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Dear Jim – Can you speak with the attached in any way? Please return. MW

Cable

MEMORANDUM

June 16, 1948

TO: Mr. Monroe Wheeler

FROM: Susan Cable

SUBJECT: Italian Exhibition

As you know, Nelson wants to discuss this with Dr. Ascoli. I am returning herewith the memorandum which you sent me on this subject, as it was his hope that perhaps it could be brought up to date in view of Jim Soby's return and could be augmented by some comments as to the enthusiasm with which the proposal was greeted in Italy. Nelson is leaving Sunday for Mexico. However, if there is any possibility of getting the memorandum revised during his absence, I would like very much to arrange an appointment with Dr. Ascoli the first week of July when Nelson will be back in New York.

I am sending this to you instead of to Jim becsuse I thought perhaps it might be something you would want to handle. However, if you prefer that I send it to him, I would be delighted to do it. As you may know, he wrote Nelson a very enthusiastic letter about the reception which he and Alfred got in Italy.

SC:ms

Betcha we (Nelson & I) don't get at again this fall.

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Exhibition - Italian
NAR

TWENTIETH CENTURY ITALIAN PAINTING AND SCULPTURE

A Proposal for an Exhibition to be held at

THE MUSEUM OF MODERN ART

V. B. G.

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.

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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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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Caetani

Rome 2-28-1949

cc: Miss Dudley
Mr. Barr
Mr. Wheeler ✓

April 21, 1949

Dear Jim,
it was good to hear from you —
I thank you for the invitation
and I shall thank you also.

Dear Princess Caetani di Bassiano:

I am deeply indebted to you for sending me the issue of Botteghe Os cure. I have looked at it with a great deal of interest and think it an excellent publication. I shall take pleasure in showing it to various literary people here who will share my interest, I am sure.

I am also grateful to you for sending the photographs of your fine Scipione. The picture itself will be a fine addition to our exposition and I appreciate deeply your kindness in lending it.

With repeated thanks and my very kindest regards to you, your daughter and Prince Ba ssiano.

Sincerely,

James Thrall Soby

Princess Margherita Caetani di Bassiano
via Botteghe Oscura
Rome, Italy

I hope your work will be
very successful
As ever
Yours
Jim

Caetani via Lubrico Muratori 27 Rome

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Cagli

Rome 2·28·1949

Dear Jim,
it was good to hear from you —
I thank you for the invitation
and I should thank you also
for your Xmas card — I
have been seriously ill for about
two months for that reason
you didn't hear from me before —
Put please excuse me with mrs. Soby
and give her my very best wishes —
I hope your work will be
very successful and please do not
hesitate in anything you may
need —

As ever
Yours

Corrado Cagli

Cagli via Ludovico Muratori 27 Roma

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Feb. 1,1949

Sig. Corrado Cagli,
Via Ludovico Muratori, 27,
Rome, Italy.

Dear Corrado:

As you know, the Museum is holding a large exhibition of modern Italian painting and sculpture, from June 28 to mid-September. In addition to other works from private collections, I am anxious to borrow for the exhibition the preliminary study in oil for your big Spy painting of 1947. I very much hope that you will be willing to lend this study which Alfred Barr and I saw and admired that day in Rome.

The Museum of course would pay all costs of packing and shipping, and would insure the picture for whatever value you specify on the enclosed Registrar's form, from the time it leaves your possession until it is returned to you. We can get in touch with you at a later date regarding details of shipping, but if the picture has not meanwhile been sent to Knoedler's here, we can probably arrange to have it picked up in Rome late in April or early in May. Would it be possible for you to send me a photograph of the picture? I need one badly for catalogue purposes.

I'll look forward to your reply and hope that it will be affirmative. We all send kindest personal regards.

Sincerely,

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Calabrini

HEADQUARTERS
AMERICAN GRAVES REGISTRATION SERVICE
MEDITERRANEAN ZONE
9107 TSU - QMC
APO 794 US ARMY

Villa "Waldorf" - 8 via Abruzzi -
Rome (Italy),
13th March 1949.-

Dear Mr. Soby,

As I still was engaged in my General Staff Liaison work with U.S. Military HQ I missed you on your recent visit to this country but would like to get in touch with you concerning the Exhibition of XX th Century Italian Art you will be holding in June. I am addressing myself to you through following channel: mr. Bonner, the USE. Economic Counsellor in Italy - mr. Roberts, Director of the American Academy in Rome and would like to submit a few recent photographs of my work in sculpture. I mostly

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20 ~~th~~ 2 Italian

specialize in horses with the view of interpreting motion & high speed and am only have no other portraits handy. I exhibited with success at the Grand Palais in Paris, had a personal show in London at the Goupil Galleries in Bond street (selling 11 out of 22 pieces), most of my works being still in England, Edinburgh, Rome, etc. etc. and the Italian State (Cabinet, Residency of Council of Ministers) bought the one piece I showed last year (1918) at the big National Quadriennale Exhibition.

The size of the works you see in reproduction is not large as they would well fit the centre of a table. > house theatres too, of course, in boxes. —

As I have been officially asked to take part in this Autumn's Italian National show in South Africa, I thought I might

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20 Via n. 7 Italia

HEADQUARTERS
AMERICAN GRAVES REGISTRATION SERVICE
MEDITERRANEAN ZONE
9107 TSU - QMC
APO 794 US ARMY

make some contact with you to eventually take part in your "Museum of Modern Art" June Exhibition.

As regards references, may I submit following names to you:

1) The Tate Gallery Director (ROTHENSTEIN) in London (one of my works is in that Museum)

2) The President of the Italian Biennal Exhibition (COCCIA)

3) US Ambassador DUNN & in fact the whole of his main staff beginning from the Counsellors mr. BYINGTON, mr. PAGE, & down to the Secretaries.

4) Mr. ROBERTS & mr. BONNER (afreenamed).

Miss Amy Aldridge will surely remember me from pre-War Rome days and Mr. Anthony de Rothschild was another one of my clients, in England —

J

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hope you will forgive me for taking a few moments off your very intense time!

& will be very grateful for kind reply

Yrs sincerely

Prof. Luigi A. CALABRINI
italian sculptor -
for address see top page, please. -

(thankyou. Calabrini L.

To Mr. James Soby,
Museum of Modern Art,
11 West 53 St.
N. Y. City, USA. -

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20th c Italian
Cambridge
green slip here

March 10, 1949

Dear Mr. Coolidge:

As you know we are holding a very large exhibition of 20th century Italian art from June 28th to September 11th. We are most anxious to borrow for this exhibition the very fine Modigliani drawing, A Portrait of a Young Woman, in the Paul J. Sachs Collection. I do hope that you will be willing to lend it since it would add a great deal to our exhibition. In that hope I am enclosing a Registrar's form which I would appreciate your filling out and returning to me together, if possible, with a photograph of the picture.

The Museum of course would insure the picture both in transit and while on exhibition for whatever value you specify and would pay all costs of transportation. If you agree to lend we should need to have the picture here by June 1st.

I will hope to have a favorable answer. Modigliani is so clearly one of the more important modern Italian painters that we are specially anxious to do full justice to him.

With best regards,

Sincerely,

James Thrall Soby, Chairman
Department of Painting and Sculpture

Mr. John Coolidge, Director
Fogg Museum of Art
Harvard University
Quincy Street and Broadway
Cambridge 38
Massachusetts

JTS:ab

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Cardazzo

Feb. 26,1949

Sig. Carlo Cardazzo,
Galleria dek Cavallino,
Palazzo Pisani,
Venice, Italy.

My dear Sig. Cardazzo:

I am altogether delighted that you are willing to lend your important pictures to our Italian exposition, and I'm grateful to you for returning the Registrar's forms.

I wrote the Marques de Lozoya as soon as I heard from Sig. Toninelli that you were anxious to have your pictures back in Venice in plenty of time for our shipment. I enclose a copy of the reply I have had.

With kindest regards and thanks,

Sincerely,

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Madrid
16
Febrero
1949

Mr. James Thrall Soby
Chairman of the Department of Painting and Sculpture
Museum of Modern Art
NEW YORK, N.Y. (U.S.A.)

Mi distinguido amigo:

Se está gestionando rápidamente la salida de España de las obras que figuraron en la Exposición de Arte Moderno Italiano, organizada en el Museo de Arte Moderno de Madrid por el Sr. Cardazzo, de Venecia. Crea que no olvido este asunto y hago todo lo posible por que se solucione lo antes posible y más ahora en que están Vds. tan vivamente interesados.

Muy atentamente le saluda, afmo. s.s.,

q.e.s.m.,

El Marqués de Lozoya

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Feb. 7,1949

The Marquis di Lozoya,
Director-General of Fine Arts,
Ministry of National Education,
Madrid, Spain.

Dear Marquás de Lozoya:

This Museum is holding a very large exposition of modern Italian painting and sculpture this coning spring, and Sig. Carlo Cardazzo of Venice has kindly agreed to lend us a number of paintings. However, Sig. Cardazzo informs me that his paintings have not yet returned from Madrid. Would you have the great kindness to let me know when they will be returned to Sig. Cardazzo in Venice, so that I can make arrangements to have the pictures he is lending us picked up in Italy and sent to this country? I shall be enormously grateful to you.

With kindest regards,

Sincerely,

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GALLERIA D'ARTE DEL NAVIGLIO

DIRETTA DA CARLO CARDAZZO

VIA MANZONI, 45 - MILANO - TELEFONO 61-538

LA GALLERIA D'ARTE DEL CAVALLINO - VENEZIA - S. MARCO 1820 - È LA CONSORELLA DELLA GALLERIA DEL NAVIGLIO DI MILANO

29th Jenuary 1949

Museum of Modern Art
11 West = 53 Street
N E W Y O R K 19 N.I.

Dear Sirs,

With this letter we send you the notes of the paintings we are very glad to lend you for the organised by this Museum exposi= tion.

We are at your disposal for everithing you could want .

With best regards

Yours truly

GALLERIA D'ARTE DEL NAVIGLIO - MILANO

FEB 24 4M

Mr. Carlo Cardazzo
Galleria del Cavallino
Palazzo Pisani
Venezia
Italy

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

Sig. Toninelli

THE MUSEUM OF MODERN ART

December 17, 1948

Dear Mr. Cardazzo:

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

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

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

The details of shipping will be worked out later, and we shall do everything possible to assure safe handling of the pictures and sculptures. All expenses of packing and ship-

Mr. Carlo Cardasso
Galleria del Cavallino
Palazzo Pisani
Venezia
Italy

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ping will be paid by the Museum from funds already promised for that purpose, and we shall be glad to insure all works lent, both while in transit and on exhibition, for the values which the lenders specify on the Registrar's forms.

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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Cardazzo

GALLERIA D'ARTE DEL CAVALLINO

DIRETTA DA CARLO CARDAZZO

S. MARCO 1820 - VENEZIA - TELEFONO 20-528

LA GALLERIA D'ARTE DEL NAVIGLIO - MILANO VIA MANZONI, 45 - E' LA CONSORELLA DELLA GALLERIA DEL CAVALLINO DI VENEZIA.-

Venezia 18 Luglio 1948

Mr. James Thrall Soby
Museum of Modern Art
11 West 53rd Street
New York 19

Dear Sig. Soby

sono rientrato in questi giorni dalla Spagna dove ho organizzata una grande mostra d'arte moderna italiana e sono in procinto di partire per la Svezia dove ai primi giorni di settembre si inaugurerà alla Galleria Farg och Form di Stoccolma una grande esposizione pure d'arte moderna organizzata dalla mia galleria.

Circa la Sua lettera sono ben felice di poter contribuire alla mostra di New York e fra qualche giorno sarò a Milano dove spero incontrare il Signor Tonineli anche per sentire in quale forma potrò essere utile.

Mi tengo a Sua disposizione e La prego di gradire i migliori saluti.

Galleria del Cavallino - Venezia

Carlo Cardazzo

P.S. Fra giorni invierò al Sign. Barr le fotografie da Lui desiderate.

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Cardazzo

June 30,1948

Sig. Carlo Cardazzo,
Galleria del Cavallino,
Palazzo Pisani,
Venezia, Italia.

Dear Sig. Cardazzo:

It was a great disappointment not to be able to see your fine collection when my wife and I were in Venice, but your brother very kindly showed us a number of reproductions and some painting and a letter from Mr. Barr informs me that the Palazzo Pisani had been restored by the time he arrived. He writes with decided enthusiasm of your pictures.

As you know, the Museum is planning a large exhibition of 20th century Italian painting and sculpture which Mr. Barr and I will direct jointly. We are most anxious to form in Italy an advisory committee, with Mr. Romeo Toninelli as chairman, to encourage interest in the exhibition. The Museum would consider it a great honor if you would consent to serve on this committee. The committee's main purpose will be to bring together distinguished collectors in Italy, like yourself, and you will not be troubled with administrative or financial details. The Museum very much hopes that you will join the committee, and further details will be sent you by Mr. Toninelli. We shall be very grateful for an affirmative answer.

With kindest regards,

Sincerely,

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Carra

815

JAN. 11,1949

Sig. Carlo Carra,
Via Sandro Sandri 2,
Milan, Italy.

Dear Sig. Carra:

The Museum's large exposition of twentieth century Italian painting and sculpture will take place from June through September, 1949. We are especially pleased that the exposition has been scheduled for these dates, since summer is our best season in terms of attendance and public interest.

We plan to include in the exposition a number of your Futurist, metaphysical and more recent works borrowed from private collectors. I am writing now to ask whether we may borrow from you the following drawings which Mr. Barr and I saw in your studio during our extremely pleasant visit:

Dancers, 1910 conte, 55 x 65 cm.
Station interior, 1913 c. 6 x 4 inches
Cannon at a gallop, 1915

These drawings would be used to supplement your paintings in the Futurist section, and we shall be most grateful if you consent to lend them. The Museum of course will pay all expenses of packing, shipping and insurance, and will get in touch with you regarding details of shipping at a later date. In the hope that you will be willing to lend, I am enclosing Registrar's forms which I would appreciate your filling out and returning to me.

Mr. Barr joins me in sending kindest regards and salutations,

Sincerely,

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Carrieri

Milan, April 29, 1949

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

Dear Soby,

I received your letter of April 12 with regard to the two paintings by Semeghini that you asked me to choose from Mr. Zibordi's collection.

I have been to see the above mentioned paintings with my friend Toninelli and I wish to inform you that frankly I;do not beleive them good enough for the exhibition.

There are better paintings by the same artist in other collections and in the next few days I will be able to send you an answer regarding this matter together with photos of the paintings I suggest.

With regard to the portrait of his mother, by Casorati, which Mr. Weelher saw in Milan, it certainly is a very good piece and we will ask Mr. Casorati if he is willing to lend it. If such be the case, I will send you the photo.

I wish to assure you;that I am at your disposal for any information or aid you may need in the future and remain meanwhile

sincerely yours

Raffaele Carrieri

Raffaele Carrieri

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cc: Miss Dudley
Mr. Wheeler
Mr. Barr

Sig. Tominelli

April 12, 1949

My dear Carrieri:

As you know, Dr. Jesi is not lending to our exposition, which means that the fine artist, Semeghini, will not be represented unless we can find replacements. Mr. Wheeler has written me that there are excellent Semeghinis in the collection of Dr. Zibordi in Milan. I am writing to ask whether you would be kind enough, assuming that Dr. Zibordi would be willing to lend, to pick out two of the finest of his Semeghinis for inclusion in our exposition.

If Dr. Zibordi agrees to lend, perhaps he would be so good as to send us photographs of the two pictures, and also to fill out and return as soon as possible the two enclosed Registrar's forms.

The Museum would of course insure the works for whatever value Dr. Zibordi specifies, from the time they leave his house until they are returned to him, and all expenses of packing and shipping would be paid from funds provided the Museum for this purpose.

Mr. Wheeler has also spoken of a very fine Casorati portrait of the artist's mother, which was in his recent show in Milan. Do you think that this is one of Casorati's best works? If so, I would be grateful if you would have a photograph sent to me.

Many thanks for your great helpfulness and very kindest regards,

Sincerely,

James Thrall Soby

Sig. Raffaele Carrieri
via Borgonuovo 25
Milan, Italy

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

Sig. Toninelli

December 13, 1948

Dear Mr. Carrieri:

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

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

Campigli: Scala, 1941

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

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

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

Mr. Raffaele Carrieri
Via Borgonuovo 15
Milano, Italy

Enc.

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cc: Miss Bailey —
Mr. Wheeler
Mr. Barr

Sig. Tonimelli

Jc Vc C. Italian

Carrieri
(also Zibordi)

April 12, 1949

Something from Zibordi?

My dear Carrieri:

As you know, Dr. Jesi is not lending to our exposition, which means that the fine artist, Semeghini, will not be represented unless we can find replacements. Mr. Wheeler has written me that there are excellent Semeghinis in the collection of Dr. Zibordi in Milan. I am writing to ask whether you would be kind enough, assuming that Dr. Zibordi would be willing to lend, to pick out two of the finest of his Semeghinis for inclusion in our exposition.

If Dr. Zibordi agrees to lend, perhaps he would be so good as to send us photographs of the two pictures, and also to fill out and return as soon as possible the two enclosed Registrar's forms.

The Museum would of course insure the works for whatever value Dr. Zibordi specifies, from the time they leave his house until they are returned to him, and all expenses of packing and shipping would be paid from funds provided the Museum for this purpose.

Mr. Wheeler has also spoken of a very fine Casorati portrait of the artist's mother, which was in his recent show in Milan. Do you think that this is one of Casorati's best works? If so, I would be grateful if you would have a photograph sent to me.

Many thanks for your great helpfulness and very kindest regards,

Sincerely,

James Thrall Soby

Wrote on Milan list

Sig. Raffaele Carrieri
via Borgonuovo 15
Milan, Italy

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Milan

20th Italian

Carrieri

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

Sig. Toninelli

December 13, 1948

Dear Mr. Carrieri:

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

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

Campigli: Scala, 1941

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

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

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

Mr. Raffaele Carrieri
Via Borgonuovo 15
Milano, Italy

Enc.

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Casella

THE MUSEUM OF MODERN ART

Date June 7, 1949

To: Mr. Soby

Re: Casella loan of de Chirico

From: Olive B

Dear Jim: Mrs. Boyer just phoned to say a letter from Signora Casella has just turned up in Mr. Nelson's brief case - he seems to have been carrying it around for a week. Sra. Casella tells him that her de Chirico can now be lent if it is not too late, also that she is informing our representative in Milan. If you want this letter, just call Mrs. Boyer in Nelson's office and she'll send it over.

Olive

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THE MUSEUM OF MODERN ART

Date April 27, 1949

To: Mr. Soby
Mr. Barr
Mr. Wheeler

From: OBragaźźi (oh well it's funnier that way)

Re: Message from NARockefeller via Mrs Boyer & the telephone

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

* On page of Rome lenders

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VIA GIOVANNI NICOTERA 5

ROOM 5600
30 ROCKEFELLER PLAZA

June 9, 1949

To: Mr. James T. Soby

FROM: Louise A. Boyer LAB

Attached is the letter which Princess Bonconpagni gave to Mr. Nelson.

suis heureuse de vo
vous dire que le
st encore temps de l
faire envoyer.J'a
tant de Milan.
Je souhaite que l
de vous envoyer
d'autres oeuvres
entiments de haute
considération et

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VIA GIOVANNI NICOTERA 5

Cher Monsieur Rockefeller,

Je suis heureuse de vo
vous dire que le De Chirico est à votre disposition s'il est encore temps de le
faire envoyer. J'avertis par le même courrier votre représentant de Milan.
Je souhaite que la prochaine fois nous pourrons être libres de vous envoyer
d'autres oeuvres qui vous interessent .

Je vous prie de croire à mes sentiments de haute
considération et de vive cordialité.

Yvonne Casella

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

Sig. Toninelli

Mr. Nelson A. Rockefeller

THE MUSEUM OF MODERN ART

December 20, 1948

Dear Mrs. Casella:

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

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

Casorati: Conversamento platonico

Carrà: Pino sul mare, 1921

De Chirico: Paesaggio romano, c. 1921

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

The details of shipping will be worked out later and we shall do everything possible to assure safe handling of the pictures and sculptures. All expenses of packing and shipping will be paid by the Museum from funds already promised for that purpose, and we shall be glad to insure all works lent, both

Mrs. Yvonne Casella
Via Nicotera 5
Rome
Italy

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while in transit and on exhibition, for the values which the lenders specify on the Registrar's forms.

