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MEMOS AND LISTS

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MEDARDO ROSSO

THE MUSEUM OF MODERN ART, NEW YORK



Rosso / Memos

... OF MODERN ART

Date November 20, 1963

Re: Rosso

...ler if you could include on the work you are
... Rosso show (PO 3872):

...u removed from their mounts should be
... (Friday)
...): Reattach to black marble base.

...nice): Reattach to wooden base.

... Reattach to wooden base.

...nibus (Josefowitz): The vitrine you made now needs a back piece added; it is to be given to the lenders.

...z has asked for a vitrine for a piece she has
...ne that will do; It is now being used for the

...t that were taken from their glass cases should be

...an (the new walnut block we made could be given to Peridot

... save the block we made for the MOMA Concierge and
...e put on it.

MEDARDO ROSSO 1858-1928

Medardo Rosso was born in Turin in 1858. After working briefly as a painter, he studied sculpture at the Brera Academy in Milan but revolted against its traditional training and was expelled in 1883. The following year he first visited Paris where, after 1889, he was to spend most of his creative life. Returning to Italy in 1908, he died in Milan in 1928. Long after Rosso's productive period had passed, Umberto Boccioni in the *Manifesto of Futurist Sculpture* (1912) recognized that his work was "revolutionary and most modern, most profound," that he was the "only modern sculptor who has attempted to widen the scope of sculpture as well as the ties that bind it to the surrounding atmosphere" and that he points toward the "liberation of space."

Rosso shared with the Impressionists a concern for a transient effect of light and movement, with Rodin a new and vital approach to sculpture, and with the Symbolists an evocative quality of form. Today, after a long period of relative obscurity, his art is being re-evaluated. We respond anew to his warm treatment of subject and admire the vigor and freedom with which he handled sculptural form, the delicacy and subtlety of the play of light on his almost transparent wax surfaces. His simplification of shapes to essentials anticipates Brancusi. The dematerialization and fluidity of his form which link it to the surrounding atmosphere make Rosso's sculpture most relevant to our sensibility today.

P.S.

CATALOGUE OF THE EXHIBITION

October 2 through November 23, 1963

SCULPTURE

1 *Kiss Under the Lamppost.* (1882). Bronze, 18⅞" high. Collection Jack E. Berizzi, New York

2 *Street Boy (Gavroche).* (1882). Bronze, 13⅞" high. Collection Paul Josefowitz, New York

3 *Mother and Child Sleeping.* (1883). Bronze, 13⅜" high. Collection Cesare Fasola, Bagno a Ripoli (Florence)

4 *The Sacristan.* (1883). Painted plaster, 15¾" high. Peridot Gallery, New York

5 *The Flesh of Others.* (1883). Bronze, 10⅛" high. The Joseph H. Hirshhorn Collection, New York

6 *Concierge.* (1883). Wax over plaster, 14½" high. The Museum of Modern Art, New York. Mrs. Wendell T. Bush Fund

7 *Impression in an Omnibus.* (1883-84). Wax over plaster, 17" high x 32¼" wide x 14⅜" deep. Collection Mr. and Mrs. Samuel Josefowitz, New York. Note: The original version of this sculpture, comprising five figures, was smashed on its way to an exhibition in Venice in 1887. This seems to be a later reconstruction by the artist.

8 *The Golden Age.* (1886). Wax over plaster, 17⅝" high. The Joseph H. Hirshhorn Collection, New York

9 *Child at the Breast.* (1889). Bronze, 13⅝" high. Peridot Gallery, New York

10 *Man in a Hospital.* (1889). Plaster, 9" high. The Joseph H. Hirshhorn Collection, New York

11 *Portrait of Henri Rouart.* (1890). Bronze, 40" high. Galleria Nazionale d'Arte Moderna, Rome

12 *Petite rieuse (head).* (1890). Bronze 13¾" high. Signed right shoulder: "M. Rosso./à Rodin." Musée Rodin, Paris

13 *Petite rieuse (mask).* (1890). Bronze, 8⅝" high. Peridot Gallery, New York

14 *Grande rieuse (mask).* (1891). Wax over plaster, 10¾" high. Private collection, Venice

15 *Child in the Sun.* (1892). Bronze, 13¼" high. Milwaukee Art Center

16 *Jewish Boy.* (1892). Wax over plaster, 9" high. Peridot Gallery, New York

17 *Baby Chewing Bread.* (1893). Wax over plaster, 18¾" high. The Joseph H. Hirshhorn Collection, New York

18 *Sick Boy.* (1893). Wax over plaster, 10⅛" high. Peridot Gallery, New York

19 *Sick Boy.* (1893). Bronze, 9¾" high. Collection Mr. and Mrs. Samuel Josefowitz, New York

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P.S.

