton. who said he had many Morandi etchings and offered to give us all his duplicates - very seriously. I am not above writing him to assure him of our interest. Such is my institutional avarice. Who is Apploxio - and where? Will he pick them up?

Be sure to read Taylor's review of Wind's book. You can sharpen your arrows. Here is a quotation from it in the Sunday Times of May 24: send me by Wind - it's all I have.

a lie

"The work of art today is not measured by what it means to man, but by the pigmy stature of its creator. Human scale, like man's intellectual and moral standing, has been reduced in the expanding world, and the artist, unable to conceive of anything larger than himself, has found refuge in prattling about his libido. The greatest epic effort of the twentieth century would seek to immortalize the saga of the artist's flight from reality. To this barren wilderness of the uncreative, Prof. Wind's beautiful "Feasts of the Gods" comes as a breath of fresh air...."

4/scalia

PPS. Letter from Bernheim-Jeune. The Renoir is sold - and apparently nothing of interest remains in the Bernheim files of the Futurist show of 1911.

Cairns - what a job? Sorry!

my god - that piece of elegant humanistic pedantry - have you read it

Toni's $3,000 for a Morandi is probably our error? - he meant 300,000 lire?

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NEW YORK 19

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JAMES THRALL SOBY
Chairman of the Department of Painting and Sculpture

BIENNALE (except for metaphysical de Chiricos and Carras, on which have more elaborate notes)

* means photograph ordered by JTS from Biennale

Morandi *Natura morta, 1919 coll. Roberto Longhi
Morandi *Natura morta, 1918 Orombelli - not very good

Martini *Nudo
Martini * Father and Son (~~large~~ medium bronze of man with youth) leg broken off Luigi Colbianco
Martini *Cadel ? (Rape of Sabine)

Gino Rossi *Natura morta, 1922 (red ~~sticker~~ no. 6 on ~~back~~ picture itself - fair)

Rolando Columbini? Il Molino not very good, Rossi style

A. Calderara Two small Vermeer-like pics, only fairly interesting

I. Priselli Five very small bronzes, not as good as Fazzini

M. Cavaglieri *Basilica San Maria (Best of 3 pics by R. Longhi's favorite modern Italian painter -fair)

A. Saladori Five good figure drawings

A. Bucci *Calle et Maud, 1907

L. Mariano Uomo et Fanciulli (interesting - JTS bought)

Campigli *Two pyramids of women, 1938 and '48
Campigli *Donne con Uttelli, 1944

De Pisis * La Morta Magica (excellent) coll. L. Venturi
De Pisis * Still life with dead rabbit and eyeglasses on table
De Pisis * Navacco (small, dark, fine in quality)
De Pisis * Self-portrait in mask (amusing and lively)

A. Fasan # Two small still lifes, gay, primitive colors - fair

M.Mascherini * Rooster (thought this man the best sculptor in show,
M.Mascherini * Flora except for Marini and Manzu -not as good as Fazzini and Greco. F. not in show. G's piece poor compared to ones we saw in Rome)

Usellini Pellegrini, 1946 only fair, so didn't ask for photo

O. Tamburi Portrait of Angelo - very De Pisis and only fair

M. Marcucci *Landscape (interesting; he was the white hope a few years ago)

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BIENNALE -2

Alfredo Ziveri Three "social realist" pics. Fairly good

V. Boltraffio (sp?) La Ragazze con l'oca coll. P. Bastai -bizarre

Manzu Lerge reclining figure of woman -the one we saw in Milan. Fine
Manzu Pazzo di Danza - also seen Milan
Manzu *Cardinal -with hands clasped. Excellent.
Manzu Head and shoulders #also seen at Milan

Rosai Donne al Lavoro, 1920 -best of a poor lot. Not good enough

A. Lega Case solitarie, 1922 - ½Rosai, ½ Carra. Not much

Marini *Big Nude (he calls her "The Bomb") early and too big to move

F. Clerici Tribunale della Martinica -one of most elaborate

C. Breveglieri Gerolamo -not as good as The Park and Interior (Milan)

V. Guidi *Figure nello spasio (one of quite interesting recent pics)

Semeghini Composizione I, 1946 -average, not as good as Jesi's. Green sticker no. 1162.

I. Valenti La Sedia, 1947 - good painting but not exciting

P. Borra Maternita, 1946 - think we saw better ones in Milan

Mino Rosso Calze Rossi

D. Cantatore -Modigliani style, not much.

G. Da Milano Natura morta, I (with guitar and white pipe) - fair

Casorati -* La Scodelle Blanche coll. Jesi. Others seem <u>novecento</u>

C. Vignetti Nudo (Fauve; not much)

Carlo Martini *L'ora del sonnoallasilo (I thought this quite good)

Pirandello Bagnanti (large) brilliant but unbalanced
Pirandello *Bagnanti (small) very good indeed - 60,000 lire.

Maccari Danzatrici, 1948 (green sticker 1052)
Maccari Le Streghe - small oil of dancing figures
Maccari Zampa di Bove, 1945 -watercolor of fat knock#need woman
Maccari Father with two children in courtyard, watercolor
Maccari Maschere, 1948 (green sticker 1057) I didn't really like any Maccari very much.

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JAMES THRALL SOBY
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BIENNALE - 3

Scipione *Cardinal Vannutelli, 1930 (big, brilliant picture)
Scipione *Osso di Spade, 1929 coll. De Blasco, Rome
Scipione *Death of the Cardinal -coll. Jesi
Scipione * La Cartigiana Romana, 1930 coll. P. Mascioli, Roma
Scipione *Piazza Navona coll. Princess Bassiano
Scipione Piazzale Laterno coll. Juker (photo asked from him)
Scipione *Cardinale sul letto di morte (drawing)
note: I got so many Scipione photos because he seemed to me one of the best in the show

Cassinari *Rittratto di Giovane Ragazza (saw at Milan; excellent)
Cassinari Studio di Nudo (red fan behind figure to right)
note: Cardazzo has a show of Cassinari drawings at his temporary gallery, some quite fine.