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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Casorati

copied for:
Miss Dudley
Miss D. Miller
Miss Ulrich
Mr. Soby

52 Via Mazzini
Turin
15 - 4 - 49

Dear Sir:

I hate the idea or parting with "eggs on the table", but on reflecting that the picture, if bought by you, would hang in an important museum of art, I am considering letting you have it. The price is two thousand dollars at the actual exchange.

It is not that I want to persuade my husband to raise his prices, but it happens that this picture was painted in a period of which very few examples remain, several having been burnt in the fire of Munich Glastpałaz in 1931, and I consider Eggs on the Table one of Casorati's masterpieces.

The picture is at the moment in a National art show at Asti and will be returning home I think next month.

Yours very sincerely,

s/Daphne Casorati

(letter written to Mr. A.H.Barr, Jr.)

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Casorati

CC: Mr. Wheeler
Miss Dudley

May 18, 1949

Dear Mrs. Casorati:

I am delighted to have your affirmative reply to my letter requesting the loan of Felice Casorati's Ueva sulla tavola for our exposition of modern Italian art. We are all pleased and grateful that you are willing to lend so generously from your important collection.

With best wishes,

Sincerely,

James Thrall Soby

Mrs. Daphne Maugham Casorati
52 via Mazzini
Turin
Italy

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cc: Mr. Barr
Mr. Wheeler
Miss Dudley

52 via Maggini
Torino
22-4-49

Signora Fel
52 via Mazz
Turin, Ital

My dear Sig

By now, you
Museum of your

I am writin
exposition
Art from Ju
for whatev
turned to
the Museum

In the hop
form which
I already

I should
Mr. Barr,
purchase.

P.S. I a
shipping

Dear Sir,

I agree to lend the picture "Eggs on the Table" for the 20th century Italian exposition and include the filled in form you sent me.

I will instruct the secretary of the Asti exposition, where the picture hangs at present, to facilitate the return of the picture to Milan, as soon as I hear from your executive secretary particulars with regard to collecting.

yours sincerly,

Daphne Casorati

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cc: Mr. Barr
Mr. Wheeler
Miss Dudley

April 11, 1949

Signora Felice Casorati
52 via Mazzini
Turin, Italy

My dear Signora Casorati:

By now, you will have had Mr. Alfred Barr's letter regarding the purchase for the Museum of your husband's painting Uova sulla tavola of 1920.

I am writing at this time to ask whether we may borrow this picture for our large exposition of 20th Century Italian art which will take place in the Museum of Modern Art from June 28-September 12, 1949. The Museum of course would insure the picture for whatever value you specify from the time it leaves your house until it is returned to you. All expenses of packing and shipping the picture would be paid by the Museum from funds already arranged through private sources.

In the hope that you will be willing to lend the painting I am enclosing a Registrar's form which I would appreciate your filling out and returning to me as soon as possible. I already have a photograph of the picture.

I should make clear that this letter concerns only the loan of the painting, whereas Mr. Barr, as the Director of the Museum's Collections, has written you regarding its purchase.

Sincerely,

James Thrall Soby

P.S. I am sending you under separate cover further details as to the packing and shipping of the works coming to our exposition.

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Castaing

Dorothy:

Damn it, I forgot to send the Castaigns green forms. Could you just send them airmail the enclosed two? These are the Modigliani drawings Monroe picked out for us in Paris. Best,

Jim

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Mackay Radio

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FULL RATE		DEFERRED	
CDE RATE		NIGHT LETTER	
URGENT		SHIP RADIO	

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CHARGE ACCOUNT NUMBER	
CASH NO.	TOLLS
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TIME FILED	(STANDARD TIME)

RADIOGRAM

Send the following message "VIA MACKAY RADIO," subject to the rules, regulations and rates of Mackay Radio and Telegraph Company set forth in its tariffs and on file with regulatory authorities.

Italian
Cavallino
July
for NAR

cc: Miss Ulrich
Miss Dudley

OCTOBER 14, 1949

CARDAZZO CAVALLINO
VENICE (ITALY) (VIA WU)

1625 DOLLARS DEPOSITED REINICH OCTOBER ELEVEN

BARR MODERNART

NOTE: ROCKEFELLER PURCHASE OF CAMPIGLI AND ROSAI
CHARGE MR. NELSON ROCKEFELLER * HOLD

DCC-8 NY

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK. FILE THROUGH POSTAL TELEGRAPH BY MESSENGER. TELEPHONE OR POSTAL TELEGRAPH PRINTER. BE SURE TO SPECIFY "VIA MACKAY RADIO". IF DESIRED MESSAGES MAY BE TELEPHONED DIRECT TO MACKAY RADIO BY CALLING WHITEHALL 4-6780.

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Check	
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cc: Miss Ulrich
Miss Dudley

REC'D ~~XXX~~ OCTOBER 14, 1949

VENEZIA
NLT BARR MODERNART NY

PRIVO NOTIZIE COMUNICATE SE AVETE ESEGUITO VERSAMENTO CONTO

MISTER REINICH CARDAZZO CAVALLIØNO

Translation:

I HAVE RECEIVED NO NEWS FROM YOU. PLEASE COMMUNICATE WHETHER YOU HAVE PUT THE MONEY IN THE ACCOUNT OF MR. REINICH.

(NOTE: ROCKEFELLER PURCHASE OF CAMPIGLI AND ROSAI)

DCC-8 NY

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK. FILE THROUGH POSTAL TELEGRAPH BY MESSENGER, TELEPHONE OR POSTAL TELEGRAPH PRINTER. BE SURE TO SPECIFY "VIA MACKAY RADIO". IF DESIRED MESSAGES MAY BE TELEPHONED DIRECT TO MACKAY RADIO BY CALLING WHITEHALL 4-6780.

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W. P. MARSHALL, PRESIDENT

Italian

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COPIED FOR: Miss Dudley
Miss Ulrich
Miss D. Miller

Cardazzo
Campigli + Rosai
&
M C
Morandi

Rec'd October 6, 1949

VENEZIA
NLT BARR MODERNART NEWYORK

STA BENE VOSTRO TELEGRAMMA VERSATE DIFFERENZA CAMPIGLI ROSAI

ET CONFERMATE VERSAMENTO STOP PROVVEDIAMO PER MORANDI COME

VOSTRE ISTRUZIONI

CARDAZZO CAVALLINO

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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cc: D Dudley
E Meeks
D Miller

OCTOBER 4, 1949

NLT CARLO CARDAZZO
SAN MARCO 1820
VENICE (ITALY)

MUST PAY 240,000 LIRE OFFICIAL EXCHANGE CAMPIGLI ROSAI WILL DEPOSIT BALANCE 1625 DOLLARS NEW YORK IMMEDIATELY PLEASE CABLE CONFIRMATION STOP WILL DEPOSIT $350 dollars FOR AGREED/ MORANDI UPON RECEIPT PAINTING SUGGEST AIRFREIGHT WITHOUT FRAME DECLARING TEN PERCENT VALUE TO CARRIER MUSEUM INSURES FULL VALUE

BARR MODERNART

charge Museum Collections

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Italian

Cavallino gal.

CC: Mr. Barr
Mr. Wheeler
Mr. D'Amico
Miss Dudley

July 14, 1949

Dear Sig. Cardazzo:

Sig. Toninelli brought with him from Italy some pictures by the child, Grazia Cottarelli, which belong to you and which he thought we might be interested in showing, either here or through a commercial gallery. I am afraid that this will be difficult to arrange at this time and we will plan to send the pictures back to you with the works you so kindly lent to the exhibition. If, in the meanwhile, there is a possibility of showing Gottarelli's work, I will let you know.

With kindest regards,

Sincerely,

James Thrall Soby

Sig. Carlo Cardazzo
Galleria del Cavallino
Palazzo Pisani
Venice
Italy

Dictated by Mr. Soby
but signed in his ab-
sence by his secretary

Have asked Miss Ogood to mail & include with returns.

DO

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

Sig. Toninelli

THE MUSEUM OF MODERN ART

December 17, 1948

Dear Mr. Cardazzo:

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

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

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

The details of shipping will be worked out later, and we shall do everything possible to assure safe handling of the pictures and sculptures. All expenses of packing and ship-

Mr. Carlo Cardazzo
Galleria del Cavallino
Palazzo Pisani
Venezia
Italy

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ping will be paid by the Museum from funds already promised for that purpose, and we shall be glad to insure all works lent, both while in transit and on exhibition, for the values which the lenders specify on the Registrar's forms.

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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CC: Mr. Wheeler
Miss Dudley

Italian
Chicago

May 19, 1949

Dear Dan:

I am delighted to have your affirmative reply to my letter requesting the loan of the Institute's Modigliani Portrait of Lipchitz and Wife for our exhibition 20th Century Italian Painting and Sculpture. We are all pleased and grateful that you are willing to lend so generously from your important collection.

With best wishes,

Sincerely,

James Thrall Soby

Daniel Catton Rich, Esq.
Director,
Art Institute of Chicago
Chicago
Illinois

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JOSEPH L. EGAN
PRESIDENT

1201

Chicago

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QDP-2-8-PD-May 14

May 14, 1949

JAMES SOBY
29 MOUNTAIN SPRING ROAD
FARMINGTON
CONNECTICUT

CHICAGO AGREES TO LEND MODIGLIANI LIPCHITZ AND WIFE

ALICE BACON

(charge to Italian show)

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A. N. WILLIAMS
PRESIDENT

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Chicago
Art Institute

copied for Mr. Barr
Miss Dudley

NA335 PD CHICAGO ILL 13 337P
JAMES T SOBY
MUSEUM OF MODERN ART
DELIVER 11 WEST 53 ST

WE AGREE LOAN MODIGLIANI LIPCHITZ AND WIFE JUNE 28 TO SEPTEMBER 12

REGARDS
DAN RICH

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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JOSEPH L. EGAN
PRESIDENT

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CC: Mr. Barr
Mr. Wheeler
Miss Dudley

MAY 12, 1949

DANIEL CATTON RICH
DIRECTOR
ART INSTITUTE OF CHICAGO
CHICAGO, ILLINOIS

HAVE FINALLY OBTAINED ADDITIONAL MODIGLIANI FROM ITALY SO NEED NOT BORROW YOUR MME. POMPADOUR THOUGH STILL HOPING YOU WILL LEND PORTRAIT OF LIPCHITZ AND WIFE. REGARDS.

Is he lending?

JAMES SOBY
MUSEUM OF MODERN ART

Ry form sent

CHARGE: Italian Exhibition

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A. N. WILLIAMS
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May 10, 1949

DANIEL CATTON RICH
ART INSTITUTE OF CHICAGO
CHICAGO 3
ILLINOIS

MAY WE BORROW FOR ITALIAN EXHIBITION JUNE 28 TO SEPTEMBER 12 MODIGLIANI

PORTRAIT OF LIPCHITZ AND WIFE AND ALSO HIS MADAME POMPADOUR. KINDLY WIRE

COLLECT

REGARDS

SOBY
MUSEUM OF MODERN ART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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cc: Mr. Soby
Mr. Wheeler

May 13, 1949

Mr. Daniel Catton Rich
Director
The Art Institute of Chicago
Chicago, Illinois

Dear Mr. Rich:

Mr. Soby wired you on May 12th that he did not need to borrow the Modigliani painting "Mademoiselle Pompadour" but that he hoped you will be able to lend the portrait of "Lipchitz and Wife" to our exhibition "20th Century Italian Art", from June 28 - September 12.

In the hope that you will be willing to lend this painting I am sending you the enclosed Registrar form. We would appreciate your filling out this form and returning it to us at your earliest convenience.

Will you please have this painting packed, billing us for the cost, and shipped by Railway Express collect in time to arrive on or before May 30th.

Very sincerely yours,

Registrar

DHD:bh
enclosure

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Modigliani.

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

April 13, 1949

Dear Jim:

I shall be happy to send you photographs of the Modigliani paintings, Lipchitz and his Wife and Mme. Pompadour as soon as they are printed. We shall also send you photographs of the two drawings.

The Woman with the Red Hair, formerly in the Stephen C. Clark Collection, is now the property of Mr. and Mrs. Charles H. Worcester. The Worcester Collection has been given to the Art Institute but the picture is in Mr. Worcester's home. If you are interested to have it, better write to me, since he has not been well.

Mr. and Mrs. Leigh Block have a very fine seated nude by Modigliani which they purchased last year in Paris. Sorry, we do not have a photograph of it.

It was fine seeing you. Thank you for letting me have the file of the New York State Art Bill.

With kindest regards, I remain

Very sincerely yours,

Daniel Catton Rich
Director

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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C LERICI

ARCH. FABRIZIO CLERICI

VIA SANTO SPIRITO 24 - TEL. 72894 - MILANO

Caro Trinchi
Le accludo 23 fotografie
dei miei disegni per il Gigun
Baro.
Con tante cordialità
e molti auguri arrivederci
tuo Fabrizio Clerici.

Ulrico Marchesi.

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Corso

THE MUSEUM OF MODERN ART

Date February 15, 1949

cc: Nelson Rockefeller
Mr. Soby

To: Monroe Wheeler

Re: ~~Loan forms returned from~~ lenders to the Italian Show

From: Dorothy H. Dudley

Jan. 17,1949

Sig. Gaspero del Corso,
Galleria l'Obelisco,
Via Sistina 146,
Roma, Italy

Dear Monroe:

We have just received Registrar forms from the following:

Mr. Gaspero del Corso
Galleria l'Obelisco,
Via Sistina 146,
Roma, Italy

Dear Sig. del Corso's exposition of modern Italian painting and sculpture is now definitely scheduled from [illegible] September, 1949. We are especially pleased about these dates, since January is our best season in terms of attendance and public interest.

We are most anxious to borrow for the exposition the following works by Afro:

Lis fuarpis (no. 15 in Galleria l'Obelisco catalogue of 1948)

Trofeo (no. 7 in Galleria l'Obelisco catalogue of 1948)

I very much hope that it will be possible for us to borrow these works, which would add a great deal to our exposition. The Museum of course would assume all costs of packing and shipping and would insure the works for whatever values you specify, from the time they leave your gallery until they are returned. If you agree to lend, we will get in touch with you at a later date regarding details of shipping. I am enclosing Registrar's forms which I would appreciate your filling out and returning to me. I have photographs of the two pictures, so that additional prints are not necessary. It may be, however, that I shall need to write you later regarding other works by other artists, since the exposition is still in the formative stage.

We shall be most grateful if you consent to lend. Our hope is that the exposition will reveal to the American public the great achievements of modern Italian artists.

Mr. and Mrs. Barr and my wife join me in sending kindest regards to you and your wife.

Sincerely,

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Jan. 17,1949

Sig. Gaspero del Corso,
Galleria l'Obelisco,
Via Sistina 146,
Rome, Italy.

Dear Sig. del Corso:

The Museum's exposition of modern Italian painting and sculpture is now definitely scheduled from June through September, 1949. We are especially pleased about these dates, since summer is our best season in terms of attendance and public interest.

We are most anxious to borrow for the exposition the following works by Afro:

Lis fuarpis (no. 15 in Galleria l'Obelisco catalogue of 1948)

Trofeo (no. 7 in Galleria l'Obelisco catalogue of 1948)

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Sincerely,

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Dale

April 30,1949

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

copies to Mr. Barr, Mr. Wheeler, Miss Dudley

Dear Dorothy:

Even though Chester Dale refused at once to lend any of his Modiglianis now at Chicago, I have been counting on two of his pictures from Philadelphia, since Henry Clifford told me on the 'phone several weeks ago that we might definitely count on them. Yesterday I wired Henry to make sure there had been no hitch, and now his wire has come back saying they can't lend after all - the master's instructions.

Can we therefore count on both the Museum's stone Head and the painting Bride and Groom? I can then perhaps replace the Dale pictures with Chicago's own Portrait of Lipchitz of their Madam Pompadour of 1915 which I've never seen but which looks fine. Both these are non-Dale, hence available.

Cardazzo at Venice has a Modigliani Ritratto della Signora Menier of 1917 (reproduced in color, Lettere ed Arti, Vol. II, no. 5, May, 1946), but I don't think it looks good enough to bring over - unless Alfred saw the picture at Venice and thought it really fine.

At present I have in the show only: the Museum's Bride and Groom; Buffalo's La Jeune Bonne; Mrs. Resor's Blaise Cendrars; two Castaing drawings from Paris; one Fogg Museum drawing; the Museum's stone head; Buchholz Gallery big stone caryatid. This isn't enough, even though we will soon have a big Modigliani-Soutine show, and any suggestions will be gratefully received.

I have wired Jose Iturbi asking for his big ex-Seligmann nude, but don't know yet whether we'll get it. Feroldi has refused to send his Nude, which is the best there is, damn it.

Dale makes me crosser than do the Italians, and crosser than that you cannot get - at least I can't. Best,

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James Thrall Soby - 29 Mountain Spring Road - Farmington, Connecticut

Dear Miss Keech:

Will you please send airmail to Signora Felice Casorati, via Mazzini 52, Turin, Italy, a copy of the mimeographed letter giving shipping instructions, etc. I have written her that the letter will be sent under separate cover. Many thanks.

JTS

rmt

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DALE

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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

RCWUB161QDY=..

WUB161 PD=PHILADELPHIA PENN APR 29 117P

JAMES SOBY,
MUSEUM OF MODERN ART=

ALAS DALE WROTE JOHN HAY WHITNEY APRIL 5TH DELCINING THE LOAN. COPY OF LETTER FOLLOWS. TERRIBLY SORRY=

HENRY CLIFFORD=5=145P..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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CLASS OF SERVICE

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WESTERN UNION

1201

A. N. WILLIAMS
PRESIDENT

SYMBOLS

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

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

QDP - 1-20 - PD - April 29 =

April 29, 1949

HENRY CLIFFORD =
PHILADELPHIA MUSEUM OF ART
PHILADELPHIA 30
PENNSYLVANIA =

PROFOUNDLY HOPE WE MAY COUNT ON THE TWO DALE MODIGLIANIS, STOP WOULD BE
ALMOST IMPOSSIBLE TO REPLACE THEM NOW KINDEST REGARDS =

JAMES SOBY
MUSEUM OF MODERN ART

(charge to Italian show)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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PHILADELPHIA MUSEUM OF ART

TELEPHONE
POplar 5-0500

PARKWAY AT 26TH STREET
PHILADELPHIA 30

April 29, 1949

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. Soby:

I enclose Chester's letter about the Modiglianis. We had thoroughly expected the loan to go through, as I outlined to you on the telephone. The reversal came as a distinct surprise to us as we were of course ready to lend. I did not send you back the forms filled out, as I thought you would of course have heard of the change from your end.

I suppose you know all Modiglianis about. The S. S. Whites have one or two portraits, which you must know. But did you know of one owned by Mr. and Mrs. Fredric Mann at the Rittenhouse Plaza, Mme. Hebuterne in Blue Chair?

Best wishes for success and many regrets in this particular affair.

Sincerely,

Henry

HENRY CLIFFORD
Curator of Painting

HC:mm

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

April 8, 1949

Dear Mr. Dale:

Thank you very much for your kind letter regarding the Modiglianis. I have turned the letter over to Mr. James Thrall Soby who is heartened at the thought we may be able to borrow these important pictures.

Sincerely yours,

JOHN HAY WHITNEY

Chester Dale, Esq.
Hotel Plaza
Fifth Avenue and 59 Street
New York 19

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CC: Mr. Barr
Mr. Wheeler
Miss Dudley

CHESTER DALE pics

April 6, 1949

Dear Henry:

I cannot tell you how delighted I am that it will be possible for us to borrow the two Modiglianis, Portrait of Soutine and The Green Blouse from the Chester Dale Collection. These two pictures will add enormously to our exhibition.

I realize that the formal approval of these loans has not yet been given by your committee but I am, nevertheless, enclosing two Registrar's forms which I would greatly appreciate your filling out and returning to me.

With repeated thanks to Mr. Kimball and yourself,

Sincerely,

James Thrall Soby

Henry Clifford, Esq.
Curator of Paintings
Philadelphia Museum of Art
Parkway at 26th Street
Philadelphia 30
Pennsylvania

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MR. SOBY

COPIES FOR: Mr. Barr
Mr. Wheeler
Miss Dudley

CHESTER DALE
THE PLAZA, NEW YORK

April 5,1949

April 6, 1949

Dear Mr. Dale:

Mr. Whitney's office sent on to me a copy of your letter of April 1st regarding the loan of some of your Modiglianis now at the Philadelphia Museum and the Art Institute of Chicago. Needless to say I am absolutely overjoyed at the prospect of being able to borrow these works since I did not see anything as fine in Italy.