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17 *Baby Chewing Bread.* (1893). Wax over plaster, 18¾" high. The Joseph H. Hirshhorn Collection, New York
18 *Sick Boy.* (1893). Wax over plaster, 10⅛" high. Peridot Gallery, New York
19 *Sick Boy.* (1893). Bronze, 9¾" high. Collection Mr. and Mrs. Samuel Josefowitz, New York
20 *Conversation in the Garden.* (1893). Bronze, 12⅝" high x 20¼" x 16¼". Galleria Nazionale d'Arte Moderna, Rome
21 *Bookmaker.* (1894). Wax over plaster, 17½" high. The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest
22 *Man Reading.* (1894). Bronze, 10" high. The Museum of Modern Art, New York. Harry J. Rudick Fund
23 *Yvette Guilbert.* (1894). Painted plaster, 16¼" high. Museo d'Arte Moderna—Ca'Pesaro, Venice
24 *Madame X.* (1896). Wax over plaster, 12" high. Museo d'Arte Moderna—Ca'Pesaro, Venice
25 *Madame Noblet.* (1897). Bronze, 20⅛" high. Civica Galleria d'Arte Moderna, Milan
26 *Head of a Young Woman.* (1901?). Wax over plaster, 15¾" high. Peridot Gallery, New York
27 *Ecce puer.* (1906-7). Wax over plaster, 16¼" high. The Joseph H. Hirshhorn Collection, New York
28 *Ecce puer.* (1906-7). Bronze, 18⅝" high. Collection Piero Biffi, Milan

DRAWINGS

29 *At the Café La Roche.* (1893). Pen and ink and wash, 7⅞" x 5" (sight). Collection Gianni Mattioli, Milan
30 *The Woods.* (1893). Pencil, 8½" x 5¼". Collection Gianni Mattioli, Milan
31 *Two Figures.* (1893). Charcoal, 4⅞" x 3¼" (sight). Collection Gianni Mattioli, Milan
32 *Bar in London.* (1906). Pencil, 4¾" x 3⅛" (sight). Peridot Gallery, New York
33 *Trafalgar Square.* (1906). Pencil, 4⅛" x 6¾" (sight). Collection Mr. and Mrs. Louis Pollack, New York

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Ecce puer. (1906-7). Wax over plaster, 16¼" high. The Joseph H. Hirshhorn Collection, New York. Photograph by Lee Boltin

ACKNOWLEDGMENTS

The Museum of Modern Art is honored by the sponsorship of this exhibition by the Ministry of Foreign Affairs of the Republic of Italy and the Istituto Italiano di Cultura in New York. Our special thanks are extended to Dr. Lucia Pallavicini, Assistant Director of the Istituto. On behalf of the Trustees of The Museum of Modern Art, I also want to express gratitude to Messrs. Joseph H. Hirshhorn and Abram Lerner of the Joseph H. Hirshhorn Foundation, and to Louis Pollack of the Peridot Gallery, as well as to the collectors and museums in this country and abroad who have generously made their works available. This exhibition could never have been prepared without the help of scholars and museum directors in Italy, particularly that of Dr. Palma Buccarelli, Dr. Luciano Caramel, and Professor Guido Perocco.
My greatest debt is to Margaret Scolari Barr, author of the monograph on Medardo Rosso which the Museum is publishing concurrently, for her unflagging help in the preparation of this exhibition.

Peter Selz, *Director of the Exhibition*

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Rosso / Memos

MEMORANDUM

To: Sully

From: DOROTHY DUDLEY

Date: 11-20-63

Subject:

Should we
have Jo to
Bill Fannie?
DD

One sent
11.21.63

EUM OF MODERN ART

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land

Date November 20, 1963

Re: Rosso

s I wonder if you could include on the work you are
of the Rosso show (PO 3872):

which you removed from their mounts should be
ing: (Registrar will send original mounts to you on Friday)

se (Cini): Reattach to black marble base.

bert (Venice): Reattach to wooden base.

enice): Reattach to wooden base.

63.1384 Impression in an Omnibus (Josefowitz): The vitrine you made now needs a back piece added; it is to be given to the lenders.

To Dorothy Dudley:

As you know, Mrs. Josefowitz has asked for a vitrine for a piece she has at home. I think we have one that will do; It is now being used for the Peridot Sacristan 63.1091.

The three waxes from Peridot that were taken from their glass cases should be returned in these:

63.1090 The Sacristan
63.1086 Head of a Young Woman (the new walnut block we made could be given to Peridot)
63.1087 Jewish Boy

Sara Mazo has asked that we save the block we made for the MOMA Concierge and that the accession number be put on it.

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Rosso / Memos

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Peter Selz
Bill Seitz
Dave Haviland

Date November 20, 1963

To: Danny Clarke

Re: Rosso

From: Alicia Legg

Here are a few things I wonder if you could include on the work you are doing on the packing of the Rosso show (PO 3872):

The following works which you removed from their mounts should be replaced before packing: (Registrar will send original mounts to you on Friday.)

63.1085 Grande rieuse (Cini): Reattach to black marble base.

63.1468 Yvette Guilbert (Venice): Reattach to wooden base.

63.1967 Madame X (Venice): Reattach to wooden base.

63.1384 Impression in an Omnibus (Josefowitz): The vitrine you made now needs a back piece added; it is to be given to the lenders.

To Dorothy Dudley:

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Rosso / Memo

THE MUSEUM OF MODERN ART

cc: Mr. Sels
Miss Legg
Mr. Haviland
Mr. Clarke

Date November 20, 1963

To: Bill Farnie and Owen Linn

Re: ~~Exhibition: MEDARDO ROSSO~~
~~Boxes, Bases, Packing~~

From: Dorothy Dudley

Dear Bill and Owen:

On Friday, November 22, please take the Rosso boxes down to Danny Clarke (12 boxes are to go, excluding the one for 63.1384 Impression in an Omnibus). The bases for the following pieces are to go to Danny, also:

63.1086 Head of a Young Woman (actually the wood bottom of its case)
63.1454 Grande Rieuse
63.1467 Madame X.
63.1468 Yvette Guilbert.