R. Birolli *Montmartre - less Picasso, more Klee
R. Birolli Ragazza a Montmartre, 1947 coll. Cavallini, Brescia.

A. Viani Nudo (Arp-like figure, not as good as David Hare

A. Corpora Composizione (green sticker 1050) others equally good (or bad)

E. Vedova *Il Guado, 1948 - Futurism plus Leger

R. Guttuso * Cucitrice con drappo rosso coll. Natale (best pic)
R. Guttuso * Tronchi e foglie, 1948 quite good 100,000 lire
R. Guttuso * Merlo, 1948?
R. Guttuso * Tronchi e Scure, 1948

Pizzinato * I difensori delle fabbriche, 1947-48 (Kandinsky-Futurism)

Turcato Composition (green sticker 1050) white ground, orange design

Santomaso * Natura morta (with dead chicken) pink sticker 325
Santomaso * Finestra I, 1948
Santomaso * Finestra III
Santomaso * Il Pescatore, I (bigger of two fisherman pics)
note: I probably overrate Santomaso but after four days I thought his pics had a certain quality, as did Guttuso's whereas Birolli, Corpora, Turcato and the others faded out. His color is quite good.

G. Breddo * Donna Solitari (not very original but well painted)

M. Moreni Squadro Astratto, 1948 (not as good as ones we saw Milan)

L. Gaspari Dormiente, 1947

Corsi Two collages. Good but very Schwitters.

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BIENNALE # 4

D. Marin — Olgivanna Very nasty goings-on.

O. Licini — Il Miracolo di San Marco (this is the gent so many people feel is the greatest living abstract artist. To me he seems rather dull school of Klee.

M. Mafai — Wastebasket picture coll. Jesi. Only this and a second Jes#i pic were there. Both seemed godd, though I think the best we've seen is the dried leaves pic belonging to the daughter of the Secolo (Nelly and Marga please note) gent.

G. Ajimone — Composition, 1948 (green sticker 1174) Villon cubism

G. Stradone — Colosseo, 1943 (not as good as Secolo one)

C. Ceci — Watercolor of seated harlequin in interior. Poor

L. Bartolini — *Marcato con 8 figuri (etching), 1948
*Macchiotti (sp?), 1946 - etching

Also rans, noted on final tour, none very good.

E. Lazzarini — Self Portrait (Leonid-like, rather dull)

M. Varagnolo — Sibilla, 1947-48 (this choice was my tribute to sex)

Ciarrocci (sp.?) — Man Reading (etching)
Ciarrocci — Seated Woman (etching)

B. Minguzzi — Large plaster figure which was never entirely uncrated, but looked interesting in a wild way, though couldn't see much.

D. Valinotti — Teatranti - Chagall-like evening scene with circus figures. No great shakes. Not as good as Evergood, for example.

Monachesi — Futurist of 1930s.

OMICCIOLI, ######## OMICCIOLI, OMICCIOLLI CLEMENTINE (he's your problem)

P.S. Can't guarantee the spelling of all names. It was extraordinarily difficult to read the handwriting in some cases from the labels on the backs.

P.P.S. If there are other photos you# want, Apollonio will get them for you of course. I'm sending him my list tonight or perhaps (being exhausted) from Milan or Bale. Best.

Jim

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June 25, 1948

MUSEUM OF MODERN ART
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Biennale Notes for J.T.S.

I visited the Biennale five or six times for many hours carefully checking your notes with my own made independently. I find that we agree to a remarkable extent and that my most radical differences developed usually after I had seen the pictures many times.

I assumed that Apollonio would send you a catalog as soon as possible but apparently he hadn't and wants to send you a revised II edition. However, Marga's copy of the I edition has been mailed.

I have ordered a few more photographs. Most of the paintings of interest have standard photographs which you can order for Lire 150, therefore our bill will be lower than you thought.

I shall follow the order of your notes:

MORANDI (p. 30 in cat.) - agree but would add a beautiful Still Life, 1916 belonging to Morandi. Actually, with the collusion of Vitali I bought this for the Museum for Lire 400,000 . Perhaps it wasn't there. I do hope you like it. I had to act on 10 minutes' notice, Vitali rushing for a train. Tall bottles on a table, very flat, pale colors, vertical picture. Liked nos 27 (morandi), 29, 31, 32, 33, 35. 37. (when you were.

MARTINI - agree. You can correct title from catalog of Father and Son ; it is Daedalus and Icarus . For sale — 500000

ROSSI - not good enough

COLOMBINO " " "

CALDERARA " " ".

PRISELLI " " "

CAVAGLIERI" " " despite Longhi. Scarcely interesting enough unless we increase graphic section in which case I would prefer to add drawings or prints by the best people.

BUCCI - before our period but amusing.

L. MARIANO - like this. A good five C's worth!

DE PISIS - bored me stiff except for Jesi's brilliant portrait of a recruit (the little blue soldier). "Navacco" is no. 11. I Peltri, Venturi's picture is no. 8. The Rabbit picture is no. 5.

FASAN - nice but not good enough

MASCHERINI - agree, really good; though Flora may be too large.

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USELLINI - not good enough. Had hoped to find good Usellinis among the modern pictures belonging to the modern section of the Pitti (not on view). There were no Usellinis at all.