The Philadelphia Museum is apparently definitely agreeable to lending their two pictures and I am hoping to see Dan Rich tomorrow. But I could not wait to tell you how grateful we are. It is clearly of the greatest importance that Modigliani be well represented in our show and without your help this would have been impossible.

With repeated thanks and kindest regards,

Sincerely,

James Thrall Soby, Chairman
Department of Painting and Sculpture

Meanwhile Mr. Whitney had sent him the "thank-you note" of April 5th, so I believe no reply from him is necessary to this letter of April 5th.

Sincerely,
Isabel Hall
Secretary

Mr. Chester Dale
Plaza Hotel
Fifth Avenue and 59th Street
New York 19, N.Y.

JTS:ab

Must show Picasso

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MR. SOBY

COPIED FOR: Mr. Barr
Mr. Wheeler
Miss Dudley

CHESTER DALE
THE PLAZA, NEW YORK

April 5,1949

Mr. John
The Museum
11 West 5
New York

Dear Mr.

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Modigliani

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From the desk of
JOHN HAY WHITNEY April 9,1949

Dear Miss Keech:

Here is the latest letter from Mr. Dale.

Meanwhile Mr. Whitney had sent him the "thank-you note" of April 8th, so I believe no reply from him is necessary to this letter of April 5th.

Sincerely,
Isabel Hill
Secretary

Barr
Soby
Wheeler
Dudley
Whitney

lt
ces.

ale

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MR. SOBY

COPIED FOR: Mr. Barr
Mr. Wheeler
Miss Dudley

CHESTER DALE
THE PLAZA, NEW YORK

April 5, 1949

Mr. John Hay Whitney,
The Museum of Modern Art,
11 West 53rd Street,
New York City 19.

Dear Mr. Whitney:

Since writing you the other day, I have written to both Mr. Rich and Mr. Kimball. The latter I have not heard from as yet, but Mr. Rich happened to come to town.

I have discussed the matter with him and although he is amenable to anything your Museum desires in the way of exhibitions, I do not believe, with due consideration, it is fair to disorganize the ensemble of my hanging for anything but an extraordinary show.

Frankly, it is my opinion that in the show you outline, Modigliani will only hold up some of the lesser known artists. I do not feel this is quite Modigliani's sphere, at the moment.

In the case of Braque, I told you I had received a personal letter and request from him. It was the man's life work and much as Mr. Rich hated to have the blank spaces in the gallery, he felt it his duty as well as mine to acquiesce to loan under the circumstances.

Therefore, I deeply regret I do not feel I can accede to your request in this instance.

Wishing you every success in this exhibition, I am

Sincerely yours,

Chester Dale

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April 5, 1949

Mr. John Hay Whitney
The Museum of Modern Art
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New York City 19.

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Sincerely yours,

/s/ Chester Dale

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COPIED FOR: Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Dudley
Mr. Whitney

CHESTER DALE
THE PLAZA, NEW YORK

CHESTER DALE
THE PLAZA, NEW YORK

April 1,1949

Mr. John Hay Whitney,
Museum of Modern Art,
11 West 53rd Street,
New York City,

Dear Mr. Whitney:

On my return from the South, I found your letter of March 15th.

I am writing both Philadelphia and Chicago to see what their reactions are about lending the Modiglianis you have mentioned. However, I would suggest you write to Mr. Rich and Mr.Kimball yourself, letting them know how anxious you are to have these pictures and getting some expression of opinion direct from these two directors.

As soon as I have heard from them I will promptly advise you.

Cordially yours,

Chester Dale

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COPIED FOR: Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Dudley
Mr. Whitney

CHESTER DALE
THE PLAZA, NEW YORK

April 1, 1949

Mr. John Hay Whitney
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Whitney:

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As soon as I have heard from them I will promptly advise you.

Cordially yours,

/s/ Chester Dale

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CC: Mr. Barr
Mr. Soby
Mr. Wheeler

THE MUSEUM OF MODERN ART

March 15, 1949

Dear Mr. Dale:

In view of your very great kindness in lending so generously to our Braque exhibition, I am most reluctant to ask you now for other loans. However, in this case I really have no choice for the pictures we are so eager to borrow are by Modigliani and, of course, your collection of this master is by far the most important in the world.

From June twenty-eighth to September eleventh the Museum is holding a very large exhibition of 20th Century Italian Painting and Sculpture. Naturally, Modigliani will be a key figure in this exhibition and we plan to devote to him a large group of his finest paintings. Mr. Soby and Mr. Barr, who have travelled all through Italy assembling the show, could not find there works by Modigliani comparable to your own with the exception of one canvas. In order to make the Modigliani group the success it should be we are, therefore, obliged to appeal again to your generosity.

The pictures we should like to borrow are the Portrait of Soutine and The Green Blouse, both now at Philadelphia and the Gypsy Woman with Baby, now at the Art Institute of Chicago.

I realize that you do not want to disturb your collections so generously lent to these two cities. But I am hoping that since very, very fine Modiglianis will still be left in those museums from your collection, you may, perhaps, make an exception once more.

Chester Dale, Esq.
Hotel Plaza
Fifth Avenue at 59 Street
New York 19

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It would seem a great pity if Modigliani were not adequately represented in our Italian show. It is simply impossible to represent him at his best unless you will help us. The artist died so young that very few first-quality works are available and our staff comes back to the three I have mentioned in your collection every time the problem is reviewed.

May I hear from you at your convenience and believe me we shall be deeply grateful, if your reply is affirmative.

Very sincerely yours,

JOHN HAY WHITNEY

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James Thrall Soby - 29 Mountain Spring Road - Farmington, Connecticut

Dorothy:

I keep coming across an entry for a Scipione painting belonging to De Blasio of Rome. So far as I know this picture has been refused and should come out of the show. Best,

Jim noted ✓ best

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Italian

de Blasio

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Demotte

· DEMOTTE ·
INC.
✣ 59 EAST 51ST STREET ✣ NEW YORK ✣
CABLE ADRESS: MOVENAGE ✣ TEL. PLAZA 8-5192

December 14th.1948

Miss Alice Bacon
Secretary, Department of
Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19

My dear Miss Bacon:

With reply to your letter of November 30, we beg to inform you that we have tried to identify the painting mentioned in the Art News with the caption ".... single early canvas of an Italianate villa scene".

We have checked in the catalogue of the exhibition that we held at the time, and also in the inventory of the paintings by Giorgio de Chirico which have gone through our collection, and we regret to say that none of the descriptions we have correspond to the one above mentioned.

We have a somewhat incomplete file of photographs of these painting with a catalogue of the exhibition which is at your disposal if you care to consult it, and we shall be glad to co-perate with you in tracing this painting, as well as others so called of "Roman villa" period.

Sincerely yours,

DEMOTTE INC.

Jud Stat

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November 30, 1948

Demotte, Inc.
39 East 51st Street
New York 22, N.Y.

Gentlemen:

In connection with the Museum's forthcoming Italian exhibition I have been attempting to trace Italian paintings in this country, and have in particular been interested in works by Giorgio de Chirico of the so-called "Roman Villa" period - about 1920-23.

In Art News, October 18, 1930, page 6, I found the following reference to a painting in the Demotte, Inc., show of de Chirico in 1930: "... single early canvas of an Italianate villa scene". Do you still have this picture or do you know where it now is?

If you know of any other paintings by de Chirico of the "Roman Villa" period in this country I would be very glad to know of them.

Sincerely yours,

Alice Bacon
Secretary, Department of
Painting and Sculpture

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JOHN B. SALTERINI CO. Inc.
Salterini METAL-RUST
Beauty THAT Lasts

November 30, 1948

Demotte, Inc.
39 East 51st Street
New York 22, N.Y.

Gentlemen:

In connection with the Museum's forthcoming Italian exhibition I have been attempting to trace Italian paintings in this country, and have in particular been interested in works by Giorgio de Chirico of the so-called "Roman Villa" period - about 1920-23.

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Sincerely yours,

Alice Bacon
Secretary, Department of
Painting and Sculpture

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Depero

JOHN B. SALTERINI CO., Inc.

510 EAST 72nd ST. · NEW YORK 21, N. Y. · RHinelander 4-8310

Salterini NEVA-RUST
GUARANTEED AGAINST RUST FOR 6 YEARS

Beauty THAT *Lasts*

I telephoned Mr. Ercole Sozzi about his Depero letter and told him it was too late for any further material to be considered for the show.

I told Mr. Pepe who sent you the Depero material currently on your desk and told me the same thing.

Mr. Pepe pressed much harder than Mr. Sozzi, but they both sounded as though they wrote you principally because of pressure from the artist, and seemed to accept the excuse alright.

I don't think you need to worry about them.

A.

His address is:

Fortunato Depero
Rovereto (Trentino)
Viale Dei Colli, 38
Italy

Thank you for your attention.

Yours truly,

D. Pepe

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Depero

JOHN B. SALTERINI CO., Inc.

510 EAST 72nd ST. · NEW YORK 21, N. Y. · RHinelander 4-8310

Salterini NEVA-RUST
GUARANTEED AGAINST RUST FOR 6 YEARS

Beauty THAT *Lasts*

June 10, 1949

Mr. James Soby
Director Museum of Modern Art
11 W 53 St.
New York, N. Y.

Dear Sir:

The enclosed letter is a translation of a letter addressed to us. Mr. Depero requested us to make this translation and to send it to your attention.

We hope you will act favorably on Mr. Depero's request and will inform him of your decision. His address is:

Fortunato Depero
Rovereto (Trentino)
Viale Dei Colli, 38
Italy

Thank you for your attention.

Yours truly,

D. Pepe

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510 EAST 72nd ST. · NEW YORK 21, N. Y. · RHinelander 4-8310

Salterini NEVA-RUST
GUARANTEED AGAINST RUST FOR 6 YEARS
Beauty THAT Lasts

Dear Mr. Soby and Mr Bar,

I am very sorry that I missed you while I was in New York because you were in Italy at that time. However I wrote to friends in New York to furnish you with a copy of my recent book, "So I Think So I Paint"- written in English and with many illustrations.

At my arrival in Itlay I was informed of your courageous and noble initiative of preparing in New York a large exhibition of Italian Art of Avanguard. I am very sorry that I was not invited to the exhibit in view of my 84 exhibitions, personal and collective, national and international; from which I emerged as one of the major figures in the Italian futuristic movement from 1914 to today.

I know that Mr. Toninelli wrote to you to accept for this important exhibit at least those of my paintings now in New York. With the hope that you do so I will inform you of the title of the subject and the names and addresses of the owners.

1-Elasticità di gatti	Museum of Modern Art	Baltimore Md.
2-La mucca	John B. Salterini	New York City
3-Piante grasse	John B. Salterini	New York City
4-Colpo de Vento	Wilhelm Hillman 42 W 11 St	New York City
5-Il gallo	Proprieta Ercole Sozzi	
6-Chiesa Alpina	105 Hudson St. New York	
7-Rito D'osteria	Fontana Hollywood Corp	

8-Grande paravento dipinto a New York 1948 per il ristorante Enrico & Paglieri 64 W 11 St New York City

I hope to be in time and hear favorable news from you, and want to thank you for the cordialàty you have shown me.

I am sure that you will understand the long artistic battle that I have carried out for many years together with my friends Boccioni, Balla, Carra, Severini and De Chirico

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JOHN B. SALTERINI CO., Inc.
MANUFACTURERS OF [illegible] FOR INDOOR AND OUTDOOR USE
510 EAST 72nd ST. · NEW YORK 21, N. Y. · RHinelander 4-8310

Salterini NEVA-RUST
GUARANTEED AGAINST RUST FOR 6 YEARS
Beauty THAT Lasts

through many exhibitions in and out of Italy.

I am always at your disposal for any request you may make and ask only to help you in anything you may require.

With deep personal regards, I remain

Fortunato DePero

for D. Pope

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D Italian
Detroit

April 13, 1950

The Detroit Institute of Arts
DETROIT 2, MICHIGAN

March 29, 1950

Miss Helene Monroe
Secretary to the Director
The Detroit Institute of Arts
Detroit 2, Michigan

Dear Miss Monroe:

This is in answer to your letter of March 29th to Mr. Soby.

The Boxer by Marino Marini was returned to Dr. Valentiner in Los Angeles at the close of the Italian exhibition. We are sorry that you were not informed that it had been sent there.

Very sincerely yours,

Office of the Registrar

RO

Sincerely yours,
Helene Monroe
Secretary to the Director

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The Detroit Institute of Arts

DETROIT 2, MICHIGAN

March 29, 1950

RO
P&D answered

Mr. James Soby
Museum of Modern Art
11 West 53rd Street
New York City 19

Dear Mr. Soby:

I have been wondering what has happened to Dr. Valentiner's Boxer by Marino Marini which was in your exhibition of Twentieth Century Italian Art this summer. Do you still have it, or has it been sent out to Dr. Valentiner in Los Angeles, or will it be returned here eventually to be stored with Dr. Valentiner's collection in our storerooms?

Sincerely yours,

Helena Monroe

Secretary to the Director

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Detroit

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

WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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

cc: Mr. Soby

HELENE MONROE
DETROIT INSTITUTE OF ARTS
DETROIT, MICHIGAN

JUNE 3, 1949

OUR INSURANCE AUTOMATICALLY COVERS MARINI BOXER WHEN SHIPPED

HOPE YOU CAN SHIP IMMEDIATELY

DOROTHY DUDLEY
REGISTRAR
MUSEUM OF MODERN ART

Direct
Charges: Italian Exh.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Roma

20th c Italian DONGHI

Donghi

green slip

Jan. 11,1949

Sig. Antonio Donghi,
Via dei Riari 46,
Roma, Italy.

Dear Sig. Donghi:

The Museum's large exposition of twentieth century Italian art will take place from June through September, 1949. We are especially pleased to announce these dates, since the summer is our best season in terms of attendance and public interest.

I am writing to ask whether we may borrow from you the following paintings:

Partenza, 1932 (reproduced as Alla Stazione, pl. XVII Sinisgalli book)

Paesaggio, 1937 (photo enclosed)

The Museum will of course pay all expenses of packing, shipping and insurance, and will get in touch with you later as to details of shipping. In the hope that you will be willing to lend these two pictures, I am enclosing Registrar's forms which I would appreciate your filling out and returning to me. We shall be most grateful to you if you consent to lend.

Mr. Barr joins me in sending kindest regards,

Sincerely,

P.S. Would it be possible for you to send me the address of Sig. Giovanni Merlo. I should like to try to borrow from him for our exposition your Cacciatore. Thank you.

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Douglas
Helen Fite

cc: James Thrall Soby
Monroe Wheeler

July 21, 1948

MW

Dear Douglas:

Thank you very much indeed for letting me see your collection, or at least that part of it which was hung on your walls. It was a great pleasure to see a group of pictures of such consistently high quality. It made me hunger and thirst to see the things you have elsewhere.

While in London I talked with both Rothenstein and Philip James about the Italian show. From Rothenstein I gathered that as much as a year ago the Tate had made clear that it did not intend to show the Italian exhibition which you had proposed. This fact was confirmed by James. I also gathered from James that your Italian show was not on the current schedule of the Arts Council. However, your letter which he had just received appeared to reopen the question.

As I told you in Paris, Rothenstein had spoken to me in Venice and said that your exhibition was not under way so far as he knew, and that he wanted to propose to his trustees that the Tate take our Italian exhibition. He returned to London shortly afterwards, met with his trustees and wrote Monroe Wheeler definitely asking for the terms under which our show could be held at the Tate. Monroe Wheeler has answered this letter saying that he thought it might be possible to have our Italian show exhibited at the Tate some time in the spring of 1949 on its way to New York.

I feel very unhappy about the possibility of competition between our two exhibitions. Most of the Italians would probably agree to lend both to London and New York, but some of them might not. The decision about the British showing is of course up to the British. I hope that it can be made in the fairly near future so that we all may know where we stand.

As you know, Jim Soby is the director of the exhibition and Monroe Wheeler is in charge of the general arrangements. However, I am writing you personally as a consequence of our talks in

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Paris, just for your information.

Incidentally, I wish that we had known that your show was still on earlier in the year. Actually we heard first in New York before we sailed in April, then in Rome in May, in Venice in June, and finally in London in July, that your show had been abandoned or indefinitely postponed. Otherwise we might have avoided this confusion.

I have told my colleagues here how helpful you've been to Henry Hope in giving him information about Braques. We all appreciate what you've done.

Sincerely,

Alfred H. Barr, Jr.

Douglas Cooper, Esq.
18 Egerton Terrace
London S.W.1
England

AHB/ob

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Dudley

cc: Mr. Soby
Mr. Barr
Mr. Wheeler
Miss Ulrich

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

May 3, 1949

Dear Mr. Rockefeller:

At the request of Jim Soby I am writing about the values just received for the Boccioni drawings and paintings for which we have been asked to guarantee total war coverage.

These values are as follows:

9 Boccioni drawings	Lit. 500,000 each	Lit. 4,500,000
2 Boccioni paintings	Lit. 10,000,000 each	Lit.20,000,000
		Lit.24,500,000

This would amount to about $42,609. (575 to the dollar)

Mr. Toninelli writes that these values are too high, but that it is impossible to obtain a lower valuation.

Mr. Soby wrote you that he did not think we should guarantee total coverage for Mr. Vitali's loans until we receive exact values from him.

If Mr. Vitali's values are as high as $ 20,000. the total amount guaranteed would be about $ 62,609.

Very sincerely yours,

Registrar

DHD:bh

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Dudley

Feb. 17,1949

Dear Dorothy:

Herewith the pictures I'm counting on from the Museum collections for our Italian show next summer:

Balla, Automobile
Balla, The Swifts
Bartolini, Storia del Martin pescatore (print)
Bartolini, Sogno di Anna (print)
Bartolini, Sogno di Anna - 1935 (print)
Bartolini, Lungotovere (print)
Bartolini, Il tacchi alti (print)
Boccioni, Three Studies for "The States of Mind" (drawings)
Boccioni, Continuita (sculpture)
Boccioni, Bottle (sculpture)
Cagli, Concentration camp of Buchenwald (drawing)
Carra, Funeral of the anarchist, Galli
Cassinari, La madre
De Chirico, Nostalgia of the Infinite
?De Chirico, Toys of a Prince - as possible substitute for missing Italian pic?
Fiume, Island of Statues
Graziella, Drawings - this is not the child Graziella but the 18 yr. old girl
Guttuso, Beggars
Marini, Horseman (sculpture)
Morandi, Still life, 1916
Morandi, all prints bought by Museum; please send list when convenient
Muccini, Bull
Severini, Bal Taberin - our photo bad; please have Sunami re-photograph
Vespignani, Ruined building (drawing)
Vespignani, Wall (drawing)
Viviani, La gamba (print)
Viviani, Bicicletta sul mare (print)
Viviani, Five small etchings

My God, I think that's all. But could Sara or Olive make out Registrar's forms for these jobs for Dorothy Dudley, just so our records of what is and isn't in the show will be complete. I don't suppose you get requests for loans that far ahead, but maybe the Italian show will be postponed until March, 1950, so we'd better not lend outside for that period too, though if the show is put off that long I for one am going off the wagon, which I clambered on in the mistaken belief that it would clear my head, and with such a bang that that man who stood on his head in the Metropolitan Opera will look like a Y.M.C.A. example to the young. Love,

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Insurance arrangements

CC: Mr. Soby
Mr. Wheeler

Mr. R. Toninelli
Via Sant' Andrea 6
Milano, Italy

April 11, 1949

Dear Mr. Toninelli:

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

Very sincerely yours,

Registrar

DHD:bh
enclosures

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copy: Mr. Soby

C
O
P
Y

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY
Rome, July 28, 1949

My dear Mr. Barr and Mr. Soby:

Both Mrs. Dunn and myself were tremendously grateful for your thoughtfulness in sending us an invitation to the opening of the Italian show at the Museum. We would have given a great deal to have been able to be present, but in any event our thoughts were with you on that day.

We want to thank you also for your very kind mention of us in the book about the exposition, as it was exceedingly nice of you to speak of us so well. I assure you it was nothing but the greatest pleasure for us to see you while you were here working up the exposition, and we only look forward with great anticipation to your coming over again to be with us in Rome.

With all our very best wishes to yourselves and Mrs. Barr and Mrs. Soby,

Very sincerely yours,

s/ James Clement Dunn

James Clement Dunn

Mr. Alfred H. Barr, Jr.
and Mr. James Thrall Soby,
Museum of Modern Art,
New York City.

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CC: Mr. Barr
Mr. Soby
Mr. Wheeler

Dunn

THE MUSEUM OF MODERN ART

-2-

February 4, 1949

Even so Dr. Jesi is the only collector to have refused to lend so far and I am glad to say that we have been able to replace the works chosen from his collection so that we need not pursue the matter further with him.