To Danny Clarke:

A note on packing the waxes (63.1454 and 63.1467):
These pieces arrived with soft cloth lightly tied around them and with damp rags scattered throughout the excelsior.

In addition to those pieces to be remounted listed on Alicia Legg's memo of November 20, please include 63.1086 mentioned above; its MOMA wood base should be saved for return to the lender.

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Rosso / Memos

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Selz
Miss Legg
Mr. Clarke
Mr. Farnie

Date November 15, 1963

To: Mr. Haviland

Re: ~~Exhibition: MEDARDO ROSSO~~ Packing

From: Sally Elliston

Miss Dudley has asked me to tell you that Project Order 3872 has been issued for packing the Rosso works to be returned to lenders by REA (1) and by air freight (12 in 10 boxes). A copy of the packing list is attached.

As arranged Danny Clarke will begin packing early Sunday morning, November 24.

Packing to be completed on November 27 for shipment on November 29.

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ROSSO PACKING LIST

13 works in 11 boxes; original box marks in column at right

REA Express Shipment

63.1085 Boy in the Sun. (1892). Bronze. (Milwaukee)

Air Shipment to FRANCE

63.1439 Petite Rieuse. (1890). Bronze. (Paris, Musée Rodin) MOMA 63

Air Shipment to ITALY

63.1453 Ecce Puer. (1906). Bronze. (Biffi) B.T. 3

63.1454 Grande Rieuse. (1891). Wax. (Cini) B.T. 6

63.1455 Woman and Child Sleeping. (1883). Bronze. (Fasola) B.T. 9

63.1461 Bosco. (1893). Pencil. (Mattioli)
63.1462 Effetto al Café du Roches. (1893). Ink. (Mattioli) B.T. 5
63.1463 Two Figures (Persone in Cammino). (1893). Charcoal. (Mattioli)

63.1464 Madame Noblet. (1897). Bronze. (Milan) B.T. 4

63.1465 Conversazione in Giardino. (1893). Bronze. (Rome) B.T. 2

63.1466 Portrait of Rouart. (1890). Bronze. (Rome) B.T. 1

63.1467 Madame X. (1896). Wax. (Venice) B.T. 7

63.1468 Yvette Guilbert. (1894). Plaster. (Venice) B.T. 8

NOTE: French shipment to be packed first--then the Italian.

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Rosso / Numael

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Selz
Miss Legg
Mr. Haviland

Date November 15, 1963

To: Bill Farnie and Owen Linn

Re: Dismantling Rosso Exhibition

From: Sally Elliston

Miss Dudley has asked me to confirm arrangements for you to dismantle the Rosso Exhibition beginning at 7:00 A.M. on Sunday, November 24.

Please take the sculptures to the mezzanine for checking, then to Danny Clarke for packing. As you know, all the boxes are stored in the mezzanine (a copy of the packing list is attached). The double wooden box for 63.1384 Impression in an Omnibus, wax, is to be kept and returned with that sculpture here in New York.

Project Order 3871 has been issued for your overtime.

I will be in to check condition and will show you which pieces to give to Danny first.

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Rosso / Memos.

THE MUSEUM OF MODERN ART

cc: Jean Volkmer

Date Sept. 28

To: Miss Dudley

From: Alicia Legg noted CS

Re: Rosso

The following things were done to works in the show:

63.1090 The Sacristan (Peridot): A new plexiglas vitrine was made to replace Peridot's glass one.

63.1086 Head of a Young Woman (Peridot): This is being shown in the built-in glass cases made in the gallery. It has been removed from its wood base and the glass vitrine that fitted it; a new walnut stain block is being made by Danny Clarke

63.1087 Jewish Boy (Peridot): This is also shown in gallery case and removed from its vitrine. ? on wd base

63.1459 The Golden Age (Hirshhorn): Same as above

63.1456 Baby Chewing Bread (Hirshhorn) " " " - Jean Volkmer replaced one of the pins that hold piece to its base. She also cleaned the surface of the wax at the request of Mr. Lerner.

63.1458 Ecce puer (Hirshhorn): Removed from its vitrine and shown in gallery case like above.

63.~~1085~~ 1454 Grande rieuse (Cini): Removed from black marble base and attached to wall with bracket; this is shown in case behind glass.

63.1468 Yvette Guilbert (Venice): Removed from wooden base which protruded too much from wall and bolted to smaller shelf on wall.

63.1967 Madame X (Venice): Removed from its wooden base. It is ~~hung from~~ wired to the hook in the plaster at the back of the head, and hangs from a hook in the back of the case in the gallery.

63.1464 Madame Noblet (Milan): Pink tissue paper which was protruding from openings in Mme Noblet's left side / ~~right side of piece~~ were removed. This turned out to be almost rotten with age and dust. It has been saved.