TAMBURI - n.g.e.

MARCUCCI - " " "

ZIVERI - ~~extremely~~ interesting. More Hopper than social realist. Perhaps too American for America, ~~to~~ ~~insure~~. Didn't we see more brilliant pictures by him at Del Corso? Prefer no. 1 first, then no. 2.

BOLAFFIO - n.g.e.

MANZU' - Cardinal has been bought by the Tate ; liked large reclining portrait again. Little dancer perhaps not good enough , depends on number of works. not really up to M. M.

ROSAI - all bad

LEGA - n.g.e.

MARINI - the "bomb" has been bought by Jesi.

CLERICI - elaborate. agree.

PREVEGLIERI - agree on pictures but don't feel sure he's good enough.

GUIDI - increased in my opinion. We might perhaps include one of Figure nello spazio , thought no. 7 or 8 the best and no. 12 Nudo and no. 14 Woman with yellow scarf; ordered phots of last two.

SEMEGHINI - Composition 1 not catalogued. Thought 26 (Jesi), 30 (Deana) and 27 (di Frattina) ill. pl.31, the best.

VALENTI - n.g.e.

BORRA - agree

ROSSO - nice but minor

CANTATORE - no

DA MILANO - no.

CASORATI - didn't like any. Your choice,16,or 19 the best

VIGNETTI - agree, see Martini, interesting picture. but isolated maybe.

PIRANDELLO - Small Bathers best, but perhaps not so good as Quad. pictures. ~~Not~~ tempted at first to buy but not sure visible our side of Atlantic

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MACCARI - not good enough

SCIPIONE - p. 137. You ordered phots of 1, 5, 7, 9, 11. Agree with your choice except possibly no. 9. Liked 4 Study for the Cardinal better than big picture but perhaps not for the exhibition. Also liked no. 12 somewhat. See Cardazzo notes. Might add following drawings: 1,3,7,8.

CASSINARI - One of the best. Agree no. 8 strongest but had been sold so bought Mother from Vitali for price he paid Lire 60.000. Very pleased. All sold except Studio di nudo which I thought inferior to Mother . Saw drawings ~~of~~ at Cardazzo Gardino. Strong Picasso influence. Not as interesting as paintings to me.

BIROLLI - n.g.e. Really feeble

VIANI - too close to Arp

CORPORA - very poor

VEDOVA - n.g.e.

GUTTUSO - p. 165. Disappointing. Agree 35 best but had been sold. None here as good as MAFFIA or still life in Rome studio. Thought No. 33 second best.

PIZZINATO p. 165 in the end seemed the best painter in the room though not up to Guttuso as artist. Thought no. 21 best, 22 excellent, the largest. No. 25 third (bought by Peggy Guggenheim)

TURCATO - n.g.e.

SAN TOMMASO - 164 - Inclined to agree first two or three visits. Then he began to turn sweet though he still held up against Guttuso and well above all others in room except Pizzinato. Thought no. 15 best, then 11, then 9. Think we should include him.

BREDDO - p.177 - quite good, nos. 17, 15 both good.

MORENI - showed up badly doubt if we should include him

CORSI - too close to Schwitters

MARIN - could not find

VICINI - n.g.e.

MAFAI - p. 140, nos 1 (Jesi) 2, 7 agree with you.

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AIMONE - n.g.e.

STRADONE - 146 - agree but would add no. 7 Beetles if we include Colosseum in Rome

CELI - no

BARTOLINI - bought Tacchi Alti (high heels) for Lire 7,000 and Lungotevere for Lire 7.000 - the latter del Corso offered at twice the money, ie $26.00

LAZZARINI, VEROGNOLO, CIAROCCHI, VALINOTTI, MONACHESI - n.g.e.

MENGHUZZI - fairly good but very large plaster

OMICCIOLI - worse than I'd remembered

****

Other notes in order of catalogue:

CARRA' - like 1. 2, 4, 7, 8, 9, 10 (if we should get Gideon's too - from a shipping point of view) and 12.

ZAMBONI - p. 77. Two etchings 89, 90 if we should have large group of prints.

GENTILINI - p. 94. Perhaps too Ensor

POZZATI - p. 103. Died 1947. nos. 31. 33.

PURIFICATO - no good, just for record.

DE CHIRICO - p. 115. Sidestepped late pictures by showing lithos.

LATE CARRAS - awful.

BARTOLINI - p. 127, no 8: Collage per mosaico

LEVI - p. 129, no. 16: Gufo e rose gialle but I'm a pushover for owls.

MARTINA - p. 147, nos. 25, 27 wild but quite good.

BARGHEER, p. 154. The painter that Peter Janson told us about. n.g.e.

VIVIANI - p. 147 159 . Especially nos. 69, 73 for which I offered Lire 15.000. Think him with Bartolini and Morandi

MORLOTTI - p. 167. poor.

LEONCILLO - p. 167, terrible.

CAGLI - p. 169, no . 18 good but inferior to best two in Rome.

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FONTANA - p. 170. Ceramic sculpture nos 28, 31. Strongly recommend (to my surprise as well as yours) much tempted by 29 Cristo, remarkable small crucifix.

CAROGROSSI, p. 172. n.g.e. but saw interesting portfolio of lithos entitled Donne.

MAZZACURATI, p. 173 - quite good no. 24 and p. 175 no. 1.

Notes on Cardazzo Collection. The brother was fairly accomodating but not very bright. Apparently, since you left, the Collection had been hung in the Palazzo Pisani. Together with the collection he had much the biggest and best stock of paintings and graphic art among the Italian dealers. In the "collection" most of the best things were "not for sale" but there were several very tempting pictures with prices on them, notably a very fine Rosai, Composition with a Priest 1922, Lire 150,000 and a very characteristic Morandi of 1938, strong in color, with two red bottles price Lire 250,000.