With personal regards and very best wishes,

Dear Jimmy:

Thank you very much for your letter of January eighteenth and for enclosing Dr. Emilio Jesi's reply to your request that he reconsider the matter of lending to our exhibition of Twentieth Century Italian Art. I am deeply indebted to you for your kindness in intervening in our behalf and I am sorry that Dr. Jesi's reply is what it is.

We understand, of course, Dr. Jesi's feeling that the choice of works for the exhibition should be made by Italian authorities. Actually Mr. Barr and Mr. Soby did confer informally with numerous Italian critics, including Professor Lionello Venturi, Lamberto Vitali and Professor C. C. Argan, mentioned by Dr. Jesi, and made lists of artists following their suggestions. Moreover, they conferred with and got the opinions of a number of leading Italian artists. However, it has always been the fixed policy of the Museum not to delegate authority for the actual choice of works to people outside of the Museum. We realize, of course, that our staff members cannot know the modern Italian field as intimately as the Italian critics. But there is a decided advantage in choosing a show from a fresh and foreign viewpoint, particularly since modern Italian painting has long been cut off from the main international currents in art which it is our Museum's business to follow and to show to the New York public. Also, as I know you understand, it would have been impossible for the various Italian authorities to agree among themselves as to which artists and works should be included. The result would have been a compromise choice which we feel would have seriously weakened the exhibition.

We have great hope that a new organization of critics in Italy will assure us greater cooperation among the collectors.

The Honorable
James C. Dunn
American Embassy
Rome
Italy

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Mr. Barr
Mr. Soby
Mr. Wheeler

February 4, 1949

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Sincerely,

Nelson A. Rockefeller
President

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The Honorable
James C. Dunn
American Embassy
Rome
Italy

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CC: Mr. Barr
Mr. Soby
Mr. Wheeler

Dunn

THE MUSEUM OF MODERN ART

-2-

February 4, 1949

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The Honorable
James C. Dunn
American Embassy
Rome
Italy

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With personal regards and very best wishes,

Sincerely,

Nelson A. Rockefeller
President

P. S. Mr. Monroe Wheeler, Director of Exhibitions and Publications of the Museum of Modern Art, is leaving for Europe on Friday of this week and will go first to Italy in order to get this whole situation straightened out. He will go directly to Milan and then come down to Rome, where he will call on you as soon as he arrives.

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Dunn

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

November 24, 1948

Dear Jimmy:

The large exhibition of twentieth century Italian painting and sculpture, which Mr. Barr and Mr. Soby discussed with you last spring in Rome, is now definitely scheduled to open in our Museum in June. It will be shown throughout the summer — our liveliest season in terms of attendance and public interest. I feel sure that the exhibition will be warmly received here, and I believe that it will prove helpful in improving relations between this country and Italy. Our letters from Italy are extremely enthusiastic.

The material for the exhibition has now been listed, and within a few weeks I shall send letters requesting specific loans from Italian collectors, museums and artists. Thus far we have every assurance that these loans will be granted. Our advisory committee in Italy, which includes many of the leading collectors and critics, has discussed our preliminary lists and found them feasible; indeed, we have been promised informally most of the works needed for the exhibition.

There is, however, one important exception to the above. When Mr. Barr and Mr. Soby were in Milan, they found that the leading collection as to over-all quality, was that of Dr. Emilio Jesi, whose address is Via Brera 12, Milan. Dr. Jesi was extremely cordial and helpful, but made clear that he disliked sending works from his collection out of the country, fearing for the safety of the works and being

The Honorable
James Clement Dunn
American Embassy
Rome
Italy

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naturally reluctant to have them away from home for so long a time. We have now had definite word that Dr. Jesi will not lend to the American exhibition. This is a very serious blow, since Mr. Barr and Mr. Soby had counted heavily on his cooperation, in fact had listed more works from his collection than from any other.

I wonder whether you would be willing to send Dr. Jesi a note urging his participation in our exhibition and stressing the importance of the show in terms of cultural relations between his country and ours. I somehow feel that such an appeal from you might change Dr. Jesi's decision, particularly since he seemed to understand and appreciate the ideal of the exhibition when Mr. Barr and Mr. Soby talked to him in Milan. All the works borrowed from Italy will be packed for transit with the utmost care, of course, and in this country will be handled by our Museum's own workmen, who are highly skilled and trained.

I should be very grateful for your help in this matter, and I would be delighted to hear from you regarding it.

With kindest regards to you and Mary,

Sincerely,

JTSoby
k

Nelson A. Rockefeller

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THE MUSEUM OF MODERN ART

Date November 24, 1948

To: Mrs. Boyer

From: Frances Keech

Re: Attached letter to Ambassador Dunn

Mr. Soby has drafted the attached letter to Ambassador Dunn for Mr. Nelson Rockefeller's signature. On November seventeenth Mr. Rockefeller wrote Mr. Soby that he would be very glad to write Ambassador Dunn to help in getting Dr. Jesi's pictures.

specific loans from Italian collectors, museums and artists. Thus far we have every assurance that these loans will be granted. Our advisory committee in Italy, which includes many of the leading collectors and critics, has discussed our preliminary lists and found them feasible; indeed, we have been promised informally most of the works needed for the exhibition.

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The Honorable
James Clement Dunn
American Embassy
Rome
Italy

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

November 24, 1948

Dear Jimmy:

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James Clement Dunn
American Embassy
Rome
Italy

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I wonder whether you would be willing to send Dr. Jesi a note urging his participation in our exhibition and stressing the importance of the show in terms of cultural relations between his country and ours. I somehow feel that such an appeal from you might change Dr. Jesi's decision, particularly since he seemed to understand and appreciate the ideal of the exhibition when Mr. Barr and Mr. Soby talked to him in Milan. All the works borrowed from Italy will be packed for transit with the utmost care, of course, and in this country will be handled by our Museum's own workmen, who are highly skilled and trained.

I should be very grateful for your help in this matter, and I would be delighted to hear from you regarding it.

With kindest regards to you and Mary,

Sincerely,

Nelson A. Rockefeller

k

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Nov. 23,1948

Dear Ambassador Dunn:

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I should be very grateful for your help in this matter, and I would be delighted to hear from you regarding it.

With kindest regards to you and Mrs. Dunn,

Sincerely,

A. R.

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Dear Miss Keech:

Could someone really expert (preferably you!) type up this letter on Nelson Rockefeller's Museum stationery and send it to him to sign and mail to Ambassador Dunn in Italy? I rather think he (N.R.) calls Mr. Dunn by his first name; perhaps we can tell from our files. Would greatly appreciate. As you'll see by the enclosed letter, Mr. Rockefeller has already agreed to sign and send the letter.

Many thanks. Best,

J.J.S.

Need copies for M.W., A.H.B. and myself.

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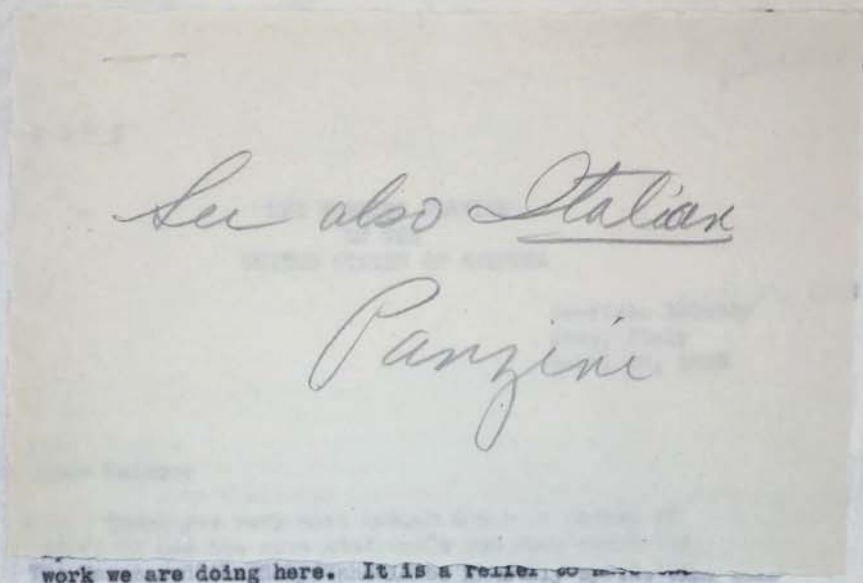

work we are doing here. It is a relief to [illegible] elections over and Italy can settle down now to some good hard work toward economic recovery.

I was also very pleased to hear that the Museum of Modern Art is undertaking an exhibition of modern Italian painting and sculpture, as this will be of tremendous help and encouragement to the Italians who are working in the field of art with, I think, a great deal of success. I shall look forward to seeing Mr. Soby and Mr. Barr, and I assure you I shall be only too happy to be of any assistance I can in this work.

I realize that this is only one of the many things you are doing to help our relationship with other countries, and I think you deserve a good deal of credit and recognition for this splendid help you are giving to those who are really trying to improve their own situation and that of their respective countries.

With all my very best wishes,

Very sincerely yours,

James Clement Dunn

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

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COPY

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy
Rome, Italy
April 28, 1948

Dear Nelson:

Thank you very much indeed for your letter of April 21 and the very kind words you have about the work we are doing here. It is a relief to have the elections over and Italy can settle down now to some good hard work toward economic recovery.

I was also very pleased to hear that the Museum of Modern Art is undertaking an exhibition of modern Italian painting and sculpture, as this will be of tremendous help and encouragement to the Italians who are working in the field of art with, I think, a great deal of success. I shall look forward to seeing Mr. Soby and Mr. Barr, and I assure you I shall be only too happy to be of any assistance I can in this work.

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With all my very best wishes,

Very sincerely yours,

James Clement Dunn

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

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N. Rockefeller

C
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April 21, 1948

Dear Jimmy -

I am enclosing herewith a formal letter concerning the exhibition of Twentieth Century Italian Painting and Sculpture which the Museum of Modern Art is planning to put on in 1949. The Barrs and the Sobys should be in Italy by the time this letter reaches you, and I do hope that you will have occasion to see them as I know how much they would enjoy meeting you and Mary.

You've no idea how many people have told me what a wonderful job you have done during the past months. I can't tell you the number of enthusiastic comments I've heard from all sides.

With personal regards and very best wishes to you both,

Sincerely,

Nelson A. Rockefeller

The Honorable
James C. Dunn
American Embassy
Rome, Italy

NAR:SC
FAJ

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C
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April 21, 1948

Dear Mr. Ambassador:

I am taking the lib rty of writing this letter to tell you of an exhibition of Twentieth Century Italian Painting and Sculpture which the Museum of Modern Art has decided to undertake.

For some years the Museum has been considering such an exhibition because in our opinion the contemporary art of Italy has been of greater international influence than at any time since the eighteenth century. As you know, since 1909 there have been a series of Italian painters, such as de Chirico, Boccioni, Carra and Modigliani, who have provided highly important contriubtions to the development of modern art, and the Museum of Modern Art is most anxious to undertake a careful study and evaluation of the role the artists of Italy have played.

The exhibition will be held in the summer or autumn of 1949 and will be directed by Mr. James Thrall Soby, Chairman of the Museum's Department of Painting and Sculpture, and Mr. Alfred H. Barr, Jr., the Director of the Museum's Collections, both of whom have already made extensive studies of this field. Mr. Barr and Mr. Soby, accompanied by their wives, left last week and plan to arrive in Italy the end of this month to select the painting and sculpture which will be included in the exhibition and assemble

The Honorable
James C. Dunn
American Embassy
Rome, Italy

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SUGGESTED DRAFT OF A LETTER FOR MR. NELSON A. ROCKEFELLER TO SEND TO THE AMERICAN AMBASSADOR TO ITALY

My dear Mr. Ambassador:

I thought you would like to know about an exhibition the material for the book which the Museum will publish in this connection.

The Circolo delle Arti of Milan, which, as you know, is an organization representing a number of progressive Italian museum officials, collectors, and artists, has volunteered to assist this project by paying the transportation costs of the exhibition, and the American Academy in Rome has offered its hospitality to Mr. and Mrs. Barr, and Mr. and Mrs. Soby.

As the Museum of Modern Art is a private institution which is embarking upon this project with private assistance, and as we felt that rather delicate political issues might be involved in one way or another, it seemed as though it would be better if the Museum were to undertake this exhibition without official endorsement either from the Italian Government or our own. However, I wanted to inform you about it, should any situation arise in which your good offices might be helpful.

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

MWheeler: NAR:SC

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CC: Mr. Barr

SUGGESTED DRAFT OF A LETTER FOR MR. NELSON A. ROCKEFELLER TO SEND TO THE AMERICAN AMBASSADOR TO ITALY

My dear Mr. Ambassador:

I thought you would like to know about an exhibition of Twentieth Century Italian Painting and Sculpture which the Museum of Modern Art, of which I am president, has decided to undertake.

For some years the Museum has been considering such an exhibition because it so happens that the contemporary art of Italy has been of greater international influence than at any time since the eighteenth century. Since 1909 there have been a series of Italian painters, such as de Chirico, Boccioni, Carra and Modigliani, who have provided highly important contributions to the development of modern art, and the Museum of Modern Art, being an international institution, feels that it should undertake a careful study and evaluation of the rôle the artists of Italy have played.

The exhibition will be held in the summer or autumn of 1949 and will be directed by Mr. James Thrall Soby, Chairman of the Museum's Department of Painting and Sculpture and Mr. Alfred H. Barr, Jr., the Director of the Museum's Collections, both of whom have already made extensive studies of this field. Mr. Barr and Mr. Soby, accompanied by their wives, are sailing next week and plan to arrive in Italy by the end of April to select the painting and sculpture which will be included in the

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Falqui

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

Sig. Toninelli

THE MUSEUM OF MODERN ART

March 14, 1949

Dear Mr. Falqui:

In connection with our very large exposition of 20th Century Italian Painting and Sculpture from June twenty-eighth to September eleventh, we are appointing an honorary committee of distinguished art authorities in Italy, which we very much hope that you will be willing to join.

The committee will have no executive or financial responsibilities whatever but will simply include distinguished authorities, such as yourself, whose names we would like to list in our catalog as a tribute to their vital interest in modern Italian art. From our own viewpoint, it would be a tremendous advantage to be able to have you associated with us in the exposition, although we shall make it clear that the responsibility for the exposition's contents is not yours.

I hope very much that we may have an affirmative answer and I look forward to hearing from you.

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

Mr. Enrico Falqui
Viale Giulio Cesare 71
Rome
Italy

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Falqui

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

Sig. Toninelli

THE MUSEUM OF MODERN ART

January 18, 1949

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

With best wishes,

Sincerely,

Dear Mr. Falqui:

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

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

Scipione: Ritratto di Ungaretti, 1931 (drawing)

Scipione: Nudo, 1931 (drawing)

Scipione: Studio per il ritratto del Cardinale decano, 1929

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

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

Mr. Enrico Falqui
Viale Giulio Cesare 71
Rome
Italy

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

Sig. Tontoulli

THE MUSEUM OF MODERN ART

-2-

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With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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Sciptions: Nudo, 1931 (drawing)

Sciptions: Studio per il ritratto del [illegible] Gerosa, 1929

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Mr. Marino Falqui
Viale Quattro Venerdi 72
Rome
Italy

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

Rome

Sig. Toninelli

20th c Italian
FALQUI

Falqui

THE MUSEUM OF MODERN ART

-2-

January 18, 1949

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Mr. Enrico Falqui
Viale Giulio Cesare 71
Rome
Italy

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With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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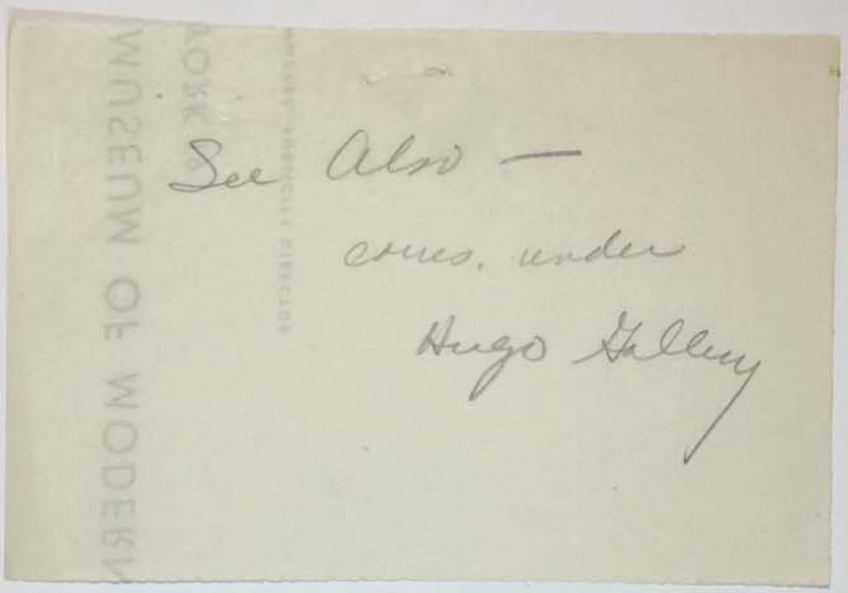

See Also —
exhs. under
Hugo Gallery

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Roma, 4 Sett. 49

Ai Signori Monroe Wheeler e James Soby
del Museum of Modern Art di New York

Illustri Signori,

Li ringrazio molto della Loro cortese lettera del 18 settembre e delle buone parole sulle mie opere e sulla mia partecipazione alla Mostra dell'Arte Italiana contemporanea.

L'iniziativa Loro e del Signor Toninelli meritava il successo che à avuto. Tutti gli artisti italiani saranno certo molto riconoscenti verso di Loro per quanto ànno fatto affinchè l'Arte italiana contempporanea sia conosciuta in America.

Io Li ringrazio particolarmente per aver resa possibile la vendita del mio "Gatto" e della mia "Statuetta".

Speravo molto che una mia statua rimanesse a far parte della raccolta del Museum e che questo mi acquistasse la "Donna seduta" ma non ò più avuto notizie in merito; se questo non si avverasse, Li prego di tenere in deposito presso il Museum la mia "Donna seduta". Il Signor Alessandro Jolas, della Galleria Hugo di New York, verrà quanto prima costì a ritirarla.

Sicuro che questa mia richiesta sarà da Loro ascoltata, Li ringrazio ancora molto di tutte le cortesie usatemi.

Mi auguro di vederli presto in America o in occasione di un Loro viaggio in Italia.

Intanto resto in attesa di una Loro Risposta.

Tanti auguri di buone cose e cordiali saluti

Pericle Fazzini

Pericle Fazzini

Urgent

M. Jolas. No answer at Hugo Gallery as of 10

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Fazzini

Spedizione: Pericle Fazzini
Via Margutta 51 A
Roma
(Italia)

Jan. 10,1950

inviare il prezzo dei miei disegni
scusare il ritardo;il prezzo di

ture , va bene se l'acquisto venisse
di privati,prego raddoppiare il
ssesso.
condizione di ricevere le critiche
he ora voi siate soddisfatti

Con tanti affettuosi saluti,anche per la sua gentile signora,mi creda suo

Pericle Fazzini

Roma-25-6-49

via Margutta 51-A.

Pericle Fazzini

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Per all
to Jean Lipp
Fazenda

Aerea

ROMA 17-18 4·X 1949 FERROVIA

PROFUMO 100 LIRE ORCHIDEA BIANCA

Ai Signori

Monroe Wheeler e James Soby

Direttori del Museum of Modern Art

11 West 53 Street,

New York 19, N.Y.

(U.S.A.)

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Egregio Soby,

da tempo avrei dovuto inviare il prezzo dei miei disegni esposti alla Mostra da lei organizzata . Voglia scusare il ritardo;il prezzo di ciascun disegno è di L.20.000(ventimila).

In quanto poi al prezzo notificato delle mie sculture , va bene se l'acquisto venisse effettuato per il Museo ma per eventuali acquisti di privati,prego raddoppiare il prezzo segnato nella notifica ufficiale in suo possesso.

Le sarei molto grato,anche,se potesse mettermi in condizione di ricevere le critiche della stampa sull'esposizione.

Scusi tanto ,caro Soby,del disturbo e mi auguro che ora voi siate soddisfatti delle vostre fatiche per noi Artisti italiani.

Con tanti affettuosi saluti,anche per la sua gentile signora,mi creda suo

Pericle Fazzini

Roma-25-6-49

via Margutta 51-A.