~~63.1462 Another Cafe [illegible] drawing (Mattioli): Drawing secured in mat~~

63.1461 The Woods - drawing (Mattioli): Drawing secured in mat by Andy Olah

63.1463 Two Figures - drawing (Mattioli): " " " " " " "

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Rome / Lists

STAFF
PHOTOGRAPH REQUISITION

ROSSO PACKING LIST

13 works in 11 boxes; original box marks in column at right

RWA Express Shipment — SHIPPED 11/27/63

63.1085 Boy in the Sun. (1892). Bronze. (Milwaukee)

Air Shipment to FRANCE

63.1439 Petite Rieuse. (1890). Bronze. (Paris, Musee Rodin) — MOMA 63 / PARIS

PICKED UP 11/27/63

Air Shipment to ITALY

63.1453 Ecce Puer. (1906). Bronze. (Biffi) — MOMA / ROME B.T. 3

63.1454 Grande Rieuse. (1891). Wax. (Cini) — MOMA / ROME B.T. 6

63.1455 Woman and Child Sleeping. (1883). Bronze. (Fasola) — MOMA / ROME B.T. 9

63.1461 Bosco. (1893). Pencil. (Mattioli)
63.1462 Effetto al Cafe du Roches. (1893). Ink. (Mattioli)
63.1463 Two Figures (Persone in Cammino). (1893). Charcoal. (Mattioli) — MOMA / ROME B.T. 5

63.1464 Madame Noblet. (1897). Bronze. (Milan) — MOMA / ROME B.T. 4

63.1465 Conversazione in Giardino. (1893). Bronze. (Rome) — MOMA / ROME B.T. 2

63.1466 Portrait of Rouart. (1890). Bronze. (Rome) — MOMA / ROME B.T. 1

63.1467 Madame X. (1896). Wax. (Venice) — MOMA / ROME B.T. 7

63.1468 Yvette Guilbert. (1894). Plaster. (Venice) — MOMA / ROME B.T. 8

NOTE: French shipment to be packed first--then the Italian.

PICKED UP 11/27/63

B.T. 7 -	WT. 39#	16 x 16 x 20
· 8 -	44#	16½ x 20½ x 22
· 2 -	82#	20 x 23 x 33½
· 6 -	19#	10 x 12 x 19
· 9 -	29#	13 x 16 x 19
· 5 -	17#	8 x 16½ x 24½
· 3 -	55#	15 x 18½ x 24
· 4 -	133#	19½ x 25½ x 27½
· 1 -	141#	19½ x 33½ x 47

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Rosso / Mino

SEPARATE REQUISITION REQUIRED FOR EACH PHOTOGRAPHER

STAFF
PHOTOGRAPH REQUISITION

DATE NEEDED

NAME Therese Varveris DEPT. Painting and Sculpture DATE OF REQUEST March 11, 1963

CHARGE TO: Rosso book
SPECIFY ACCOUNT WITHIN DEPT.

PHOTOSTAT ..... DESCRIBE BELOW

REPRINTS FROM EXISTING NEGATIVES ..... LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS ..... DESCRIBE BELOW REG. ..... B & W .....

COPY NEGATIVES ..... LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER

MUS. COLL. APPROVAL .....

REGISTRAR'S APPROVAL .....

NAME OF PHOTOGRAPHER .....

ADDRESS .....

.....

NO. NEGS. ..... NO. PRINTS .....

SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE

TO BE TAKEN ..... DATE ..... TIME .....

LOCATION IN MUSEUM Mezzanine ..... SPECIFY

OTHER ..... SPECIFY

ARTIST AND TITLE	NEGATIVE NUMBER	FINISH (GLOSSY, MATTE, SEMI-MATTE)
Grandi, Sorrow Collection Mr. Jack E. Berizzi 180 East 79 Street New York, New York		

TOTALS: NEGS. ..... PRINTS ..... PHOTOSTATS ..... BLUEPRINTS .....

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Rosso/Munos.

THE MUSEUM OF MODERN ART

cc: Miss Dudley

Date August 28, 1963

To: Herb Bronstein

Re: Rosso color photography by Time

From: Alicia Legg

Following are the Rosso works selected by Time to be photographed. Will you arrange with the Registrar to have them ready, and with the owners for permissions?

63.1087 Jewish Boy (Peridot Gallery)
63.1090 Sacristan " "
63.346 Bersagliere con la morosa sotto il lampione (Kiss under the Lamppost)(Berizzi)
614.59 Concierge (MOMA)
673.59 Bookmaker "

6,00 P.M. WED AUG 28. BILL AND OWEN.
P 03779

Peter

milan paper – Amer Express

mon for wax sculpture
Keep away from heat

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Sally – remind me to ask Marga Barr if she knows name of packer. DD

THE MUSEUM OF MODERN ART

cc: Alicia Legg

Date March 7, 1963

To: ✓Dorothy Dudley

Re: Rosso packing

From: Peter Selz

Dear Dorothy,

Marga Barr recently saw a Rosso wax which was shipped from Italy to Hirshhorn and was very much impressed with its packing. The wax was wrapped all in tin foil and then paper tubes filled with excelsior were pressed around it with loose excelsior filling the rest of the crate. She suggested that this might be an excellent way to pack the fragile waxes.

Peter

milan packer – Amer. Express

more for wax sculpture

Keep away from heat

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The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

Sally

THE MUSEUM OF MODERN ART

Date February 14, 1963

cc: Alicia Legg

To: Dorothy Dudley

Re: Berizzi - Rossos

From: Peter Selz

Jack Berizzo will bring in his Rossos some time next week to have them photographed and will pick them up again himself.