I asked him for phots of the following to be sent to you at the Museum. List is attached.

I wrote Cardazzo a very friendly, flattering letter speaking highly of his literary and artistic publications. Am really tempted by the Rosai and Morandi, maybe offering 300,000 for the two. Granting that they are good examples, what do you think about such purchases? let me know frankly.

Cooper dislikes both Cardazzos and finds them uncooperative, he agrees that the Scipione I list is one of the best (I had seen it only in the Spanish catalog).

FLORENCE. Wasted a dreary two hours going through the modern Collection on the top of Pitti, closed to public. Hairbreath escape through W.C. Nothing in collection except oneminor Casorati. Was sick and could not go to the Contini Bonaccossi collection mentioned by Mrs. Guggenheim. Marga and Edgar went, mostly old masters. A number of fairly average pictures but nothing worth borrowing except possibly three Martni terracottas: 1. Moglie del pescatore (woman setad in a right angle corner , peering out a window , awaiting return of fisherman, baby on her knee. Donne che chiacchierano (8 or ten women in a circle all bending inwards gossipping, quite regular , like a crown) Il figliuol prodigo (two figures rather like the Daedalus and Icarus in Venice; Edgar liked this best). Collection also contains, for the record, Morandi, Tosi, Carra' (3) Soffici, Sironi. Levasti, Vagnetti, Primo Conti, 2 Rosai landscapes.

I went through the Modern Gallery in Venice in the Palazzo Pesaro. A really important collection of the prize-winners of the Biennales over the past 40 yrs, including one excellent Bonnard along with Lavery Zuloaga, Zorn etc. Nothing for us

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Cardazzo list:

Cesetti - Autoritratto
Rosai - Osteria nel cortile (men at table in a yard, mostly blue) 1921
" Osteria (an other scene in an inn, this time indoors, mostly red (1921)
" Composizione con un prete, 1922 (prete means priest) 150,000
Scipione - Composizione con cappello, bastone e pettine (with hat, stick and comb)
Sironi - Ferroviere (railway worker)
" Ragazza con scodella, 1932 (girl with bowl)
" Paesaggio urbano (now in Spain)
Morandi - Strada bianca, 1940
" Natura morta con due bottiglie rosse 250,000
" Bottiglie bianche 300,000
Carra' - Marina, 1942 (seascape)
Campigli - Le pettinatrici, 1936 (the hairdrassers)
" Le educande 1929-30 (school children, similar Catesby-Jones picture)
" Il giardino.

COOPER. Letter to Wheeler, copy enclosed gives some Cooper news. Had long very friendly conversation at dinner mostly about Italy. VCertain agrements, warmly hailed by each of us, notably importance of Boccioni, which he discovered last year. He also likes other futurists; staunch in defense of Guttuso as opposed to all others of his generation including San Tommaso and Pizzinato. Mentioned Birolli rather wistfully; I think Eichmann may have discouraged him. I guess remark about our having seen only half as much as he had originated from some Roman source or, just possibly, Eichmann. He spoke of important Guttusos we had not seen, his own and particularly a picture in the Zanardo Collection. Said that Greenley of the British Council (?) had 30 good pictures including several Guttusos. Don't know how we missed this in Rome

and that's enough for one letter. More soon about possible purchases. Love to you both from both

R

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DE CHIRICO

DATE.	NAME	M.
Julien	1) Mannequins (Italian) '26-27	
"	2) Mannequins Meditation 10-'12	
Feroldi	3) The Disquieting Muses - '17	
T.	4) Drg. for Reherm. & the Prog. Sun - '17	
	5) The Archeologist - '26 (Ca)	
Carrieri	6) "Metaphysical" - 1925 (Good romantic use)	41/2 h 10 12
	7) 1915 - drg.	
	8) 1917 - Drawing for W. Seated Figure & Mannequin	
Feroldi	9) Sacred Fish - '15-'17	
	10) Isola Rossa - 1922	
Paolini	11) Departure of the Knights Errants - '23 (Ex Mondadori)	
Feroldi (Circulo)	12) Two Children Statue (Gesso + Oil) '17	
Sofani (Circulo)	13) Ariadne '21	

MORANDI

DATE.	NAME	M.
Julien	1) Black Mannequin Round table (not as good as Jesi) '18-19 (Piece of head in foreground)	49 1/2 x 39 1/2 (meta-physical)
	2) Mannequins '18-19	
	3) Still life w. bottles (35-39?)	
	4) Bowl (Metaphysical) Sketch '16	
Jesi	5) Still life w. black mannequin head '20 (Metaphysical)	
	6) Metaphysical violin still life (very dry.) '21	
	7) '21 Still life w. shell + egg - plant	
	8) '14 Landscape (trees like feathers)	
	9) '25-'30 Still life bottles - yellow, blue + grey tones	
	10) Yellow Still Life. Wood or stone Grey (dark)	
Feroldi	11) Still life done after Picasso '23	

CARRÀ

COLL.	NAME	M.
Julien	Still life with Jar. 7 (Castle bl	(go back ground) (bl - bird appearing out to front)
Jesi	2) '37 Two trees + Sun (Sabbatical)	
	3) Rhythm of objects - '11	
	4) '37 - Bath-houses at Seaside	
	5) '26 - Bath houses at Circuale (Sail boat)	
	6) '22 - Harlequin & Love (W. dog)	
Feroldi	7) The English Governess (Portrait of Signorina Isola)	
Carrà	8) Dancer - dry. in Carlo ?	
	9) '13 - Sketch for Interior of Futurist Theatre - view	
Bollini	10) Knight of the Coast - '17	
Marmont (Circulo)	11) Forte dei Marmi (Good Scale)	
Feroldi (Circulo)	12) Hebrew Gentleman (large face face left) (Carrà stuffed [illegible])	

Mark Made with Lead Pencil - ??