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Rome

20th c Italian

Fazzini

3 photographs here

Jan. 10, 1949

Sig. Pericle Fazzini,
Via Margutta 51 A,
Rome, Italy.

Dear Sig. Fazzini:

The Museum's exposition of modern Italian art is now definitely scheduled for June through September, 1949. We are particularly pleased to announce these dates, since the summer is our best season in terms of public interest and attendance.

We are most eager to borrow for the exposition the following sculptures from your studio:

Fazzini: Donna accovacciata (bronze), 1948?

Donna che si tiene il piede (bronze, No. 1)

Gatto, 1949 (bronze)

6 days

In addition, we hope that you will be willing to lend the drawings which Mr. Barr and I picked out in your studio, namely, three nudes in blue ink and three studies in ink for the Donna accovacciata. We may not have room to show all these drawings, but perhaps you will be kind enough to send them all so that a final selection may be made here.

We very much hope that you will be willing to lend to our exposition, and we are enclosing Registrar's forms which we would appreciate your filling out and returning to us. The Museum will get in touch with you at a later date regarding shipment, and we shall of course assume all expenses of packing, shipping and insurance. We shall be most grateful for your cooperation.

With kindest regards from Mr. Barr and myself,

Sincerely,

Fazzini Nude, blue ink drawing
Nude, " " "
Nude, " " "
Study for Donna accovacciata, ink drawing
" " " " " "
" " " " " "

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Roma 26 Gen. 1949

Gentile Signor Soby.

ho ricevuto l'invito per la mostra d'arte Italiana, le ringrazio sentitamente.

Mi affretto a rimetterle la notifica delle opere; gli sarei grato se volesse specificare se il Bronzo #: 1 Donna da tiene il piede fuori la figurina in piedi, oppure la stessa variata in figurina seduta.

Voglia porgere i miei più cordiali saluti alla famiglia Baer ed alla sua gentile consorte. Lei riceva i miei più affettuosi saluti.

Pericle Fazzini

P.S. I disegni richiesti l'invierò appena ritornerà a Roma.

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Fazzini

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With kindest regards from Mr. Barr and myself,

Sincerely,

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Feroldi

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

Feroldi

May 10, 1949

AIR MAIL

Dear Mr. Feroldi:

In the absence of Mr. Soby, I hasten to acknowledge your letter of May 4 in which you explain that your Collection has now passed into the hands of the "Gianni Mattioli Foundation."

I assume on my part that Le Muse Inquietanti by Giorgio de Chirico is no longer for sale, but will remain as a part of your Collection in the Foundation. If this is not the case, please inform me as soon as possible.

On behalf of Mr. Soby and the Exhibition of 20th Century Italian Art, let me assure you that the paintings previously in your personal collection will be credited as lent by "Gianni Mattioli Foundation - (Feroldi Collection)".

Permit me to congratulate you on the happy outcome of your long and difficult negotiations. With very kindest regards from us all, I am

Sincerely yours,

s/ Alfred H. Barr, Jr.

Avv. Pietro Feroldi
Piazza della Vittoria, 3
Brescia, Italy

AHB:jws

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Avv. PIETRO FEROLDI
Piazza della Vittoria, 3
B R E S C I A

Brescia, May 4th 1949

THE MUSEUM OF MODERN ART
11 West 53rd Street
N E W Y O R K

Gentlemen:

With the friendly and hearty cooperation of Mr. Gianni Mattioli, of Milan, and in order to support the interest showed by the Superintendence of Arts that aimed to keep intact the "Feroldi Collection", I have succeeded in reaching the agreement which consecrates my aspiration to maintain the said Collection perpetually open to the public.

In discharging my duty by informing you of the foregoing, I wish to request you kindly to choose the diction "Gianni Mattioli Foundation - (Feroldi Collection)" to be printed in the catalogue of the works admitted in the Exhibition, and to address from now on all eventual communications to Mr. Gianni Mattioli - Via Manzoni n°41/A - Milan, as it is more convenient.

I wish that this participation of mine conveys to you my heartfelt thanks for all the courtesies you have had for me, and I am sure that you will realize that the final aim places the matter I have thus arranged above any consideration of particular interest.

I shall be much obliged to you if you will kindly acknowledge receipt of the present letter, better if by telegram, and I beg you to accept my best regards.

Faithfully yours,

Pietro Feroldi

MAY 9 P.M.

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WESTERN UNION

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JOSEPH L. EGAN
PRESIDENT

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LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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French

Mr. Wheeler
cc: Mr. Soby
FEROLDI
PIAZZA VITTORIA 6
BRESCIA (ITALY)

APRIL 26, 1949

ALL YOUR PAINTINGS INSURED OUR POLICY # 27990 HOME INSURANCE COMPANY

NEWYORK FROM MOMENT LEAVE YOUR HOUSE UNTIL RETURN

MODERNART
NEWYORK

CHARGE: Italian Exh.
DIRECT CABLE

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Feroldi

cc: Mr. Soby
Mr. Wheeler

TONITALIA
MILAN
(ITALY)

APRIL 26, 1949

HAVE CABLED FEROLDI OUR INSURANCE POLICY 27990 HOME INSURANCE COMPANY

NEWYORK

MODERNART
NEWYORK

Direct Cable

Charge: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Feroldi

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CC: Mr. Barr
Mr. Wheeler

QD4-8-17-

APRIL 15, 1949

PIETRO FEROLDI
BRESCIA
(ITALY) (VIAWU)

WISH INCLUDE MODIGLIANI IN EXHIBITION WILL INSURE

FIFTEEN MILLION LIRA. BARR WRITING ABOUT CHIRICO.

SOBY
MODERNART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

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CC: Miss Ulrich
Mr. Soby

APR. 9, 1949

PIETRO FEROLDI
PIAZZA VITTORIA 6
BRESCIA
(ITALY)

URGENTLY NEED PHOTOGRAPHS OF ALL PAINTINGS YOU ARE

LENDING TO ITALIAN EXHIBITION. REGARDS.

JAMES SOBY
MODERNART

Taken to Western Union Office

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

DEPARTMENT CHARGE:
Italian Art Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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HKA244 NL PD=FARMINGTON CONN 8=

FRANCES KEECH MUSEUM OF MODERN ART=

11 WEST 53RD ST NYK=

PLEASE CABLE FEROLDI AT BRESCIA THAT WE URGENTLY NEED PHOTOGRAPH OF ALL PAINTINGS HE IS LENDING TO EXHIBITION REGARDS=

JAMES SOBY..

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

X

SYMBOLS

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Ship Radiogram

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

APRIL 6, 1949

PIETRO FEROLDI
BRESCIA
(ITALY)

DESPERATELY EAGER TO SHOW MODIGLIANI NUDE AND HOPING

YOU WILL RECONSIDER. COULD WE ALSO BORROW YOUR

SCIPIONE CARDINAL OIL. REGARDS.

SOBY
MODERNART

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

CHARGE: ITALIAN EXHIBITION

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DOMESTIC SERVICE
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FULL RATE TELEGRAM | SERIAL
DAY LETTER | NIGHT LETTER

WESTERN UNION

1206

JOSEPH L. EGAN, PRESIDENT

INTERNATIONAL SERVICE
Check the class of service desired; otherwise this message will be sent at the full rate
FULL RATE | DEFERRED
CODE | NIGHT LETTER X

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

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

Mr. Wheeler
Mr. Barr
Miss Dudley

MARCH 10, 1949

PIETRO FEROLDI
BRESCIA
(ITALY)

WILL YOU ALSO LEND MODIGLIANI NUDE AND CARRA MATINA SUL MARE?
PLEASE REPLY AIRMAIL
REGARDS.

SOBY
MODERNART
NEWYORK

CHARGE: 20th Century Italian Art

A NEW CURTIS SERVICE

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

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JAMES THRALL SOBY
29 Mountain Spring Road
Farmington, Connecticut

c. to Mr. Barr

April 18,1949

Dear Dorothy:

Poor Sig. Feroldi seems hopelessly confused as to what we want from him, and has probably lost our original letter. His confusion as to the Modigliani stems from the fact that the rumor went around Italy that we were not having Modigliani in the show because we considered him French - which is crazy. Anyway, I've written him the enclosed letter, and hope that will help.

It's unlikely that we'll get back Registrar's forms from him for the Scipione, the Carra Mattino sul mare and the Modigliani. (We have the other green forms.) So I'd insure the Scipione for $5,000, the Carra for $7,500 and the Modigliani for the value given by Feroldi in his letter to Alfred, which Alfred still has. I believe the Modigiliani value was somewhere around $25,000. The other three values which I have given are extremely high, but I think it's better to be safe in this instance. I would imagine that he would give values of half the amounts I've given for him. And we must not let him see my values; he'll get fantastic ideas as to what his pictures are worth, and we are trying to buy other things from him.

Best, hurriedly,

Jim

P.S. No really $7,500 for the Carra is much too much. Let's cut it down to $5,000. Even that's high, but still...

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AVV. PIETRO FEROLDI
PIAZZA MARTIRI DELLA LIBERTÀ. 3
BRESCIA
(PALAZZO BANCA COMMERCIALE)
TELEFONO: 22-29

Brescia 11 aprile 1949

THE MUSEUM OF MODERN ART
11 WEST 53 RD STREET
NEW JORK

Ricevo il vostro telegramma con cui mi sollecitate l'invio delle fotografie dei quadri che devono essere esposti.

A questo riguardo devo osservarvi :

1) non so ancora esattamente quanti e quali siano questi quadri :
2) alcuni, credo tre, sono tuttora al Cairo e non li riavrò che nel mese di maggio :
3) qui, cioè a Brescia, non c'è un fotografo esperto delle riproduzioni di quadri, ed inoltre la spesa sarebbe nel complesso troppo forte per me.

Sopratutto manca una direttiva nell'organizzazione della mostra.

Il Comm. Toninelli mi ha parlato della necessità della riproduzione a colori delle"Muse", richiedendomi in un primo tempo di mandare il dipinto a Milano; poi mi fece sapere che sarebbe venuto lui stesso a ritirarlo.Gli dissi che in ogni caso io avrei consentito al trasporto solo dietro polizza di assicurazione. Allora concluse che avrebbe mandato l'operatore a Brescia e si informò anche del voltaggio della corrente. Questo avveniva una decina di giorni sono, ma poi non ho visto alcuno.

Come vedete, io mi trovo staccato dagli amici di Milano, e senza direttive chiare nè so in definitiva a chi rivolgermi.

Resta la corrispondenza con voi, la quale per quanto sollecita, non può supplire alla mancanza di una direttiva di coordinamento in Italia, cosa che io lamento.

Gradite i miei cordiali ossequi

P. Feroldi

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AVV. PIETRO FEROLDI
PIAZZA DELLA VITTORIA, 3
BRESCIA
(PALAZZO BANCA COMMERCIALE)

TELEFONO: 22-29

Chi
gramma e letter
rientrato in se
Vi accludo
Sono molto perp
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ed è stata una
vazione ottimo
giovare mai.
L'organizza
mo molto.
Gradite i m

ORK , N.Y.

al vostro tele=
e giorni sono

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nico viaggio
molti anni fa
o stato di conser=
pregiudicare,

ità non ne sappia=

Ferold-

MAR 26 AM

Sincerely,

Nelson A. Rockefeller
President

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia
Italy

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Avv. PIETRO FEROLDI
PIAZZA DELLA VITTORIA, 3
BRESCIA
(PALAZZO BANCA COMMERCIALE)

TELEFONO: 22-29

22 Marzo 1949

THE MUSEUM OF MODERN ART
II WEST STREET
NEW YORK , N.Y.

Chiedo scusa se ho tardato a rispondere al vostro telegramma e lettera successiva in quanto soltanto da due giorni sono rientrato in sede dalla Francia.

Vi accludo la scheda relativa al Carrà "Mattino sul mare ". Sono molto perplesso sull'invio del Modigliani . L'unico viaggio fatto da questo quadro fu per la mostra di Budapest molti anni fa ed è stata una vera trepidazione. Il dipinto è in uno stato di conservazione ottimo e i viaggi purtroppo non possono che pregiudicare, giovare mai.

L'organizzazione in Italia come procede ? In verità non ne sappiamo molto.

Gradite i miei più distini ossequi

Av. Pietro Feroldi

MAR 25 AM

Sincerely,

Nelson A. Rockefeller
President

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia
Italy

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

February 4, 1949

Dear Dr. Feroldi:

I am delighted to have your affirmative reply to my letter requesting loans for our exposition of modern Italian art. We are all pleased and grateful that you are willing to lend so generously from your important collection.

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia
Italy

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AVV. PIETRO FEROLDI
PIAZZA MARTIRI DELLA LIBERTÀ, 3
BRESCIA
(PALAZZO BANCA COMMERCIALE)
TELEFONO: 22-29

Brescia 24 gennaio 1949

THE MUSEUM OF MODERN ART
11 West 53 RD. Street
NEW JORK 19 (Amerique)

Rispondo in ritardo = e prego scusarmi = alla lettera del l'illustre Presidente in data 13 dicembre.

In conformità alla richiesta fattami, accludo le indicazioni e dichiarazioni richiestemi per le cinque opere che vi interessano debitamente firmate.

A questo riguardo devo favi osservare che per corrispondere alle insistenti richieste dei Ministri italiani per gli Esteri e dell'Istruzione, ho dovuto mandare alla mostra del Cairo tutte le opere che vi interessano, ad eccezione delle "Muse". Mi è stato però garantito che saranno di ritorno a fine marzo, e così in tempo per la spedizione in America.

Molto lusingato di quanto mi dite sulla organizzazione della mostra, prego porgere al Presidente l'espressione del mio più vivo ossequio

Dev.mo Dr. Pietro Feroldi

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(English copy of letter)

January 3, 1949

Mr. Soby
Miss Dudley
Miss Miller
Miss Ulrich

Dear Mr. Feroldi:

Many thanks for your cordial letter of December 6. I am happy to note that you are sympathetic to our interest in the Muse Inquietanti as outlined in my letter of November 22.

We are not averse to waiting until this and your other paintings are transported to New York for the exhibition in the Spring. However, we would not wish to wait if delay would mean that we would not be able to purchase the painting.

We are quite happy to accept the participation of Mr. Cooper in negotiations. We suppose you will keep him informed or tell us what you wish us to do.

Concerning Mr. Toninelli's letter, there is a very simple explanation: my letter of September 17th listing seven pictures was not concerned with the exhibition, but simply with possible purchases for the Museum collection.

Mr. Toninelli's more recent letter listing three pictures was a propos of the exhibition. These three pictures Mr. Soby considers of great importance for the show. It is quite possible that he will ask for other pictures in your collection later.

Mr. Soby is in full charge of selecting works for the exhibition; I am responsible for selecting works for our permanent collection.

With very kind regards, I am,

Sincerely yours,

s/ Alfred Barr

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia, Italy.

AHB:kg

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

Sig. Toninelli

THE MUSEUM OF MODERN ART

Dec 13

Dear Dr. Feroldi:

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

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

√ Carlo Carrà: L'amante dell' ingegnere, 1921

√ De Chirico: Le muse inquietanti, 1916

√ Morandi: Natura morta (Bottiglie e fruttiera), 1916

√ Rosai: I giocatori di Toppa, 1920

√ Rosai: Mio padre, 1920

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

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

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia
Italy

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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Feroldi

AVV. PIETRO FEROLDI
PIAZZA MARTIRI DELLA LIBERTÀ, 3
BRESCIA
(PALAZZO BANCA COMMERCIALE)

TELEFONO: 22-29

Brescia, 12th July 1948

Mr.James Thrall Soby
11 West 53rd Street
New York 19

Dear Mr.Soby,

In am in receipt of your favour dated 29th ult. and I thank you for your kind expressions in respect of the Italian collectors and myself.

It was a great pleasure for me to receive your visit and what you kindly write in comment to that visit has reniewed the pleasure I firstly got from yours and your friends personal acquaintance.

I want to confirm you here my full adhesion to your initiative for the next year's exposition in New York of twentieth century Italian works, and I should be very pleased to attend it.
To this end I'll get in touch when the occasion comes with Signor Toninelli in order to see whether it is possible for me to enjoy some travelling facilities and be in New York in occasion of your exposition's opening.
By so doing we might resume our conversation about the De Chirico you saw in occasion of your visit to Brescia.

I am particularly proud of taking part as a member of your Committee and I will collaborate within my possibilities to the organization of your exposition among the Italian collectors.

Please accept my kindest regards to you, Mrs. Soby and Messrs. Barr.

Yours sincerely

Avv.° Pietro Feroldi

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Paris

20th c Italian

Fini

Feb. 1,1949

Mlle. Leonor Fini,
11, rue Payenne,
Paris, France.

Dear Mlle. Fini:

From June through September, 1949, the Museum is holding a very large exposition of twentieth century Italian painting and sculpture. In addition to works owned in this country, I am most anxious to borrow for the exposition the following pictures which Alfred Barr saw in your studio this summer:

Ombrelle (oil)
Aurelia, jaune (drawing)
Sphinx (drawing)
Harlequin anatomique (drawing)

I very much hope that you will be willing to lend these important works, and in that hope I am enclosing Registrar's forms which I would appreciate your filling out and returning to me. The Museum of course would pay all costs of packing and shipping and, if you agree to lend, will get in touch with you later regarding details of shipping, probably arranging to have the works picked up with other paintings coming from Paris. The pictures would be insured for whatever values you specify on the enclosed forms, from the time they leave your possession until they are returned to you.

I shall look forward to your reply and hope that it will be affirmative. The exposition has been scheduled for summer since that is now our best season in terms of attendance and public interest. I believe that Alfred Barr marked with his or the Museum's initials the three drawings listed above. We shall be most grateful if you consent to lend.

With kindest personal regards,

Sincerely,

Soby

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Fogg Museum

HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

See also: Cambridge

March 15, 1949

Dear Jim:

John Coolidge has passed on to me your letter of March 10 asking to borrow the Modigliani drawing for the Twentieth Century Exhibition of Italian Art opening on June 28th.

Mr. Sachs is glad to lend the drawing to you, and we shall see that it reaches you by June first.

I am enclosing the form for your Registrar, and the photograph will go forward as soon as a glossy print has been made from the negative.

With best wishes,

Sincerely,

Agnes Mongan

Enc.

* The photograph gives very little idea of the drawing because the drawing is an extraordinarily pale one.

Mr. James Thrall Soby, Chairman
Department of Painting and Sculpture, Museum of Modern Art
New York 19, New York

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March 10, 1949

Dear Mr. Coolidge:

As you know we are holding a very large exhibition of 20th century Italian art from June 28th to September 11th. We are most anxious to borrow for this exhibition the very fine Modigliani drawing, Portrait of a Young Woman, in the Paul J. Sachs Collection. I do hope that you will be willing to lend it since it would add a great deal to our exhibition. In that hope I am enclosing a Registrar's form which I would appreciate your filling out and returning to me together, if possible, with a photograph of the picture.

The Museum of course would insure the picture both in transit and while on exhibition for whatever value you specify and would pay all costs of transportation. If you agree to lend we should need to have the picture here by June 1st.

I will hope to have a favorable answer. Modigliani is so clearly one of the more important modern Italian painters that we are specially anxious to do full justice to him.

With best regards,

Sincerely,

James Thrall Soby, Chairman
Department of Painting and Sculpture

Mr. John Coolidge, Director
Fogg Museum of Art
Harvard University
Quincy Street and Broadway
Cambridge 38
Massachusetts

JTS:ab

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Fontana

Milano – 1 – 1968

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

Egregio Signor James T. Soby

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

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

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

Nuovamente La ringrazio e distintamente La saluta

Lucio Fontana
Via Piccinni 1

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Jan. 15, 1949

Sig. Lucio Fontana,
Via Piccinni 1,
Milan, Italy.

Dear Sig. Fontana:

From June through September, 1949, the Museum is holding a very large exposition of twentieth century Italian painting and sculpture. We are especially pleased to announce these definite dates, for the summer is our best season in terms of public interest and attendance.

We are most anxious to include in the exposition two of your sculptures which were in the recent Biennale exposition at Venice. These are:

Cristo (Biennale, no. 29)

Maschera (Biennale, no. 31)

In the hope that you will be willing to lend, I am enclosing Registrar's forms which I would appreciate your filling out and returning to me. The Museum will pay all expenses of packing, shipping and insurance, and will get in touch with you at a later date regarding details of shipping. Your sculptures would be insured for whatever values you specify on the Registrar's forms, except for damage due to war, from the time the works leave your studio until they are returned there.

The exposition will be the first comprehensive showing of modern Italian art to be held in this country, and we deeply hope that you will be willing to lend these important works. We shall be most grateful, and I shall look forward to your reply.