Mattioli - Bosco, 1893 - charcoal	Bacci, Corso Italia, 66, Milan
Persone in cammino, 1893 - charcoal	"
Effetto al Café du Roches, 1893 - ink	"
Milan - Madame Noblet, 1897 - bronze	Gabinetto Fotografico Nazionale Via in Miranda 5 Rome # E 47933
MOMA - Concierge, (1883) - wax over plaster	Baker #28 006
Man Reading, (1892) - bronze	Rolf Peterson
Bookmaker, (1894) - wax over plaster	S - 16,155
Parravicini - Donna Velata, 1893 - wax	no source
Cavallo che va in salita - drawing	no source
Personaggi al ristorante	no source
La madre dell'artista sul letto	no source
Paesaggio (verticale)	no source
Donna sdraiata	no source

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Rosso / Lista

ROSSO -- Photo Sources 6/25/63

Berizzi - Bersagliere con la morosa sotto il lampione, 1882 - bronze — Rolf Peterson

Biffi - Ecce Puer, 1906 - bronze (do not use for publicity) — Gian Sinigaglia #13036, Piazza s. Babila 4b, Milan

Cini - Grande Rieuse, 1891 - wax — Lender - V C 6106

Fasola - Mother and Child Sleeping, 1883 - bronze — Lender

Hirshhorn - Bimbo all'Asilo dei Poveri, 1883 - wax — Burckhardt MMA - 201

L'Eta d'Oro, 1886 - wax — Burckhardt MMA - 202

Il Malato all'Hospedale, 1889 - plaster — Walter Rosenblum

Carne Altrui, 1889 - bronze — Walter Rosenblum

Ecce Puer, 1906 - wax — from color negative by John Szarkowski

Josefowitz - The Sick Boy, 1893 - bronze — Peterson #6334

Gavroche, 1883 - bronze — Mr. Josefowitz will send negative from Europe

Mattioli - Bosco, 1893 - charcoal — Bacci, Corso Italia, 66, Milan

Persone in cammino, 1893 - charcoal — "

Effetto al Café du Roches, 1893 - ink — "

Milan - Madame Noblet, 1897 - bronze — Gabinetto Fotografico Nazionale, Via in Miranda 5, Rome, # E 47933

MOMA - Concierge, (1883) - wax over plaster — Baker #28 006

Man Reading, (1892) - bronze — Rolf Peterson

Bookmaker, (1894) - wax over plaster — S - 16,155

Parravicini - Donna Velata, 1893 - wax — no source

Cavallo che va in salita - drawing — no source

Personaggi al ristorante — no source

La madre dell'artista sul letto — no source

Paesaggio (verticale) — no source

Donna sdraiata — no source

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ROSSO - Photo Sources 6/25/63

Peridot - The Sacristan, (1882) - painted plaster	Baker #29-314
Maternity, (1889-93) - bronze	Baker #13-042
Rieuse, (1890) - bronze	Baker #29-311
Boy in the Sun, (1892) - bronze	Baker #37-648
Jewish Boy, (1892) - wax over plaster	Baker #38-395
Sick Boy, (1893) - wax over plaster	Baker #28-891
Head of a Young Woman, (c. 1895) - wax over plaster	Baker #28-409
Trafalger Square, (1906) - pencil	Baker #29-431
Bar in London, (1906) - pencil	Baker #29-430
Rome - Portrait of Rouart, 1890 - bronze	Gabinetto Fotografico Nazionale Via in Miranda 5 Rome # D1476
Conversazione in Giardino, 1893 - bronze	Lender
Venice - Yvette Guilbert, 1894 - bronze	Giacomelli (through lender)? S. Moise 2090 Venice
Madame X, 1913 - wax	Giacomelli S. Moise 2090 Venice
Paris, Petite Rieuse, 1890 - bronze	Lender

cc: D.
Publicity
AL

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Rosso / Chiodo

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Mr. Mario Vianello Chiodo
Viale Enrico Dandolo 19A
Lido (Venezia)

Dear Mr. Chiodo:

You may remember that on February 6th I wrote to you requesting the loan of your drawing, Medardo che fa la valigia by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from you.

Your drawing is most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include it in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso/Chiodo

cc: ✓Dorothy Dudley
Alicia Legg

February 6, 1963

Mr. Mario Vianello Chiodo
Viale Enrico Dandolo 19A
Lido (Venezia)

Dear Mr. Chiodo:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent drawing is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Medardo che fa la valigia.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your drawing.

We need five black and white glossy photographs of this work and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Frumkin Gal.

September 18, 1963

Mr. Allan Frumkin
Allan Frumkin Gallery
545 North Michigan
Chicago, Illinois

Dear Mr. Frumkin:

We have been notified by Mr. Samuel Josefowitz that he wishes the Rosso Impressions in an Omnibus to be credited to him in the catalog of the exhibition. We therfore must send him a loan agreement form. To complete our records, may I ask you to sign and return the enclosed receipt indicating the transfer of credit for this piece.