MAY 1948

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Chirico

Paolucci office	14) Self-portrait - Romantica - '24	
Quadrio	15) Still life - Slice Cut-open pie (dark) 1919	

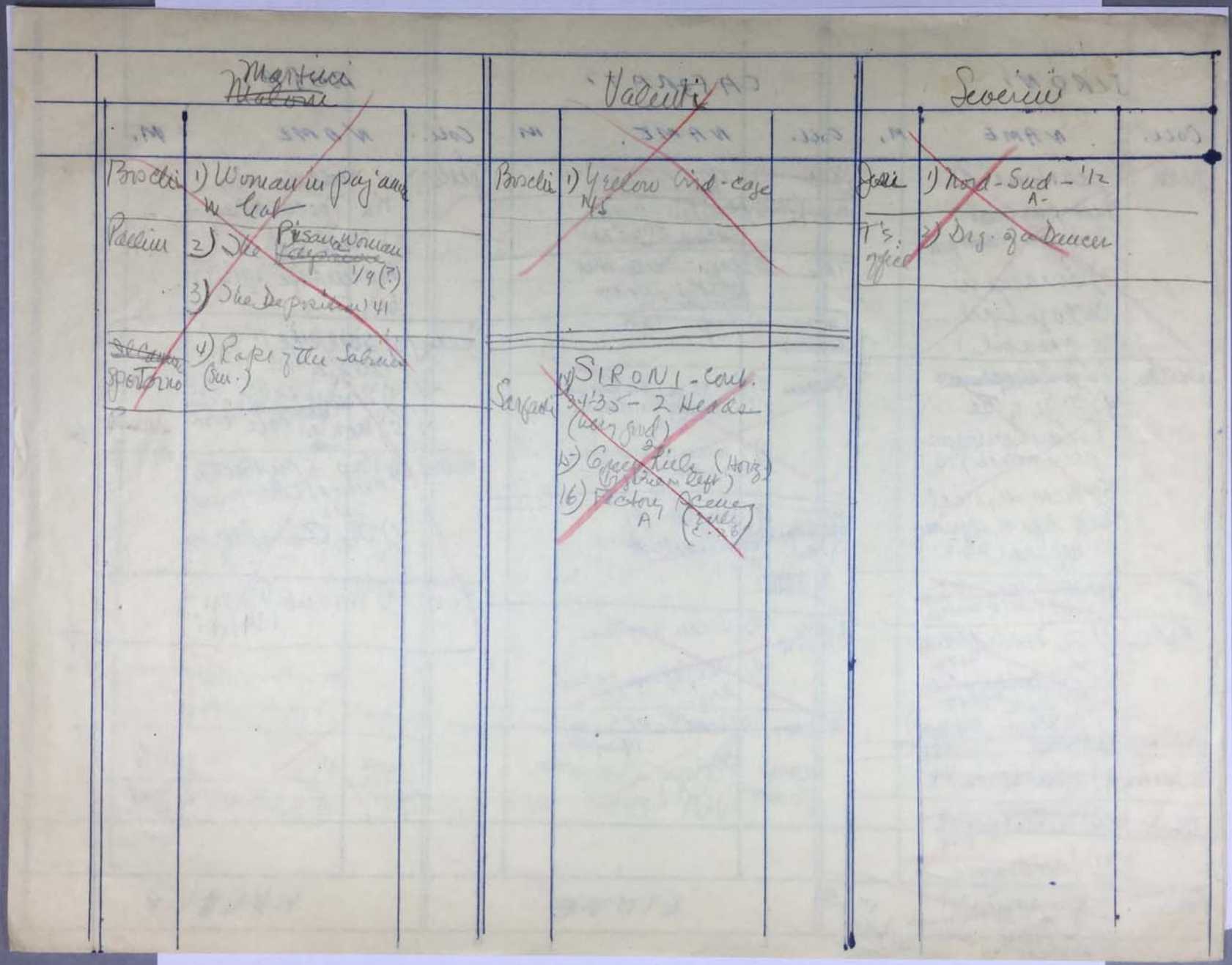
Guidi

Vitali	12) Still-life '20 (#3 Gift of Plate II - by Vit.)	✓	P.
	13) Flower piece - 18		P ✓
	14) 36 - Yellow Pottle w. sheet		P.
	15) '41 - Landscape		P.
	16) '20 - Still-life Still. three in cup)		P.
	17) 36 - Still life (# 33 plate)		P
Marini	18) Still life 1937 (Blue)		
Barbaroux	19) Still life - blue vase - 1920		
Paolucci	20) long pipe - 1/2 metaphysical head - 1917 - Still life A		
	21) Still life - photo 2 - A		
	22) Yellow gas mask bottle - photo 3		
	23) Blue Pottles - photo 1		
	24) Jade white vase photo 4		
	25) Landscape - photo (green hill) 5		

Carà

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Martinez

Boccioni 1) Woman in pajama suit

Paulin 2) The Pisan Woman 1/9 (?)

3) The Depression 41

Sportono 4) Paper & the Sabines (Sur.)

Valentine

Boccioni 1) Yellow Wind-case NYS

Sironi - Conf.