Sincerely,

P.S. I have photographs of the two sculptures, so that you needn't send more.

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Franchetti

October 17, 1949

Dear Jim:

I am enclosing a letter to you from Dr. Laudisa. I opened this and the other letters I sent you in case there were instructions in them the Registrar should have. We have sent a second complimentary copy of the catalog to him because Miss Ulrich thought it would be simpler than to try to get the money for it through the international ropes. The clipping situation seems to be rather drastic. The publicity department can't supply us with any more and the prices for the Times and the Tribune back numbers are as follows.

New York Times Daily, June 29	$ .75
" " " Sunday	1.25
Herald Tribune Daily, June 29	.25
" " Sunday	2.25

I thought that was rather excessive.

A few days ago a young man named Franchetti brought in two Chiricos (?) which he wanted you to expertise. He wrote you last February asking you to do this and you wrote him back at the time to bring them to the Museum and leave them with me. He only just got around to doing it. They are here awaiting you. He asked to leave them because he was going to Italy himself at once and he is going to try to look you up in Italy. He has arranged with a friend to pick them up as soon as you have seen them.

I hope you are having a good trip. Please give my very best wishes to your wife.

Best,

Mr. James Thrall Soby
c/o Mr. Laurance Roberts
American Academy in Rome
Rome
ITALY

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

1201

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NLT = Cable Night Letter
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QDY- 7- 34 NL

SEPTEMBER 22, 1948

RICHARD B. FREEMAN
SAN FRANCISCO MUSEUM OF ART
SAN FRANCISCO, CALIFORNIA

WOULD APPRECIATE KNOWING WHETHER YOU THINK IT POSSIBLE THAT SAN FRANCISCO MIGHT JOIN US IN EXHIBITION OF TWENTIETH CENTURY ITALIAN ART AS WE MUST MAKE DEFINITE PLANS BEFORE APPROACHING LENDERS IN ITALY. PLEASE WIRE.

MONROE WHEELER
MUSEUM OF MODERN ART

CHARGE: Twentieth Century Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION CABLEGRAM

JOSEPH L. EGAN
PRESIDENT

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NLT	Cable Night Letter
	Ship Radiogram

(04)..

1949 MAY 2 AM 8 12

Received at

NA003 INTL ZP MILANO VIA WUCABLES 15 2 1003A=

LC SOBY MODERNART NYK (SOBY CARE THE MUSEUM OF MODERN ART

DELIVER 11 WEST 53 ST=

YOUR CABLE DELAYED GREEN FORMS ALREADY DELIVERED TONINELLI

KIND REGARDS=I

FRUA=

FRUA=

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

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F.R.U.A.

THE WESTERN UNION TELEGRAPH COMPANY

NOTICE REGARDING TELEGRAM

1949 APR 28 AM 5 47

R. B. WHITE, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. [illegible] LEVER, FIRST VICE-PRESIDENT

GRAND CENTRAL TERMINAL
MU 6/4221

NA034

DELIVERY NO. _____ (STREET ADDRESS, CITY, AND DATE) _____ 19___

MUSEUM OF MODERN ART
NAME

11 WEST ~~53~~ ST NYC
ADDRESS

Your telegram of CABLEGRAM APRIL 27TH 19 49 to CARLO FRUA
DATE ADDRESSEE

at MILAN ITALY is undelivered for the following reason:
ADDRESS AND CITY

ADVISED ADDRESS INSUFFICIENT PLEASE CONFIRM.

MU64221

If you have occasion to correct the address originally supplied, please call _____.

and ask for SERVICE CLERK

S.OBY

Form 101 A

THE WESTERN UNION TELEGRAPH COMPANY

Have a Smartly Uniformed Messenger Deliver Your Notes and Packages.

APR 28 A.M.

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WESTERN UNION

1201

X

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

APRIL 27, 1949

CARLO FRUA
VIA ANNUNCIATA
MILAN
(ITALY)

WOULD GREATLY APPRECIATE YOUR RETURNING OUR GREEN

REGISTRARS FORMS WHICH ARE NEEDED HERE FOR INSURANCE

VALUATIONS. REGARDS.

SOBY
MODERNART

TAKEN TO WESTERN UNION AFTER 5:30 P.M.

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

MUSEUM CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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THE MUSEUM OF MODERN ART

Date May 3, 1949

To: Miss Dudley
c. to Mr. Barr

Re: Frua loans

From:
Mr. Soby

In returning his Registrar's forms Sig. Carlo Frua de Angeli has substituted for the Sironi painting, Two Figures, which we asked for, another work: Spazi chiari, 1941, 81 x 62 cm. Since the latter is a very good Sironi and we have had so much trouble with these loans, we'll let the swap stand. Could you please let Miss Rudin know of the swap - the only one so far out of all the loans. Best,

Ellen thanks of this change
Walt

most important for our exhibition.

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

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

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

le 17 Mars 1949

Cher Monsieur Soby,

Je viens de recevoir votre aimable lettre du 7 courant.

Comme j'ai expliqué à Mr.Wheeler le retard de ma réponse,au sujet des tableaux pour l'exposition d'Art italien à votre Musée,était dû à la situation qui s'etait formé ici à la suite d'objections qu'on ne pouvait méconnaître. Ces objections provenaient, à mon avis, de malentendus initials (d'hommes et de choses) qui ont dérouté les collectionneurs en les empêchant d'avoir au début une comprehénsion exacte de l'argument et d'éclaircir en suite en temps utile les positions réciproques. Peut-être tout aurait pu être evité si la tâche de tenir les contacts ici etait tombé sur des personnes de plus grande autorité et si les marchands avaient été totalement exclus.

En tout cas nous esperons beaucoup que l'exposition réussira intéressante et qu'elle aura le succès dont nous avons grand bésoin après des malheureuses experiences récentes et passées.

Cependant je Vous prie de présenter mes respects à Mr.Rockefeller dont j'admire l'intérêt illuminé qu'il donne non seulement aux arts mais à tous ce qui peut encourager des initiatives factives d'un point de vue du progrès humain et de me rappeler aussi au bon souvenir de Madame Soby.

./.

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Agréez, cher Monsieur, mes meilleures salutations

Mr. JAMES THRALL SOBY
Chairman of the Department of Painting and
Sculpture - The Museum of Modern Art
11 West 53rd Street
NEW YORK 19

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Frua de Angeli

THE MUSEUM OF MODERN ART

Date March 10, 1949

cc: Mr. Barr

To: Mrs. Sloan

From: Mr. Soby

Re: Sig. Carlo Frua de Angeli

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

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

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

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Milan

20th C Italian ~~Frua~~ de Angeli

Mr. Barr
Mr. Soby
Mr. Wheeler
Miss Dudley
Mr. Tomkins

Mar. 7,1949

Comm. Carlo Frua De Angeli,
Via Annunciata 23,
Milano, Italy.

My dear Sig. Frua:

I cannot tell you with what pleasure I heard from Mr. Wheeler today that you are lending to our exposition of modern Italian art. Your pictures will add enormously to our exposition, needless to say, and we are deeply indebted to you.

With very kindest regards from Mr. Barr and myself, and our repeated thanks.

Sincerely,

Soby

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

THE MUSEUM OF MODERN ART

December 13, 1948

Dear Mr. de Angeli:

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

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

Campigli: Isola Felice, 1928

Campigli: Il cavaliere, 1928

Carrà: Gentiluomo ubriaco, 1916

Carrà: Idolo ermafrodito, 1917

De Chirico: Pesci sacri, 1915

De Chirico: Natura morta con grande officina, 1916

Sironi: Due figure, 1942

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

Mr. Frua de Angeli
Via Annunciata 21
Milano
Italy

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

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

With best wishes,

Sincerely,

Nelson A. Rockefeller
President

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Frua

CARLO FRUA DE ANGELI
~~PIAZZA DE ANGELI, 1 TEL 4777~~ MILANO

Milan, July 10th 1948

Dear Mr. Soby,

It is with real pleasure that I read your letter of June 29th from New York.

I feel glad of your favourable impressions and I hasten to thank you and Mrs. Soby for your kind words.

On the other hand I must say that to join the Italian Commitee would go against my principle which is to keep myself exclusively in the limits of private activity and I hope you will admit my standpoint and excuse. Of course I shall do every thing I can to help (if at all necessary as I am convinced that in such able hands as yours and those of Mr. Barr the exhibition is sure to turn out to perfection.)

Please remember me very kindly to Mrs. Soby and receive my best regards.

Yours sincerely

C. Frua

James Thrall Soby Esq.
11 West 53rd Street
New York 19

U.S.A.

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Frua

June 29, 1948

Dear Mr. Frua:

I want first of all to thank you for your great kindness in allowing Mr. and Mrs. Barr, Mrs. Soby and myself to see your extremely fine collection of modern paintings when we were in Milan. It was a great pleasure for all of us, and we are deeply indebted to you.

As you undoubtedly know, the Museum of Modern Art is planning a major exposition of twentieth century Italian paintings, sculptures, drawings and prints, which Mr. Barr and I shall direct jointly. The Museum is especially anxious to appoint in Italy a Committee of distinguished collectors such as yourself. The primary purpose of the Committee will be to encourage interest in the exposition among Italian collectors, art critics, and people otherwise professionally involved in the Fine Arts, and we have asked Mr. Romeo Toninelli to head the Committee. In the near future, Mr. Toninelli will get in touch with you regarding the Committee and will be able to explain its functions in detail. Meanwhile, may I assure you how deeply the Museum would appreciate your consenting to become a member of the Committee. I do hope very much that you will consent to help the exposition in this advisory capacity and shall look forward to a favorable reply in the near future.

Again our thanks to you for your extraordinary kindness to us in Milan. We have all spoken repeatedly of the devotion, taste and intelligence which collectors in your city bring to the support of contemporary art.

Mrs. Soby joins me in greetings and kindest regards.

Very sincerely,

James Thrall Soby

Mr. Carlo Frua de Angeli
Via Annunciata, 21
Milano, Italia

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Italian
Campigli

THE MUSEUM OF MODERN ART

Date Dec. 20, 1949

To: Dorothy Dudley

From: Dorothy Miller

Re: Nelson Rockefeller's Campigli

Could we possibly send up to NAR at 810 Fifth Ave. his Campigli "The Hairdressers" which now has its new frame from Heydenryk? I know he would like ~~him~~ to have it before Xmas if it could go up Wed or Thurs. Hope this is possible. It is a taxi job, charge to him. Painting and frame are now in Mezz.

DM

Delivered by Bob Dec 20

this time.

Our Registrar, Miss Dorothy Dudley, will write our packing agent in Paris, Lerondelle, asking him to pick up and ship the drawings. at a time convenient for you. We should like to have the drawings here late in May, so that it would be a great help if they could be picked up around May 1.

Would you have the kindness to have the two drawings photographed by Marc Vaux, 114 bis, rue de Vaugirard, Paris, VI, at our expense, and ask him to send us two glossy prints of each drawing and bill us for them and for the negatives, which we would also like him to send if possible. Again, our many thanks.

With kindest regards,

Sincerely,

James Thrall Soby
Director of the Exposition

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Campigli

THE MUSEUM OF MODERN ART

RO

Date Nov. 17, 1949

To: Miss Dudley

From: D. Miller

Re: Nelson Rockefeller's Campigli

Dear D:

NAR's Campigli, bought from Italian Show, needs the Keck's attention. The Italians glued a large label to the back of the canvas which has made the canvas buckle. Also it needs restretching and this may make a new stretcher necessary. Therefore I will take it to the Kecks myself Friday Nov. 18 as I am going there anyway. Will you have Harry wrap it for me. I am checking with Mrs. Boyer to be sure their insurance covers it from now on.

Heydenryk is making a handsome frame for it which will be delivered to us. Just as soon as it arrives can we put it on the picture and deliver it to NAR at 810? The picture will be returned to us on Tuesday Nov. 22 as the Kecks have a Hahn trip then.

Many thanks.

DM

Release made
Keep
until we
deliver
to NR.

this time.

Our Registrar, Miss Dorothy Dudley, will write our packing agent in Paris, Lerondelle, asking him to pick up and ship the drawings. at a time convenient for you. We should like to have the drawings here late in May, so that it would be a great help if they could be picked up around May 1.

Would you have the kindness to have the two drawings photographed by Marc Vaux, 114 bis, rue de Vaugirard, Paris, VI, at our expense, and ask him to send us two glossy prints of each drawing and bill us for them and for the negatives, which we would also like him to send if possible. Again, our many thanks.

With kindest regards,

Sincerely,

James Thrall Soby
Director of the Exposition

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Doc C. Italian
Castaing

Miss Dudley ✓
Mr. Wheeler

April 20,1949

M. and Mme. Marcellin Castaing,
21 rue Bonaparte,
Paris, VI, France.

Dear M. and Mme. Castaing:

I am delighted to hear from our Mr. Wheeler that you are willing to lend to our large exposition of modern Italian art, from June 28 to Sept. 12, two of your fine Modigliani drawings, namely, Femme au chapeau 1917, and Tete de femme, 1917 (pencil and watercolor). These will be a great addition to our show, and we are immensely grateful to you for lending them.

The Museum will insure these drawings for $300 and $750 respectively from the time they leave your possession until they are returned to you. Our insurance includes all the usual Fine Arts risks, and covers damage due to war while the works are being transported by sea but not while they are on land. This is the maximum insurance coverage available at this time.

Our Registrar, Miss Dorothy Dudley, will write our packing agent in Paris, Lerondelle, asking him to pick up and ship the drawings. at a time convenient for you. We should like to have the drawings here late in May, so that it would be a great help if they could be picked up around May 1.

Would you have the kindness to have the two drawings photographed by Marc Vaux, 114 bis, rue de Vaugirard, Paris, VI, at our expense, and ask him to send us two glossy prints of each drawing and bill us for them and for the negatives, which we would also like him to send if possible. Again, our many thanks.

With kindest regards,

Sincerely,

James Thrall Soby
Director of the Exposition

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Italian

THE ART INSTITUTE OF CHICAGO

Chicago

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ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 24, 1949

Gentlemen:

We shipped to you today Express Collect the following: one painting; Lipchitz and wife by Modigliani for your exhibition Twentieth Century Italian Art, June 28 to September 12, 1949.

Will you kindly mention SO 41082 when you acknowledge the shipment?

Sincerely yours,
Margaret F. Bush
Mrs. J. L. Bush
Museum Registrar

The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

MFB:jm

MAY 27 9 A.M.

on May 24 so that it will reach you by May 30, the date Miss Dudley has set.

With kindest regards and best wishes for a successful exhibition, I remain

Very sincerely yours,
Dan Rich
Daniel Catton Rich
Director

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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Italian
Chicago

THE ART INSTITUTE OF CHICAGO

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DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 23, 1949

Gentlemen:

We shipped to you on May 20, 1949 Express Collect the following: one oil painting; Portrait by Modigliani.

Will you kindly mention SO 41081 when you acknowledge the shipment?

noted, bell

Sincerely yours,
Margaret J. Bush
Mrs. J. L. Bush
Museum Registrar

Museum of Modern Art
11 West 53rd Street
New York, New York

MFB:jm

MAY 25 A.M.

on May 24 so that it will reach you by May 30, the date Miss Dudley has set.

With kindest regards and best wishes for a successful exhibition, I remain

Very sincerely yours,
Dan Rich
Daniel Catton Rich
Director

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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Chicago

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DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 19, 1949

Dear Jim:

I am happy to say that the Trustees' Committee on Painting and Sculpture has approved the loan of our Modigliani painting, Lipchitz and Wife, to your exhibition, "20th Century Italian Art," from June 28th through September 12, 1949.

It is our understanding that you will assume all costs of packing, transportation and insurance. The painting will be insured with our policy for $6,000 for both transits and while it is on view in your galleries.

In case transportation or express handling becomes difficult or dangerous in the opinion of the Art Institute, it will be necessary to cancel this loan. In that case, the Art Institute will inform you by telegram. We are planning to ship the picture on May 24 so that it will reach you by May 30, the date Miss Dudley has set.

With kindest regards and best wishes for a successful exhibition, I remain

Very sincerely yours,

Dan Rich

Daniel Catton Rich
Director

Mr. James Thrall Soby
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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Italian
Chicago

THE ART INSTITUTE OF CHICAGO

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ROBERT ALLERTON, *Vice-President* PERCY B. ECKHART, *Vice-President* RUSSELL TYSON, *Vice-President* WALTER S. BREWSTER, *Vice-President*
DANIEL CATTON RICH, *Director* CHARLES FABENS KELLEY, *Assistant Director* CHARLES BUTLER, *Business Manager* LESTER B. BRIDAHAM, *Secretary*

CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

May 19, 1949

Dear Miss Dudley:

I have written Mr. Soby that the Trustees' Committee on Painting and Sculpture has approved the loan of our Modigliani painting, Lipchitz and Wife, to your exhibition, "20th Century Italian Art," from June 28 through September 12, 1949.

We are insuring the painting under our own policy for $6,000 against all risks from the time it leaves our gallery until it is back at the Institute. Shipment will be made on May 24 express collect with an express valuation of $600 on the box. We will appreciate your using the same valuation on the box when returning the painting to us.

I am returning your registration form properly filled out.

Very sincerely yours,

Daniel Catton Rich

Daniel Catton Rich
Director

Miss Dorothy H. Dudley, Registrar
The Museum of Modern Art
11 West 53rd Street
New York City 19, New York

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Coan and Powell

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W. P. MARSHALL, PRESIDENT

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.AWUB181 PD=NEWHAVEN CONN SEP 22 235P

=MUSEUM OF MODERN ART=

=PICKING UP TWO PAINTINGS FOR YALE UNIVERSITY ART GALLERIES SEPT 23=

=COAN AND POWELL INC

=23=314P..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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Italian
Cohen + Powell

THE MUSEUM OF MODERN ART

September 20, 1949

No 46901

Cohen & Powell, Inc.
29-37 Olive Street
New Haven, Connecticut

Gentlemen:

We have the following drawings for delivery to the Yale University Art Gallery:

49.1748 Boccioni Study for "Dynamic Force of the Cyclist"
49.1749 " " " " " " " "

Please let us know when we may expect thse to be collected at the museum for return to New Haven. We are enclosing our order No. 46901.*

Sincerely yours,

Office of the Registrar

RO
Enclosure

* Order will be sent under separate cover.

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THE MUSEUM OF MODERN ART

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

TO Cohen & Powell, Inc.
29-37 Olive Street
New Haven, Connecticut

Date September 20, 1949
PLEASE PUT ORDER NUMBER ON INVOICE

№ 46901

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Please collect at the Museum for return to the Yale University Art Gallery, New Haven:		
49.1748 Boccioni Study for "Dynamic Force of the Cyclist		
49.1749 " " " " " " "		

Ordered by Dorothy H. Dudley, Registrar

Authorized by

For Italian Exhibition Returns

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THE MUSEUM OF MODERN ART

cc/ Miss Ulrich
Mr. Barr
Mr. Wheeler

Date October 4, 1949

To: Mr. Paeth

Re: Project Order 6324
Italian Exhibition Returns

From: Miss Dudley

Dear Bob:

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

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

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Dudley

THE MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, N. Y.

Received from

Address

Insurance
arrangements
+ shipping

(N. Y. St. Sh. & T. Co.)

Date

Signed

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

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Wheeler

Date May 24, 1949

To: Miss Dudley

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

From: Mr. Soby

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

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

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THE MUSEUM OF MODERN ART

Date May 18, 1949

cc: Miss Ulrich
Mr. Soby

To: Monroe Wheeler

Re: Italian shipment

From: Dorothy H. Dudley

Dear Monroe:

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

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

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cc: Miss Dudley
Mr. Barr
Mr. Wheeler

May 6, 1949

Dear Nelson:

I am returning the copy of my memo to you of April 27, which you initialed.

By now you will have had a copy of my cable of May 5 to Dr. Baroni, Director of the Castello Sforzesco and the Galleria Nazionale d'Arte Moderna, of Milan. As you will see, I have refused him war risk insurance of any kind at his valuations. I have proposed that we grant him war risk insurance while the works are at sea, but only for a maximum valuation of $10,000. This is $2,000. more than a fair market valuation but I feel we should make this concession.

As matters now stand, all the works of art coming from Italy will be insured against normal Fine Arts risks, plus war risks while at sea. In other words, neither the Museum nor you personally will be responsible for any loss. I feel that this is much the best arrangement. We may, however, not be able to borrow the Castello's Boccionis as a result, although Vitali has now agreed to our terms and is lending.