All best wishes,

Sincerely,

Alicia Legg
Assistant Curator

AL:br

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Rosso / Frumkin

cc: Dorothy Dudley
Alicia Legg

July 29, 1963

Mr. Allan Frumkin
Allan Frumkin Gallery, Inc.
545 North Michigan Avenue
Chicago 11, Illinois

Dear Allan,

Thank you for your letter and for returning the form on the Rosso. I don't seem to remember for which University you are arranging Leon's retrospective and you were going to give me more information about this show before I try for New York. Please give me all the details you can.

Best,

Peter Selz
Curator

PS:tv

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Rosso / Hirshhorn

cc: Dorothy Dudley

THE MUSEUM OF MODERN ART
NEW YORK 19
11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW YORK
DEPARTMENT OF PAINTING AND SCULPTURE EXHIBITIONS

August 21, 1963

December 17, 1963

Mr. Abram Lerner
Curator
Joseph H. Hirshhorn Collection
11 East 68 Street
New York 21, New York

Dear Al,

With the close of the Rosso exhibition, your sculptures have been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso/Hirshhorn

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE EXHIBITIONS

August 21, 1963

Mr. Abram Lerner
Curator
Joseph H. Hirshhorn Collection
11 East 68 Street
New York 21, New York

Dear Mr. Lerner:

Peter Selz is in Vermont on vacation and I am answering your letter of August 20 in regard to the pickup of the Rosso works from the Hirshhorn collection.

I am giving your letter to our Registrar who will arrange for the collection of the works from your office at 11 East 68 and one work that is at Morgan and Brothers warehouse.

Of course we understand your concern for these works and we shall emphasize their fragility to all the handlers during the pickup and installation here at the Museum.

Sincerely yours,

Alicia Legg
Assistant Curator

AL:br

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

cc Miss Dudley

Rosso Hirshhorn

August 21,,1963

Mr. Abram Lerner
Curator
Joseph H. Hirshhorn Collection
11 East 68 Street
New York 21, New York

Dear Mr. Lerner:

Peter Selz is in Vermont on vacation and I am answering your letter of August 20 in regard to the pickup of the Rosso works from the Hirshhorn collection.

I am giving your letter to our Registrar who will arrange for the collection of the works from your office at 11 East 68 and one work that is at Morgan and Brothers warehouse.

Of course we understand your concern for these works and we shall emphasize their fragility to all the handlers during the pickup and installation here at the Museum.

Sincerely yours,

Alicia Legg
Assistant Curator

Dudley - will you ask Hisham to take special care? Perhaps the works should be placed in cartons with padding.

AL:br

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Rocco / Hirshhorn

JOSEPH H. HIRSHHORN COLLECTION
11 EAST SIXTY-EIGHTH STREET
NEW YORK 21
TRAFALGAR 9-7186

ABRAM LERNER
CURATOR

20 August 1963

Mr. Peter Selz, Curator
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Selz:

The time is getting very close to the pick-up date for the Rossos. All the pieces you requested with one exception are located at this office, 11 East 68th Street. The exception is the "Carne Altrui" which is located at our warehouse: Morgan & Brother, 510 West 21st Street, New York City. I will prepare this latter piece for your shipper within the next few days so that all the pieces can be picked up at your convenience.

I want to stress very strongly the unusual delicacy of these pieces. I know that you are aware of this, nevertheless my concern for their safety prompts me to urge you to take every measure for their protection. The surfaces of the waxes are easily indented and extreme caution must be used in handling. I trust you will understand my concern and not think my anxiety exaggerated.

With kindest regards,

Sincerely yours,

Abram Lerner

Abram Lerner
Curator

AL:dp

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Rosso / Hirshhorn

cc: Dorothy Dudley
Alicia Legg

March 11, 1963

Mr. Abram Lerner
The Joseph H. Hirshhorn Collection
11 East 68 Street
New York, New York

Dear Al,

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

The excellent sculptures in the Hirshhorn Collection are most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the following works:

Carne Altrui, 1883 - bronze
Il Malato all'Ospedale, 1889 - plaster
L'Eta d'Oro, 1886 - wax
Bimbo all'Asilo dei Poveri, 1883 - wax
Ecce Puer, 1906 - wax

If you are agreeable to this loan, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than September 3, 1963. The Registrar will telephone you in good time to arrange for collection.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv

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Rosso / Lyon

MVSÉE DES BEAVX-ARTS DE LYON
PALAIS SAINT-PIERRE - Tél. LYON (78) 28-07-66

OBJET : Demande de prêt

LYON, le 12 septembre 1963

N/RÉF. 63/4 PR te- 542.
(A rappeler dans la réponse)
V/RÉF.

Monsieur et cher collègue,

Comme nous vous l'avons télégraphié l'autre jour, il ne nous est pas possible de vous prêter la Dame à la voilette de Medardo Rosso.

Je ne doute pas des soins attentifs que vous auriez pris de cette oeuvre, mais elle est vraiment trop fragile pour affronter les risques d'un lointain voyage.

C'est avec regret que je réponds négativement. Il m'aurait été agréable de collaborer à votre entreprise, d'autant plus qu'elle est tout à fait digne de louange.

En lui souhaitant bon succès, je vous prie, Monsieur et cher collègue, de bien vouloir agréer l'expression de mes sentiments les meilleurs.