Serpieri 2) 35 - 2 Heads (Abstract)

3) Geometric (Horiz) (Abstract)

16) Factory Scene A (Early)

Severini

Jolie 1) Nord-Sud - '12 A-

T's: office 2) Dog-ga Dancer

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SIRONI

COLL.	NAME	M.
Julien	1) Gas House '13	
	2) Metaphysical Still life w. Mannequin	
	3) Collage w. Collage (girl w. peanut)	
Boschi	4) '20 Sculptures	
	5) Wife of the Fisherman (News-paper woman) '14	
	6) Metaphysical Still life w. Sculpture (28-21)	
T.		
Poli	7) The Headdress '47	
	8) Composition with seated figures (Triumph - Triumph)	
	Seated Figure '14	
Barbarano	9) Seated Figure '14	
Tosi	10) The Flagellation '48	
	11) Landscape	
Paulucci	12) The Vase - '44	
	13) The Sculptor - Figure - Seated '44	

CASORATI

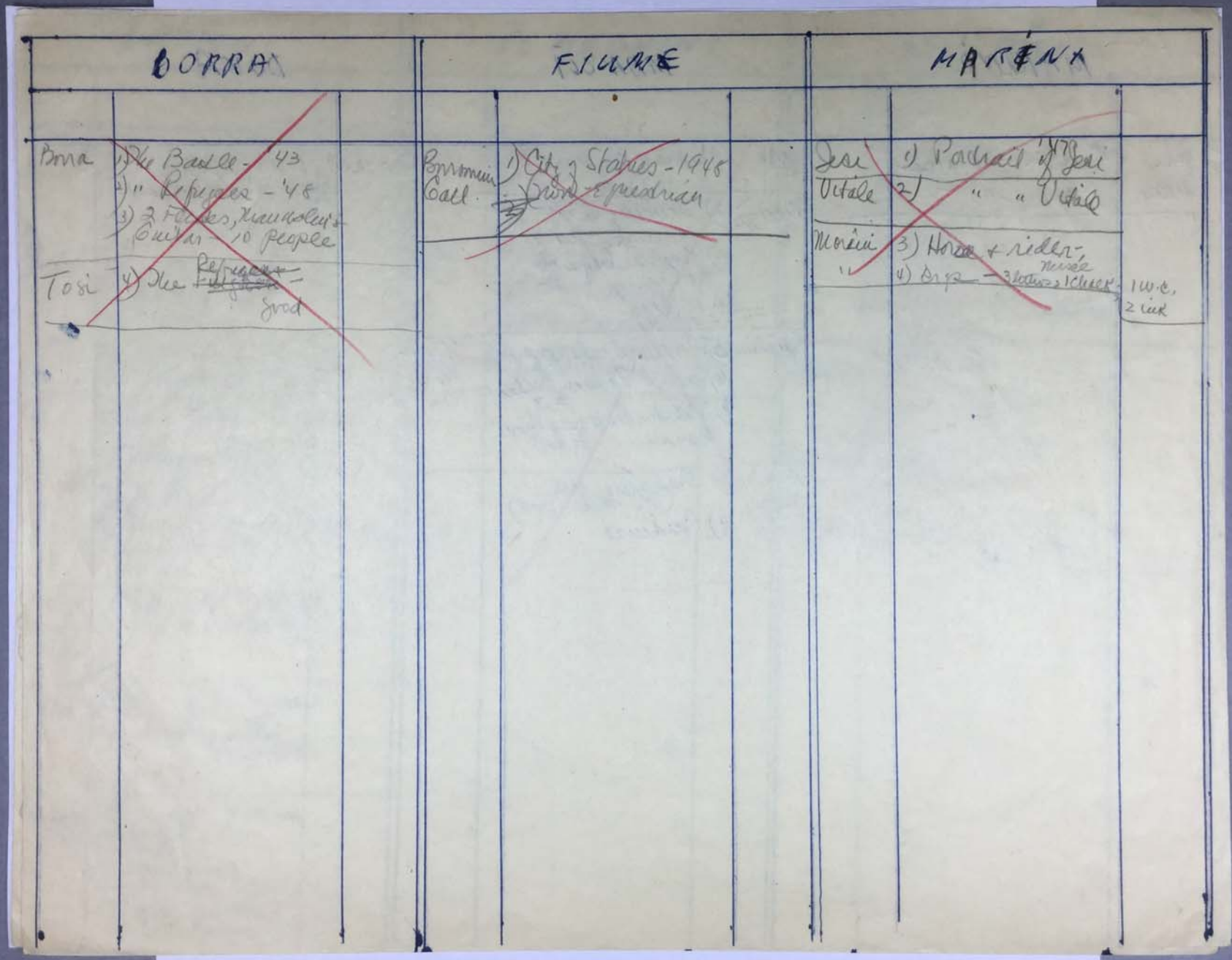
COLL.	NAME.	M
Jesi	1) Nuda Woman '21	
Boschi	2) Studies; nude - Seated - (10-7)	
Tosi	3) Jug - Nude with (Study) - 1930 (Study?)	
Cannaviello (Cannaviello)	4) Egg - 1920	
Qualino	5) Passage de Faunes (2 Studies - nudes) A Edes	
	6) 2 nudes - Sheet music Bach + Mozart - A -	
	7) Studio di	
Quad.		
Coll. MMA	8) Green apples	
	9) Still life; figure dr.	
	10) Composition allegory 1924?	