I will be glad to explain the entire insurance situation regarding these pictures to the Trustees next Thursday.

Let me thank you again for your great generosity in agreeing to underwrite losses in special cases for which we could not obtain insurance. I am relieved that I shall not need to accept your offer.

With kindest regards,

Sincerely,

James Thrall Soby

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

Enclosure

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COPY

THE MUSEUM OF MODERN ART

I. Shaw (after-ship)

Date April 20, 1949

THE MUSEUM OF MODERN ART

J. Shaw (of T.)

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

May 4, 1949

Date

NIGHT LETTER

To: Mr. Nelson Rockefeller

From: James Soby

Re: War risk insurance -Italian exh.

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

/s/ James Soby

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

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

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

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

Best,

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COPY

THE MUSEUM OF MODERN ART

I. Shaw (after-ship)

Date April 29,1949

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

Re: Insurance on Italian show

Dear Nelson:

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

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

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

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

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

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

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

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

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

Best,

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COPY

THE MUSEUM OF MODERN ART

Date April 27, 1949

To: Mr. Nelson A. Rockefeller

Re: Italian Exhibition

From: James Thrall Soby

Dear Nelson:

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

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

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

Rich original has O.K'd by N.R. on May 2 + returned to JTS, arriving May 5. Following receipt of Cassells Sforzesco valuations totaling approximately $48,000, Mr. R's office requested the return of the original. Original returned by JTS on May 10

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WESTERN UNION

1201

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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cc: Mr. Wheeler
Mr. Soby
Miss Ulrich

ITALEUROPA
MILAN, ITALY

MAY 25, 1949

OUR TOTAL VALUE ITALIAN EXHIBITION APPROXIMATELY TWO HUNDRED SIX THOUSAND

DOLLARS CANNOT UNDERSTAND VALUE IN YOUR CABLE PLEASE CONFIRM

DUDLEY
MODERNART

DIRECT CABLE
CHARGES: Italian Exh.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

1201

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Miss Ulrich
Mr. Wheeler
cc: Mr. Soby ✓

TONITALIA
MILAN
ITALY

MAY 25, 1949

PLEASE CABLE TOTAL VALUE NAME CARRIER DATE DEPARTURE OF AIR SHIPMENT

HAVE ITALEUROPA SEND CONSULAR PAPERS DECLARE FULL VALUE TO AIR

CARRIER

DUDLEY
MODERNART

Charge: Italian Exh.
Direct Cable

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WESTERN UNION

(13)

JOSEPH L. EGAN
PRESIDENT

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Ship Radiogram

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JBA769 PB741 DUPE OF TELEPHONED TELEGRAM 1949 MAY 4 PM 7 28

P.UDB082 PD=UD NEWYORK NY 7 705P=

JAMES THRALL SOBY=

=29 MOUNTAIN SPRING RD FARMINGTON CONN=

ROCKEFELLER OFFICE REQUESTS RETURN OF OK'D MEMO RE INSURANCE=

=FRANCES KEECH=

OK'D=

W 71978 Dupl
B 12 742r ~~filed~~ mcd

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I. Skeaw (after trip).

cc: Mr. Soby
Mr. Wheeler
Miss Ulrich

Dunn & Fowler
70 Pine Street
New York 5, N.Y.

Attention: Miss June Hesener

April 26, 1949

Dear Miss Hesener:

I wish to confirm our telephone conversation concerning the insurance on our forthcoming exhibition of Twentieth Century Italian Art which is now being assembled at the Castello Sforzesco in Milan. It will be packed by the firm of Monti Gemelli and forwarded by our agent, Italeuropa, on the S.S. "Sobieski" which is scheduled to sail from Genoa on May 24th.

We have decided to insure this exhibition against all risks including war. Will you please notify our insurance company to this effect. The total value will probably be about $ 250,000. The values we have received from lenders as of today total about $ 160,000. ($ 114,885. U.S. Cy. and 30,510,000 Lira.)

Enclosed are copies of the two form letters about insurance and shipping mailed to all lenders to this exhibition.

Very sincerely yours,

Registrar

DHD:bh
enclosures

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THE MUSEUM OF MODERN ART
NEW YORK

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

cc: Mr. Soby
Mr. Wheeler
Miss Ulrich

R. Lerondelle
76 rue Blanche
Paris, France

April 21, 1949

Dear Mr. Lerondelle:

We have arranged to borrow the following drawings from Mr. & Mrs. Castaing, 21 rue Bonaparte, Paris VI, for an exhibition of Italian Art, June 28 - September 11, 1949:

Modigliani: Femme au chapeau, 1917 value: $300.
Modigliani: Tete de femme, 1917 value: $750.

Will you please make arrangements for collecting them on May 1st so that they can be shipped in time to arrive in New York by May 30th. Forward them by air freight if you are not able to ship them via U.S. Lines in time to arrive at the end of May.

As usual, consign the shipment to W. J. Byrnes & Company and send us duplicate copies of the bill of lading, consular invoice, etc. We will insure these drawings from the time they are collected until their return.

Our Order # 44747 will be mailed to you under separate cover.

Very sincerely yours,

Registrar

DHD:bh

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THE MUSEUM OF MODERN ART

I. Show (after trip)

NEW YORK 19

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

April 15, 1949

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

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

James Thrall Soby
Director of the Exposition

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE MUSEUM OF MODERN ART

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

Date April 13, 1949

Re: Italian Exhibition

From: Mr. Soby

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

leave Genoa with the works of art on May 24, and is due in New York June 3, 1949.

5. All works of art will be insured by the Museum, both while in transit and while on exhibition in America, for whatever values have been specified by the owners on the Museum's Registrar's forms. The insurance will automatically cover the works of art against all the usual risks covered by Fine Arts policies, including civil riots.

The Museum wishes to thank you again for your great generosity in lending to this exposition.

James Thrall Soby
Director of the Exposition

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

I. Sloan (after T.)

Dated: ca. Apr. 8, '49

The Museum of Modern Art has now concluded arrangements for the collecting and shipping of all works of art being sent from Italy to our Twentieth Century Italian Art Exposition which will take place in the Museum from June 28 to September 11, 1949.

1. All works of art coming from Italy will be assembled in the Castello Sforzesco, Milan, between April 20 and 30, for shipment to America. Sig. Romeo Toninelli, Executive Secretary for Italy of our exposition will presently communicate with you regarding delivery of works to the Castello Sforzesco.

2. All works will be packed for shipment at the Castello Sforzesco by the firm of Monti Gemelli.

3. When packed, all works will be collected and shipped by the firm of Italeuropa, under the personal supervision of Sig. Toninelli.

4. The works of art will be shipped to New York on the S. S. Sobieski of the Gdynia-American Line, under hire to the Compagnia Italiana di Navigazione Fratelli Cosulich of Genoa, Italy. The S. S. Sobieski is scheduled to leave Genoa with the works of art on May 24, and is due in New York June 3, 1949.

5. All works of art will be insured by the Museum, both while in transit and while on exhibition in America, for whatever values have been specified by the owners on the Museum's Registrar's forms. The insurance will automatically cover the works of art against all the usual risks covered by Fine Arts policies, including civil riots.

The Museum wishes to thank you again for your great generosity in lending to this exposition.

James Thrall Soby
Director of the Exposition

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THE MUSEUM OF MODERN ART

NEW YORK

Date Mar. 29,1949

To: Miss Dudley

Re: ~~Italian show~~

From: Soby

Dear Dorothy:

From a letter from Toninelli, dated Mar. 9:

"Aussi pour ce qui concerne l'assurance, l'expedition et l'emballage des oeuvres nous avons tout arrangé avec Wheeler que j'ai fait parler directement avec les differentes personnes qui devront executer ces travails.

Comme déjà il vous aura écrit les oeuvres seront centralisées au 'Castello Sforzesco' dans une salle qui sera mise à notre disposition, l'emballage sera fait par Monti & Gemelli et l'expedition sera executée par l'Italeuropa.

Dans les prochains jours je visiterai la Compagnie de Navigation pour établir sur quelle navire partirons les caisses contenants les tableaux et pour chercher d'avoir un prix special pour cette notre initiative culturale et non commerciale."

From a letter from Toninelli, dated Mar. 16:

"J'ai récu le télégramme et la confirmation d'avoir assures les tableaux et je vous remercie infiniment."

As to this last, there is some mixup, for Toninelli doesn't say whether we must insure against war risks or not. In view of this confusion and of the fact that we can't possibly reach all the lenders to clarify matters, I feel we should definitely insure against war risks, even though it costs a few hundred dollars extra. If you agree, I'll take this up with Ione when I come down next week. I can't get down this week, being up to my ears in the catalogue and these endless letters from Italy.

Best,

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THE MUSEUM OF MODERN ART
NEW YORK

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

DOROTHY H. DUDLEY, REGISTRAR

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

February 18, 1949

Dear Jim:

I have your letter and your translation of Toninelli's letter about shipping, insurance, packing, etc.

Alfred was mistaken about Monti & Gemelli and is writing to Monroe today. We have never used Monti & Gemelli but if they are official packers for the Italian museums they ought to be reliable. Perhaps Monroe could get the opinion of someone at The American Academy. Since we are having all shipments consigned to our brokers, W. J. Byrnes & Company, there should be no trouble at this end, provided that the proper documents, such as consular invoices, certificates of originality, box lists, etc. are sent to us.

I agree that it would be best to assemble the entire exhibition in Milan before shipping. If everything is sent in one shipment, the export and import charges will not be as high. Will you please ask Toninelli to let us know for our insurance company the address, type and construction of the building where the loans will be assembled in Milan. Shall we tell the insurance company that the approximate value will be $ 250,000.00 ?
Insurance rates are as follows on approved steamers:

Marine - ¢.75 per $100.00
War - ¢.15 per $100.00
Strikes & Riots ¢.02 1/2 per $100.

The Museum's policy recently has been to include Strikes & Riots but not War on foreign shipments. If we include War Risks on the Italian shipments we would not need the Strikes & Riots and the charge on $ 250,000. would be $ 2,250. one way.

I have been looking up the charges on Mrs. Rockefeller's Marini Horseman. They are as follows:

Ocean freight: $193.20
Freight charges from Italeuropa: $62.00
New York clearance and cartage: $15.90
Total: $ 271.10

I assume that Italeuropa's charge of $62.00 includes packing as well as consular invoice fees, etc. I should think it would be better to figure on about $500 - $600. round trip for a sculpture the size and weight of this Marini.

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THE MUSEUM OF MODERN ART
NEW YORK

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

DOROTHY H. DUDLEY, REGISTRAR

Would you like to have another copy of the lists we made of the works to be borrowed in each city? As you know we have received a few more Registrar loan forms and have notified Monroe.

Judging from Toninelli's letter, it looks as if the exhibition could take place as scheduled. I hope so. Be sure to let me know if there is anything I can do to help.

Best wishes,

D. H. D.

DHD:bh

Dorothy had to leave early - and asked me to sign this for her -

Monroe

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THE MUSEUM OF MODERN ART

CC: Mr. Wheeler
Miss Ulrich

Date March 30, 1948

Mr. Barr
To: Mr. Soby

Re: Foreign Shipments

From: Miss Dudley

Dear Alfred and Jim:

On March 24 Miss Ulrich sent me the following memorandum:

> In relation to further shipments coming from abroad, we want the instructions to read that shipments are not to go forward unless they can be based on measure.
>
> In writing the shippers you can specify which lines we know will compute rates on the measurement basis. If the shipper cannot arrange shipment on this basis, he is to cable us accordingly in order that we may do one of two things; call off the shipment or change the carrier if they won't change their method of calculating freight.

You will note on my memo of March 11 to Mr. Wheeler that the West Coast of Italy Conference requires freight rates on Fine Arts shipments to be based on full valuation. This is the understanding of Mr. Clifford Gould of American Export Lines and of Mr. Kennedy of American President Lines. We will write to the Conference to see if a measurement rate can be arranged. If this is not possible I will ask Miss Ulrich and Mr. Wheeler if they wish to have the shipments come by airfreight.

10

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THE MUSEUM OF MODERN ART

(Suggested by W. J. Byrnes & Co.)

CC: Mr. Wheeler
Miss Ulrich

Date March 29, 1948

To: Mr. Barr
Mr. Soby

Re: Forwarding Agents for Italian Exhibition

From: Miss Dudley

PALERMO: A. Piscitto & Co.
Via Roma
Palermo, Sicily

NAPLES: Dini & Tavassi
Via Matteo Schilizzi, 17.
Naples

Dear Alfred and Jim:

Attached is a list of Italian shippers sent to us by our Customs Brokers, W. J. Byrnes & Co., and shippers we used for the Cubism and Fantastic Art exhibitions. Since we have not received any shipments from Italy during the last ten years do you think we should ask Mr. Laurance Roberts or Mr. Lamont Moore at the American Academy if they can recommend reliable forwarding agents for our future shipments?

LEGHORN: Enrico Pandolfini
Via San Lorenzo, 13, Genoa

Mr. Victor Larson of the Foreign Traffic Department of the American Express Company came in to see me the other day to suggest that the American Express Agencies abroad could arrange to collect and ship our exhibitions. They do not handle packing but can arrange to have it done by reliable packers under their supervision.

Will you please let me know when you select forwarding agents for the Italian exhibition so that I can write for estimates and send shipping instructions.

A. I. P. I.
Via Correggio, 31
Milan

AGENTS USED BEFORE THE WAR

GENOA: Fratelli Gondrand
1 - A Via Balbi, Genoa
(This firm also had offices in other cities.)

ROME: B. Vartaglia & Co.
26 - 27 Piazza Di Spagna, Rome

FRENCH FORWARDING AGENT

PARIS: R. Lavandelle
76 Rue Blanche, Paris

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ITALIAN FORWARDING AGENTS

(Suggested by W. J. Byrnes & Co.)

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

PALERMO: A. Picciotto & Co.
497 Via Roma
Palermo, Sicily

NAPLES: Dini & Tavassi
Via Matteo Schilizzi. 19.
Naples

VENICE: G. Guetta & Co.
San Marco, 306
Venice

FLORENCE: Savino Del Bene, S.A.
Via Delle Terme N. 25
Florence

LEGHORN: Enrico Pandolfini
2 Piazza G. Micheli
Leghorn

GENOA: Gabini & Co.
Sig. Guiseppe Stobbione
Via San Lorenzo, 13, Genoa

MILAN: C.I.T.I.
Via Correggio, 31
Milan

AGENTS USED BEFORE THE WAR

GENOA: Fratelli Gondrand
1 - A Via Balbi, Genoa
(This firm also had offices in other cities.)

ROME: B. Tartaglia & Co.
26 - 27 Piazza Di Spagna, Rome

FRENCH FORWARDING AGENT

PARIS: R. Lecondelle
76 Rue Blanche, Paris

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

January 12, 1949

Dear Memo:

I have been talking to Mr. Wheeler and to our Registrar regarding the shipments of painting and sculpture from Italy for our exposition. We all feel that it is of the greatest importance that all works leave Italy not later than May 1st. I am sure that you too will agree.

Most of the works will come, of course, from Milan, Venice and Rome, with a very few additional works from Florence, Bologna and perhaps Turin. I believe that it would be fairly simple for you to arrange the collection and packing of the works borrowed in Northern Italy. However, it might be a nuisance to you to supervise the collection and packing in Rome. In that case we could avail ourselves of the offer by the American Academy in Rome to collect all the works from Roman collectors, artists and museums, and either to turn them over to a shipping agent specified by you or perhaps arrange to use their own shipping agent with expenses billed to you. We naturally want to follow your wishes in this matter, but we must, of course, be absolutely clear as to the procedure to be followed. Won't you let me know which system you prefer as soon as possible?

The Museum itself will arrange to insure the works from the time they leave their owners' homes until they are returned thereto, against all risks except war, but including damage due to strikes and riots. We cannot, of course, give you the values placed on the works by their owners until we have word from these owners. However, as soon as the replies from lenders in Italy have arrived here we will send you exact values. Meanwhile our Registrar, Miss Dorothy Dudley, is preparing a list of works to be borrowed divided into the various Italian cities from which they will come. This list will be sent to you as soon as possible and a copy will be sent later when insurance values can be added.

I have already sent letters requesting loans to nearly all the Italian collectors, artists and museums. Only a few remain to be written for lack of addresses, about which I wrote you the other day.

With very kindest regards,

Sincerely,

James Thrall Soby
Chairman of the Department of
Painting and Sculpture

Sig. R. Toninelli
Via Sant' Andrea 6
Milan
ITALY

JTS:ab

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I. show
(after show

Feb. 16, 1948

Dear Dorothy:

I'm enclosing my rough translation of a letter just received from Toninelli in Milan. As you will see, it raises a number of important points.

As I understand it, we do not want to use Monti & Gemelli as packers and shippers, since there agency in New York is no good. I will write Toninelli to this effect and suggest Italeuropa - but not until I've heard from you that this is important. The reason I wait is that for some reason Toninelli seems insistent on using Monti & Gemelli; perhaps he has a special rate with them. But you know best, and I'll write him whatever you say.

I'm inclined to think Toninelli is right in wanting all the works to be assembled in Milan before shipment. Might save endless complications, especially since Toninelli's office seems really efficient, whereas we have no one in Rome - except possibly Stein- who would see that things got off on time. Also, it might be better to make a final count of everything in one place before shipment. What do you think?

The insurance worries me. Before I take up the problem of our paying for additional premiums with Ione, could you let me know how much more per $1,000 valuation war-risk insurance would be? My impression is that it costs a great deal to insure against war. Why wouldn't it in these times? As you'll see, Toninelli seems to think the collectors in Italy will insist on all risks, including war damage.

I'll take up the problem of our bringing over large sculptures with Ione, to whom I'm sending a copy of Toninelli's letter. But could you correct the figure of $400 round-trip for a sculpture the size of the Rockefeller Horseman? If that figure isn't enough, that is. The Manzu, which Id like to bring over is just about the same size as the Rockefeller Horseman.

Best and thanks. My God, will we ever get to the end of this?

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Dunn & Fowler

cc: Mr. Soby
Mr. Wheeler
Miss Ulrich

Dunn & Fowler
70 Pine Street
New York 5, N.Y.
Attention: Miss June Hesener

April 26, 1949

Dear Miss Hesener:

I wish to confirm our telephone conversation concerning the insurance on our forthcoming exhibition of Twentieth Century Italian Art which is now being assembled at the Castello Sforzesco in Milan. It will be packed by the firm of Monti Gemelli and forwarded by our agent, Italeuropa, on the S.S. "Sobieski" which is scheduled to sail from Genoa on May 24th.

We have decided to insure this exhibition against all risks including war. Will you please notify our insurance company to this effect. The total value will probably be about $ 250,000. The values we have received from lenders as of today total about $ 188,000. ($ 114,885. U.S. Cy. and 30,510,000 Lira.)

Enclosed are copies of the two form letters about insurance and shipping mailed to all lenders to this exhibition.

Very sincerely yours,

Registrar

DHD:bh
enclosures

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Fazzini

THE MUSEUM OF MODERN ART

Date November 22, 1949

cc: Mr. Skevington

To: Mr. Faeth

Re: P.O. 6685 - Italian Returns

From: Miss Dudley

Please pack for Railway Express shipment to Los Angeles: 49.1566 Fazzini: "Woman Holding Her Foot". Release and shipping labels will be sent to Harry.

Harry: Please hold until Registration Dep't gives final word on shipment.

Very sincerely yours,

Registrar

CFM 373 .

DHD:RO

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Italian
Folder
422 end

THE MUSEUM OF MODERN ART

cc: Mr. Toninelli

Mr. Barr
Mr. Wheeler

October 10, 1949

Mr. Pericle Fazzini
Via Margutta 51 A
Rome
Italy

Dear Mr. Fazzini:

Mr. Wheeler has handed me your letter of September 4th instructing us to deliver your bronze "Donna seduta" to Mr. Alessandro Jolas of the Hugo Gallery.

We have written to Mr. Toninelli asking him to obtain permission from the proper Italian authorities for the transfer of this sculpture. I believe you know it must be returned to Italy unless this permission is granted.

Very sincerely yours,

Registrar

DHD:RO

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10 = Cent. Italian
Fazzini

THE MUSEUM OF MODERN ART

cc/Mr. Soby
Mr. Wheeler
M. Miller

Date ~~September 6, 1949~~

Re: Italian Sales

To: Miss Ulrich

From: Miss Dudley

ICT 373 ROMA 8 8 1240

SOBY MODERNART NEWYORK CITY USA
Dear Ione:
OFFER ACCEPTED
Mr. Fazzini has agreed by cable today to accept Mr. Hatfield's offer of $200.
for the bronze "Woman Holding her Foot."