Le Conservateur

René JULLIAN

Monsieur Peter SELZ, The Museum of Modern Art,
11 West 53rd. Street, NEW-YORK 19 (U.S.A.)

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Rosso / Lyon

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THE MUSEUM OF MODERN ART NEWYORK19

SEP 4 1939

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MUSEE DE LYON

CFM 19

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Rosso/Lyon

CALL LETTERS DLS

CHARGE TO MUSEUM OF MODERN ART

To LT RENE JULLIAN
MUSEE BEAUXARTS
LYON
FRANCE

Via W U CABLES

URGENTLY NEED YOUR DECISION MY REQUEST AUGUST 9 FOR LOAN

ROSSO DONNA VELATA. CATALOGUE GOING TO PRESS

PETER SELZ
MODERNART NEWYORK

August 26, 1963

CC: Miss Dudley charge Rosso exhib.

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly work is an important contribution to our knowledge of Medardo Rosso, his work and his influence.

This exhibition is under the sponsorship of the Ministry of Foreign Affais of the Republic of Italy and the Istituto Italiano di Cultura in New York. In addition to securing loans from American collections, I am happy to say that we have had the full cooperation of the modern museums in Rome, Venice and Milan, as well as the Musee Rodin in Paris. However, and this is the point of this letter, we have not been able to obtain a cast of the Donna Velata which, of course, is essential for an exhibition of Rosso's work. I am, therefore, turning to you in the hope that you will be able to lend us your wax cast.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance.

For installation, we should like to receive the work as soon as possible and we shall ask our French forwarding agents Express Transport Ltd., 27 rue de Flandre, Paris XIX, to get in touch with you to arrange for shipment. We realize how fragile Rosso's waxes are but we can assure you that we have just recently used the services of Express Transport in the shipment of a wax sculpture by Rodin from Paris for our large Rodin exhibition which opened in April. Their packing was excellent and the work was shipped by air freight for maximum safety and arrived in fine condition.

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Rosso / Lyon

cc: Miss Dudley

August 9, 1963

M. René Jullian, Conservateur
Musée des Beaux-Arts de Lyon
Lyon, France

Dear M. Jullian:

As you may know, The Museum of Modern Art has scheduled a retrospective exhibition of the sculpture of Medardo Rosso which has been planned for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 30 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly work is an important contribution to our knowledge of Medardo Rosso, his work and his influence.

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M. René Jullian

May I repeat that we shall be very grateful to you if you can let us have this important loan.

Yours sincerely,

Peter Selz
Curator

PS:al
encl.

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Rosso / New York -
Italian Cultural Inst.

cc: Monroe Wheeler
Margaret Scolari Barr
Sarah Rubenstein
Dorothy Dudley
Alicia Legg

March 26, 1963

Dr. Lucia Pallavicini
Assistant Director of the
Italian Cultural Institute
686 Park Avenue
New York, New York

Dear Dr. Pallavicini:

I enjoyed seeing you yesterday and discussing our forthcoming retrospective of Medardo Rosso with you. According to our discussion, we would be extremely happy if your government would be willing to sponsor this exhibition and help us subsidize the large publication on Rosso which we will publish at the time of the show. The exhibition (scheduled from September 23 to the end of November 1963) will be a small one, naturally, as Rosso did not execute a great number of works and as we will limit it to his most important pieces. It is to consist of 31 works -- 23 sculptures in bronze, wax and plaster and eight drawings. Fifteen of the sculptures will be obtained from American collectors but we would be extremely happy if the Italian government could see its way to paying for the packing, shipping and insurance of the loans from Italy. At our present estimate, this would be between $2,000 and $2,500. As I mentioned to you, this is the pattern on which the German government proceeded for the large Nolde show which is presently in our Museum and, as we have no public funds whatsoever at our disposal, we have to rely on subsidies of this kind and would, therefore, be extremely grateful for this assistance.

As you know, we have asked Mrs. Margaret Scolari Barr to write a monograph on Rosso's life and work to accompany this exhibition. This has now been completed, but during her three years of work on it, Mrs. Barr discovered so much valid and hitherto unpublished information about the artist that her text and notes (30,000 words) are four times as long as we anticipated. This places us in a difficult position because a volume of 30,000 words and 50 plates cannot, without considerable subsidy, be published at a price within the reach of the students it is meant to serve. The total cost to us of this book, including research, writing and production, is going to be about $9,000. We frequently are fortunate enough to secure subsidy for certain publications of limited appeal in order to make them available to the public at a reasonable price. In the case of the Rosso book a subsidy of $3,000 would enable us to sell it at around $3.00 in paper covers instead of at a much higher price. We plan to have 4,000 books printed. Of course, the idea of publishing the book in Italy appeals to us very much and I understand that you are writing to Mr. Lidio Bozzini at Editalia in Rome about this. Mr. Monroe Wheeler, the Director of Publications at our Museum, will also get in touch with Mr. Bozzini on this matter. Let me say that Mrs. Barr has accomplished a prodigious feat of research and that her book is the first volume

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which places the work of Medardo Rosso as the important milestone in the development of modern sculpture which has only been realized by a few art historians heretofore. Your subsidy of this book would make it possible for a great many students to be able to afford its price and we might even think of a larger edition for free distribution to libraries and information centers.