ROSAI

COLL.	NAME	M.
Julien	1) Nuchij in Via Toscanella	
	2) Still life w. Marie Hé 1912(?)	
Jesi	3) Still life w. Collage '14	
	4) Man at table '18-20 (tablecloth) A. Cam	
	5) Men at Cafe '18-20	
Feroldi	6) '20 - My Father (man at table - beard)	
	7) The Gamblers - '28	
Tosi	8) Peasant Woman - 1919-20	

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MARINÉ

Il Canno	4 p!ps. + photos Carnival - 47 -

MANZÙ

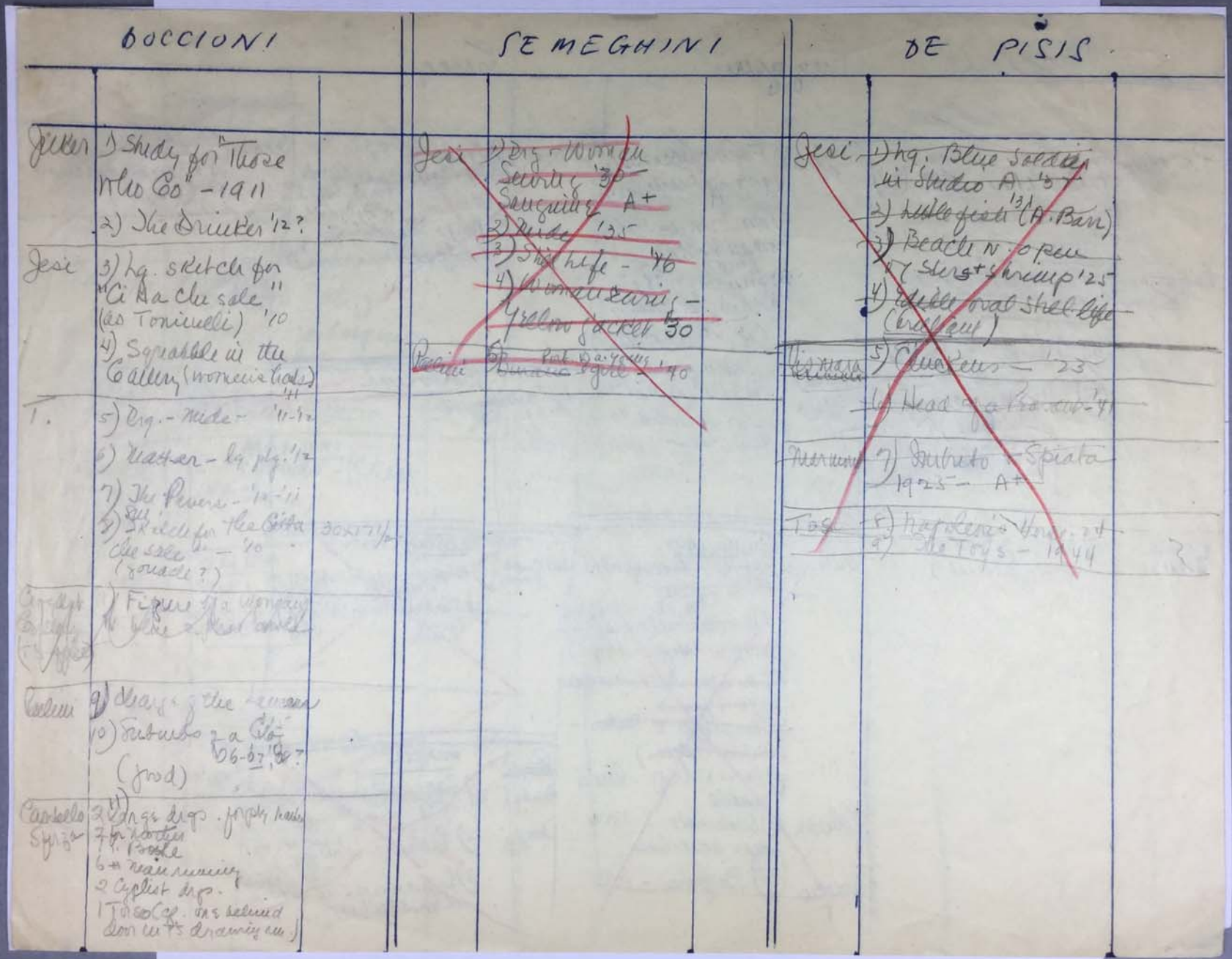
Jesi	1) Red ink Cardinal (B/2)
Manzù	2) Dancing Girl - (Bronze - Sculp.) 3) Bas-relief of The Passion - 8L 4) 10 drgs.
Qualiano	5) Cardinal + deposition #6 6) Christ + German Soldier #3 7) Skeleton hanging from Cross #2
MoMA Korea	8) Standing Girl (Bronze - Sculpture) 9) Cardinal