MA
Pls write
& send to Jill

RADIOGRAM

CFM 373 .

RCA COMMUNICATIONS, INC. A SERVICE OF RADIO CORPORATION OF AMERICA 30 ROCKEFELLER PLAZA, N. Y., TEL. CI 7-5525

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RADIOGRAM

RX STANDARD TIME

1949 SEP 8 AM 7 46

RX35

ICT 373 ROMA 8 8 1240

SOBY MODERNART NEWYORK CITY USA

OFFER ACCEPTED

FAZZINI .

CFM 373 .

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A SERVICE OF RADIO CORPORATION OF AMERICA
30 ROCKEFELLER PLAZA, N. Y., TEL. CI 7-5525

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20th C Italian

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WESTERN UNION

1201

Fazzini

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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Q D 4-1-16-NL-FULL RATE

SEPTEMBER 7, 1949

FAZZINI
VIA MARGUTTA 51A
ROME
ITALY (VIA WU) (10 WORD LIMIT REPLY PREPAID)

DEALER OFFERS TWO HUNDRED DOLLARS YOUR WOMAN HOLDING FOOT
CABLE REPLY

SOBY
MODERNART

Change 20th Century Italian

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

SYMBOLS
1280
APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE
STERN UNION
TELEGRAPH YOUR
DO AS YOUR HEART TELLS YOU
SUNDAY May 8th

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STERN UNION
ABLEGRAM

JOSEPH L. EGAN
PRESIDENT

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	Ship Radiogram

Received at 40 Broad Street (Central Cable Office), New York, N.Y. ALWAYS OPEN 9 AM 25 5 40

VIA W. U. CABLES

. PSX751/25=ZP MILANO 25 26=
NLT SOBY=MODERNART NEWYORK=

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

COLLECTING FEROLDIS WORKS WEDNESDAY BRESCIA OTHERS ARRIVED FROM CAIRO PLEASE CABLE FEROLDI NUMBER INSURANCE CONTRACT AND COMPANY STOP CASELLA REFUSED=

TONINELLI=.

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

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

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

APRIL 20, 1949

BIENNALE
VENICE
(ITALY)

URGE IMMEDIATE RETURN FROM CAIRO EXPOSITION OF

WORKS PROMISED US BY FEROLDI.

SOBY
MODERNART

AFTER 5:30 P.M. TAKEN TO WESTERN UNION OFFICE CHARGE: ITALIAN EXHIBITION

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

scorso mi è stata fatta un'offerta complessiva assai vantaggiosa
da un signore che ha per moglie una vostra connazionale con proprie-

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X

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

20 APRILE 1949

PIETRO FEROLDI
PIAZZA MARTIRI 3
BRESCIA
(ITALY)

CONFERMO LETTERA ROCKEFELLER 13 DICEMBRE LETTERE SOBY 15, 16, 18 APRILE NOI ASSICURIAMO VOSTRI PRESTITI AUTOMATICAMENTE DA VOSTRO UFFICIO BRESCIA A NEW YORK E RITORNO. PRESTITI CAIRO ASSICURATI DA NOI DA MILANO. CABLIAMO TONINELLI USARE OGNI PRECAUZIONE. CABLIAMO BIENNALE AFFRETTARE QUADRI CAIRO. TONINELLI VI TELEFONERA RIDUZIONE AEREO. SCRIVIAMO ULTERIORI IMPORTANTI INFORMAZIONI MUSE E VOSTRA VISITA QUI NEW YORK.

SOBY
MODERNART

AFTER 5:30 P.M. TAKEN TO WESTERN UNION OFFICE

CHARGE: ITALIAN EXHIBITION

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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APRIL 20, 1949

Feroldi

PIETRO FEROLDI
BRESCIA
(ITALY)

CONFIRMING ROCKEFELLER LETTER DECEMBER 13, SOBY LETTERS APRIL 15, 16, 18 WE GUARANTEE INSURANCE OF YOUR LOANS FROM YOUR OFFICE BRESCIA TO NEW YORK AND RETURN ALSO INCLUDES CAIRO PAINTINGS. CABLING TONINELLI SPARING NO EXPENSE ASSURE SAFETY. ALSO CABLING VENICE BIENNALE.

SOBY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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da un signore che ha per moglie una vostra connazionale con proprie-

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cc/ Miss Ulrich
M. Miller

September 6, 1949

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

Dear Jim:

I am sorry to bother you again with a question about the Italian exhibition. I cannot find in the files any correspondence with Mr. Hatfield or Mr. Fazzini about the purchase of the "Woman Holding her Foot." It is marked "sold" on Miss Ulrich's list.

A memo from you to Miss Ulrich states that Mr. Hatfield would buy this bronze if the price were $200. or less. Alice Bacon and I remember seeing a letter from Fazzini in which he makes the selling price $300. ($150. to the Museum). Do you have this letter? I haven't been able to find it to check the price.

Do you think we should write Mr. Hatfield that the price is over $300. and see if he is still interested in purchasing the work, or shall we assume that he does not want it? I included it in the list I sent to Mr. Tominelli since it was marked "sold" on the list of works for sale. He will probably notify Mr. Fazzini, so we'd better write him that the sale is not definite, unless you have some information to the contrary.

Best to you and Mollie.

Sincerely,

DHD:ek

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da un signore che ha per moglie una vostra connazionale con proprie-

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(Museum)

Translation of Ferroldi's letter

April 21, 1949

Egregio Sig. Avvocato:

In risposta alla Sua pregiata lettera del 17 aprile sono d'accordo con Lei che le nostre trattative sono state ostacolate dalla distanza, tuttavia non vorrei disperare della possibilita' di raggiungere un accordo.

Vorrei anzitutto sperare che commque si concludano le nostre trattative di acquisto Ella vorra' considerare favorevolmente i prestiti richiestiLe per l'esposizione a New York.

Rileggendo la nostra corrispondenza noto che Ella non ha mai fatto nessun commento sulla stima da Lei richiestaci delle Muse Inquietanti. Nella nostra lettera del 2 novembre 1948, se Lei ricorda, Le facemmo una stima approssimativa di Lire 4.000.000 o 4.500.000. Sapendo che Ella era in corrispondenza a questa proposito col Sig. Cooper gli scrivemmo domandando la sua opinione di questa nostra stima. Il Sig. Cooper rispose il 26 dicembre che lui avrebbe pensato di fare una stima di dollari 6.000 il che e' assai meno della stima nostra.

In risposta alla Sua lettera del 1 aprile noi Le offrimmo Lire 4.250.000 da pagarsi come Lei volesse.

Se Lei decidesse di accettare questa nostra offerta, per non complicare la questione del Suo soggiorno a New York saremmo felici di pagare inoltre le sue spese qui in ragione di dollari 25 al giorno per dieci giorni (dollari 250).

Comprendo bene che Lei sta prendendo in considerazione un'offerta complessiva per i suoi quadri ma Le assicuro che la nostra offerta separata per Le Muse Inquietanti e' Veramente vantaggiosa dal punto di vista del mercato mondiale essendo questo ancora adesso il prezzo piu' alto mai pagato per un de Chirico ed essendo quasi 25% piu' alto della stima del Sig. Cooper.

Mi auguro che questa mia serva a chiarire insieme al il cablogramma di Soby di ieri le osservazioni della sua ultima

scorso mi è stata fatta un'offerta complessiva assai vantaggiosa da un signore che ha per moglie una vostra connazionale con proprie-

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lettera. Per precauzione le ripeto il cablogramma di Soby:

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

Gradisca i miei piu' distinti ossequi.

s/ Alfred H. Barr, Jr.

Avv. Pietro Feroldi
Piazza Martiri della Libertà 3
Brescia
Italy

AHB:jws

scorso mi è stata fatta un'offerta complessiva assai vantaggiosa
da un signore che ha per moglie una vostra connazionale con proprie-

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c c: Barr
Bradley
Mueller

Feroldi

April 18,1949

Sig. Pietro Feroldi,
Piazza Martiri della Liberta, 3,
Brescia, Italy.

Dear Sig. Feroldi:

I have your letter of April 11. The paintings we are most eager to borrow from you for our exposibion are: de Chirico, Le muse inquietanti, 1916; Carra, L'amante dell' ingegnere, 1921 and Mattinà sul mare, 1928; Morandi, Natura morta (Bottiglie e fruttiera), 1916; Rosai, Mio padre,1920 and I giocatori di toppa, 1920; Scipione Bozzetto del Cardinale Decano, 1924; Modigliani, Nudo, 1917-18.

These paintings will automatically be insured by us for whatever values you specify from the time they leave your possession. They will be insured while on land for all risks except those from war, and on sea for all risks including war. The insurance will apply until the pictures are returned to you. But I shall need the green Registrar's forms, for insurance values, for the Scipione, the Modigliani and the Carra Mattino sul mare. You have already sent me Registrar's forms for the other pictures. I also have your instructions as to the value to be placed on the Modigliani. If I do not hear from you before the pictures are due to leave Brescia for Milan, I will assign values for insurance myself for the Scipione and the 1928 Carra, so you will surely be covered by insurance.

I am desperately eager to have black and white photographs of all these works. Since your letter of April 11 makes clear that there is no adequate photographer in Brescia, may we have the pictures photographed at our expense while they are at the Castello Sforzesco waiting to be packed for shipment. It would be a great pity for our catalogue to appear without reproductions of your paintings, since of course they are among the finest of all.

I trust that by now you have been reassured as to the packing and shipping arrangements. Since we have been writing to you at Piazza Vittorio 6 instead of the above address, given on your April 11 letter, I am enclosing a copy of our letter outlining the shipping arrangements.

I need not tell you how grateful we shall be for the loan of these works. And if the pictures are not back from Cairo in time for our shipment, they can come on a later boat, I suppose, though there will be very little time between the arrival in New York of the S.S.Sobieski and the opening of our exposition. I believe you said that only three of the pictures are now at Cairo; let us hope they will be back in time to come with the others.

My kindest regards and thanks.

James Thrall Soby
Director of the Italian Exposition

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17 Aprile 1949

THE MUSEUM OF MODERN ART
11 WEST 53 RD STREET
NEW JORK

VIA AEREA

Museum (Translation filed under "Loans Def."

Ricevo vostri due telegrammi. Confermo il contenuto della mia lettera 11 corr.

Le difficoltà per la mia partecipazione alla Mostra si sono fatte pressochè insuperabili.

1) Dalla Biennale Veneziana organizzatrice della mostra al Cairo non ho avuto risposta, ed ieri ho telegrafato: " INDILAZIONABILE RISPEDIRE MILANO CASTELLO QUADRI AVIOLINEA RIASSICURATI " La risposta non potrà pervenirmi che dopo Pasqua, ma è da prevedere negative.

2) Per quanto riguarda le altre opere, come vi dissi nella mia dell'11 corr. ,io non posso consentire ad affidarle al sig. Toninelli per il trasporto a Milano con un mezzo qualsiasi non incassate e non ancora assicurate. Il Toninelli = non faccio questione della persona = dimostra di essere inesperto delle norme di prudenza richieste in questi casi. Dal mio studio sono partite le spedizioni per Ginevra, Lucerna ,Venezia ; Cairo e sempre si è provveduto all'imballo = sia pure provvisorio= a Brescia e alla contemporanea consegna a mie mani della polizza d'assicurazione.

3) Voi mi dite che è impossibile qualsiasi facilitazione per il mio viaggio: ed anche qui non posso che constatare che il Toninelli mi aveva più volte assicurato la concessione del 50%.

Vi prego di comprendere che due quadri,quali il Modigliani e il De Chirico ,concretano da soli un grosso impegno finanziario per tutti ,ma specialmente per me che,lungamente imprigionato durante la guerra dalle SS.Tedesche e rapinato di molta propietà , non ho ormai ,quale ultima riserva, che le opere d'arte. Giovedi scorso mi è stata fatta un'offerta complessiva assai vantaggiosa da un signore che ha per moglie una vostra connazionale con proprie-

APR 25 4.M.

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nella 24 stada, proposta che io devo pur considerare e decidere.

Questa amara conclusione è la conseguenza di un troppo lungo e tortuoso andamento delle nostre pratiche, della difficoltà di corrispondere e di intenderci rapidamente, della imprecisione e insufficenza del vostro rappresentante in Italia che fino ad ora si è limitato alla intestazione sulla carta da lettera. (Questo in via confidenziale e riservata).

Gradite i miei ossequi

AVV. PIETRO FEROLDI
PIAZZA DELLA VITTORIA, 5
BRESCIA
TELEFONO N. 22-29

Dr. P. Feroldi

Per telegramma
Feroldi Comit
Brescia

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Foldi

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

(Translation)

April 17, 1949

TO MR. SOBY:

This bitter conclusion is the consequence of the too long and tortuous course of our transactions, of the difficulties of correspondence and of reaching a rapid understanding, of the imprecision and insufficiency of your representative in Italy who until now has only used letter paper with his letterhead [illegible] your [illegible] in a confidential and reserved way).

I have received your two telegrams. I confirm the content of my letter of the 11th (II in Roman numerals).

The difficulties regarding my participation in the exhibition have become nearly insuperable.

(1) I have had no answer from the Biennale of Venice which is organizing a show in Cairo to my telegram as follows:

"SHIP BACK TO MILAN CASTELLO BY AIR REINSURED PICTURES WITHOUT DELAY."

(2) So far as the other works are concerned as I told you in my letter of the 11th, I cannot consent to entrust them to Mr. Toninelli for transportation to Milan by any kind of transportation (this means any old truck or car that Toninelli may see fit), not crated and not insured. Toninelli, not that I question him as a person, proves that he is inexperienced in the rules of prudence required in such cases. The shipments for Geneva, Lucerne, Venice and Cairo left from my office and they were always crated - though at times just in a temporary crating - here in Brescia and at the same time the insurance policies were handed over to me.

(3) You inform me that reductions for my trip are impossible; and here too I can only observe that Toninelli had repeatedly assured me of a 50% reduction.

I want you to understand that two paintings such as the Modigliani and the Chirico represent in themselves an important financial investment for anyone but especially for me for I was lengthily imprisoned during the war by the German SS who stole a great deal of my property so that now my works of art constitute my last reserves.

Last Thursday I received a very advantageous lump offer from a gentleman with an American wife on 24th Street and I must take this offer into consideration and reach a decision.

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This bitter conclusion is the consequence of the too long and tortuous course of our transactions, of the difficulties of correspondence and of reaching a rapid understanding, of the imprecision and insufficiency of your representative in Italy who until now has only used letter paper with his letterhead (I think he means letterhead with his own name) -- (I am informing you of this in a confidential and reserved way).

Accept my salutations

/s/ Pietro Feroldi

cable address:

FEROLDI COMIT BRESCIA

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JOSEPH L. EGAN
PRESIDENT

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DEFERRED CABLE

April 16, 1949

FEROLDI
PIAZZA MARTIRI 3
BRESCIA, ITALY

VOGLIAMO MUSE DEFINITIVAMENTE ALTRE OPERE DA DECIDERSI DOPO ARRIVO DISPIACENTE RIDUZIONI AEREE INOTTENIBIDI ACCANTONAMENTO COME LEI PROPONE VA BENE SEGUE LETTERA.

BARR

MUSEUM OF MODERN ART

Charge to Museum Collections

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20th C Italian

Feroldi

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Barr
Mr. Wheeler

15 million lire

April 16, 1949

Signor Pietro Feroldi
Piazza Vittoria 6
Brescia, Italy

Dear Signor Feroldi:

I am very sorry that there has been some confusion about my cables regarding your Modigliani Nude. It has always been our plan to have a group of the best available Modigliani paintings and sculptures in our exposition from June 28 to September 12. It is for this exposition that I am extremely anxious to borrow your Modigliani Nude, and I very much hope that you will be willing to lend it. In that hope I am enclosing a Registrar's form, which I would appreciate your returning to me.

Value

As we cabled you yesterday, the Museum would be glad to insure the Modigliani for the value you specified in your letter to Mr. Barr, both in transit and while on exhibition here. The picture would be insured against all the usual Fine Arts policy risks, with the addition of coverage against damage due to war while the painting is traveling on the seas to and from America. No war risk insurance is available at this time against damage on land.

I hope we may count too on the Scipione Studio per il Cardinale Decano, of 1924, measuring 45 by 50 centimeters. This is the full-length portrait and not the head only.

We are deeply indebted to you for your very great generosity and we are delighted to hear that you are coming to this country at the time of the exposition.

Sincerely,

James Thrall Soby

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THE MUSEUM OF MODERN ART

NEW YORK

cc: Mr. Soby

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

April 15, 1949

By Hir

Dear Mr. Feroldi:

Thank you for your letter of April 1 which arrived only a few days ago. I have consulted with my colleagues and make the following suggestions.

As you know, we are most interested in the Le Muse Inquietanti for which I am able to offer you the sum of 4,250,000 lire. If it would not inconvenience you, we could pay you in advance 2,000,000 lire in any way you may suggest, and the balance of 2,250,000 lire here in New York. In this way, the expenses of your trip to America would be more than paid.

You must, of course, let us know exactly how you wish the payment to be divided and exactly how you wish us to make the payment, and if the price is satisfactory. I may tell you that our friend Douglas Cooper has written to say that he believes such a price would be entirely fair.

As I have written you before, we would not be interested in buying the Modigliani Nude at the price you have mentioned, though we are most eager, as Mr. Soby has written you, to include it in the Italian Exhibition along with several of the finest Modiglianis in American collections.

It is possible that our Museum would be interested in the two Morandi Natura Morta, No. 21 and No. 25, in the Racolta Feroldi, also in the Rosai Mio Padre and even more in the Carrà L'Amante dell'Ingegnere, but we would need to have have these paintings here for our Committee to examine before we could make a final decision.

The same holds true for the de Chirico Ettore e Andromaca and the L'enigma dell'ora. We cannot decide about these until the paintings are here in this country.

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Hahn
FRUA
Frua

cc: Miss E. Miller
Miss Dudley
Miss Ulrich

October 5, 1949

Please let us know your decision about the Le Muse Inquietanti; if you will accept our offer, and how you wish to be paid.

Sincerely,

S/ alfred H. Barr, Jr.

Dear Mr. Frua:

Many thanks for your letter of September 22 in which you say that you may be willing to let us have the Pessi sheet of de Chirico. We await Mr. Bucchi's telephone call with eagerness. Unfortunately the 5th or 6th of October may be too late for the fulfillment of Italian regulations concerning the sale and the export of the paintings lent to the Exhibition.

Avv. Pietro Feroldi
Piazza Vittoria 6
Brescia, Italy

AHB:jws

P.S. I regret that we are unable in America to obtain any reservation on air travel even for ourselves. No one can obtain this privilege

S/A.B.

Sincerely yours,

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

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

AHB:js

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Italian
FRUA
Frua

CC: Miss D. Miller
Miss Dudley
Miss Ulrich

October 3, 1949

Dear Mr. Frua:

Many thanks for your letter of September 22 in which you say that you may be willing to let us have the Pesci sacri of de Chirico. We await Mr. Bacchi's telephone call with eagerness. Unfortunately the 5th or 6th of October may be too late for the fulfillment of Italian regulations concerning the sale and the export of the paintings lent to the Exhibition.

Mr. Toninelli, who has handled the procedures with the official authorities in Milan has written us to send him a definitive list of works acquired from the Exhibition immediately. These works are listed on the official form at a nominal insurance value. I do not wish to write Mr. Toninelli without your approval, but suggest that you yourself show him this letter so that he may take the proper steps to regularize the sale as he has so very kindly done for twenty or thirty other Italian works sold during the course of the Exhibition.

Of course, we do not yet know what price you will ask, but hope that we will be able to agree.

I suppose that if we were to pay you the nominal price mentioned above, we could then negotiate the necessary additional payment subsequently.

With kindest regards, I am

Sincerely yours,

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

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

AHB:js

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Frua

July 13, 1949

Dear Mr. Frua:

This note is to let you know that your Carra, Idolo ermafrodito, has arrived safely in New York by air and has been installed in our exposition of Twentieth Century Italian art.

The exposition seems to be a great success. Nearly 2000 people attended the opening and the galleries have been crowded ever since. It is still perhaps too early to judge the reaction of the critics, but we are gratified by this reception and hope and believe that the exposition will acquaint large numbers of people here with contemporary Italian art.

Thank you again for all you did to help make the exposition possible. Both the Barrs and ourselves greatly regret that you cannot be here to see your fine pictures installed in our galleries. Mrs. Soby joins me in kindest regards.

Sincerely,

James Thrall Soby

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