DOVA

Brochi	1) '46 - Spec. Sig. - Profile with beard Eq/2

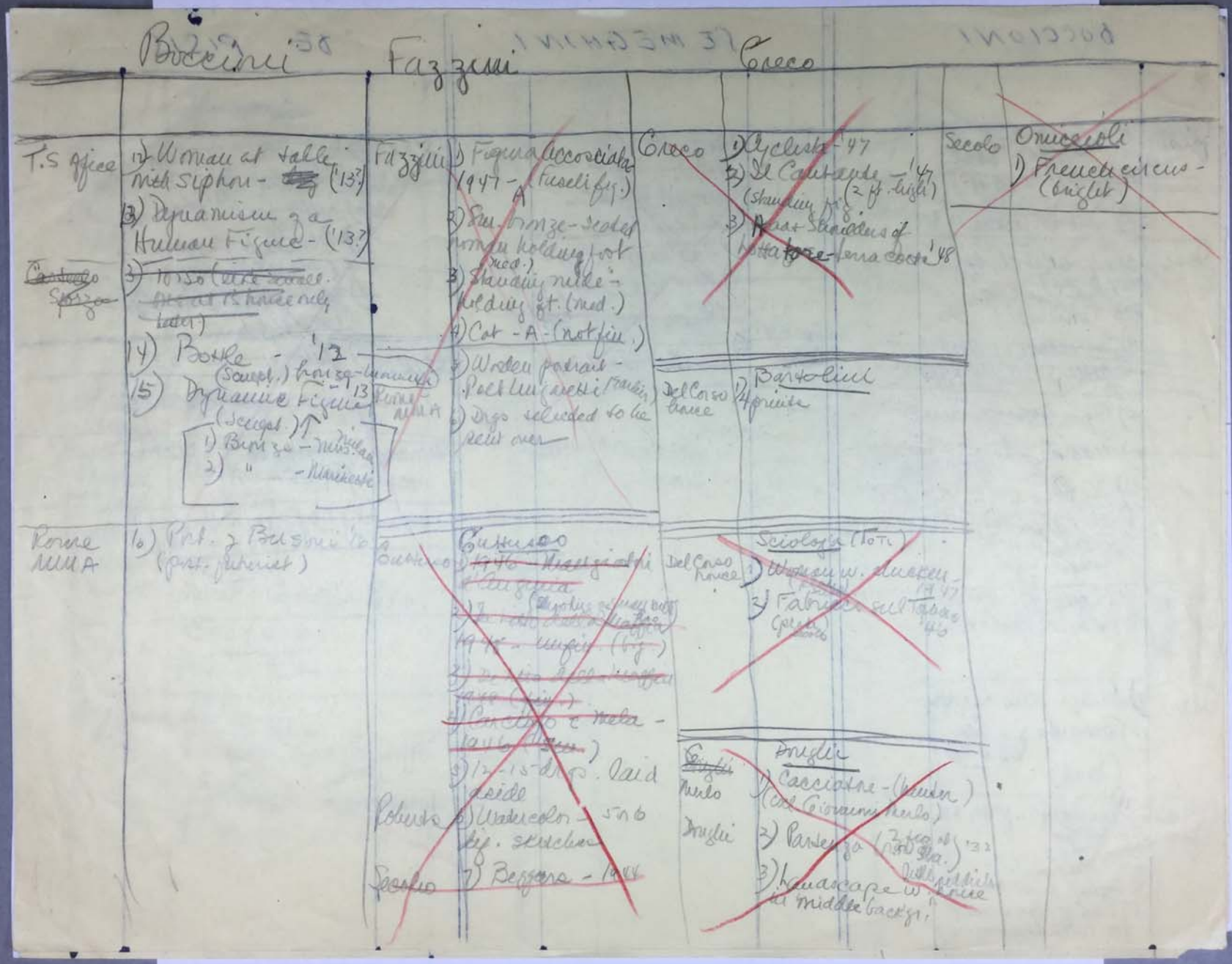
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~~Newark~~

De Cannino — 2 Fantastique drgs. / ~~Illus.~~ / Saroyan's friend ~~Nicholas~~ Nicolaides friend

Borgamini — Veronese — '39 / Diagonals

De Cannino — Brevoglieri - 1) ~~Portrait~~ - (Brs) 2) Del W. girl's profile

~~Dr. Hicks~~ (Rome) — Godlini / Tropical plane

Munari (TS MJ office) — MUNARI 25 Nicolaides - (check Mitture)

Ercolo — TOMEA Nude + Candles 1940

" — CASENARI Port. w. hat

Del Cooo Lauer — MUCCINI 1) Verginesi + Granada - 48(?) 2) ~~Round seated~~ (Eve drg.) 3) Crucifixion - A - 148(?)

~~Arthur~~ TOSI

Tosi — St. Giorgio ~~Since~~ since '45 (Bonnard like) 2) ~~Sign of Jew. Fenris~~ WA since '47

Vitali — 3) Shell life (in living-rm.)

Levi — CARLO LEVI 1) Shell Legge N Paulies # 38410 2) Big Shell life - 2 dead birds - Colored stones in N yel corner # 46 lod

Secolo — 3) Shell life N pipes + roses - (very white P.)

~~Casa Levi~~

T. — 1) Fine - 30-31? 31? 0

Chelisco — Verginesi drgs. 9, 14, 22, 28 W 46 St.

Bonner — Drg. - railroad yard. Jean coming toward us.

Secolo — STRADONE Colosseum

~~Dr. Hicks~~ (Rome) — ~~Leo~~

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MAFAI

Juker	1) Faded Flowers '37 (good)	
Jesi	2) Faded flowers (sweet pea) yellow (wash) yellow ground '38	
	3) Screen - w. women's Clothes '32 (bright)	
	4) Flowers out of clay pots '32 (Rosenberg)	
	5) Girl in black dress '31 (Pons)	
	6) Lg. dried flowers Wadsworth Atheneum '38	
Quad. pl XIX	7) Pansies	
Zecchi's house-keeper	8) Still Life with lilies - 1934 ('31)	50 x 60
	9) Still Life with Chickens - '32 (?)	
Torres-García	10) Nude - 1933 (on couch, flowers)	
	11) 2 Women Sculpting	

SOFFICI

Juker	Tempera Watermelon '14	
Bonino Gallery	2) Collage - '14	23 1/2 x 33 1/2 c.m.
	3) Composition (w. fruit, bowl + pear)	
Tosi	Soffici Still Life '14 (good) Collage	

SCIPIONE

Juker	'32 St John Lateran	
Jesi	2) Still Life - fruit	
Faraedi	3) '32 - Portrait of 2 Cardinals (Gaudi als) (full-length)	