We have asked the following lenders from Italy to lend works for the exhibition:

Galleria d'Arte Moderna in Milan
Galleria Nazionale d'Arte Moderna in Rome
Galleria Internazionale d'Arte Moderna in Venice
Mr. Piero Biffi in Milan
Count Vittorio Cini in Venice
Professor Cesare Fasola in Florence
Dr. Gianni Mattioli in Milan
Signora Danilla Parravicini Rosso in Milan

Count Cini, Signora Parravicini Rosso and the Museum in Milan have not yet replied to our loan requests and and I would greatly appreciate it if your office might point out the importance of the exhibition to them. We have asked Dr. Paolo Arrigoni, (Galleria d'Arte Moderna, Villa Reale, Via Palestro, 8) in Milan for two sculptures, Madame Noblet and Donna Velata. We have requested one sculpture, the GrandeRieuse from Count Cini (Administrazione Vittorio Cini, San Vio 732) in Venice and requested six drawings from Signora Danila Parravicini Rosso (1 Via Palermo) in Milan. I believe that if they understand that the show is under the sponsorship of the Italian government these lenders could surely be counted on for the requested loans.

Very sincerely yours,

Peter Selz
Curator

PS:tv

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Rosso / Pty - MoMA

THE MUSEUM OF MODERN ART

cc: Dorothy Dudley
Alicia Legg

Date March 7, 1963

To: Alfred Barr and Dorothy Miller

Re: Rosso loans

From: Peter Selz

As you know, the Medardo Rosso show is scheduled for September 23 - end of November 1963..I should like to borrow the following works from the Museum Collections.

DR

Man Reading, (1892) - bronze

Concierge, (1883) - wax over plaster

Bookmaker, (1894) - wax over plaster

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Rosso / Otterlo

cc: Mr. Peter Selz
Miss Dudley
Miss Legg

RIJKSMUSEUM KRÖLLER-MÜLLER

August 9, 1963

Mr. R. W. D. Oxenaar, Director
Rijksmuseum Kröller-Müller
Otterlo, Netherlands

Dear Mr. Oxenaar:

I am replying to your letter of August 5 to Mr. Selz as he is out of town. We appreciate your informing us that you do not have a cast of the Dama dalla Velatta by Rosso, and letting us know of the two other casts which you do own. We have secured the loan of other versions of the Rieuse and the Bimbo al Sole, and therefore we will not trouble you for them.

Yours sincerely,

Alicia Legg
Assistant Curator

AL:mh

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cc: Registrar

RIJKSMUSEUM KRÖLLER-MÜLLER

OTTERLO, Post Harskamp (Gld.), Nederland

Telefoon: (08383) 213
Postrekening: 82 53 16

9490 RO/L. Otterlo, 5th August '63.
F8b2.

Mr. Peter Selz - Curator -
THE MUSEUM OF MODERN ART -
11 West 53rd Street,
N E W - Y O R K - 19.
U.S.A.

Dear Mr. Selz,

In answering your letter of July 30th '63 to Prof. Hammacher, who recently retired as Director of the Museum, I must tell you that we do not have a cast of Rosso's "Dama dalla Velatta". The Museum owns two waxes by Rosso: the "Rieuse" and the "Bimbo al Sole" -. Could it be that you meant to ask for the "Rieuse" ?

Awaiting your answer I feel sincerely sorry to say that the request of a Rosso loan would create rather an embarrassing problem for me. On the one hand I know how much my predescessor Prof. Hammacher is interested in Mrs. Barr's work on Rosso and in the exhibition you are planning. Personnally also I am looking forward with great expectation to the book and the exhibition.

On the other hand, however, the Rosso waxes represent a maximum of untransportability. They are both extremely fragile and very sensitive to changes of temperature. Up till now our two pieces therefore have never been out of the Museum.
The situation is such that we would really like to help you if necessary but it seems rather irresponsible to do so.

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RIJKSMUSEUM KRÖLLER-MÜLLER

OTTERLO, Post Harskamp (Gld.), Nederland

Telefoon: (08383) 213
Postrekening: 82 53 16

9490 RO/L. -2- Otterlo, 5th August '63.
F8b2.

Mr. Peter Selz - Curator -
THE MUSEUM OF MODERN ART -
11 West 53rd Street,
N E W - Y O R K - 19.
U.S.A.

In case of a new loan-request I do not dare ask our Ministre's consent without having detailed indications about packing, shipping and installation.

I thought I could better let you know how it is, so as not to disappoint you afterwards.

Sincerely yours,

Oxenaar -

(R.W.D. Oxenaar - Director).

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Rosso / Otterlo

cc: Mr. Rene d'Harnoncourt
Mr. Monroe Wheeler
Mr. Alfred Barr
Mr. Waldo Rasmussen
Mr. William Seitz
Miss Dorothy Dudley

Otterlo

Dear Mr. Sels:

I am very glad to read that the Museum will bring the Rosso exhibition together with the definitive study on the Rosso problem from Margareth Barr.

I resigned as director from the Museum, so I have given your letter to the new director, Mr. Oxenaar. I discussed with him the problem of a loan and I hope if you can satisfy what he certainly will ask you about details from the transport, that it comes to a positive result. The piece is a very rare one that as far as I know was never on loan. But try to come with him to a result.

I continue my courses at the University of Delft and remain adviser for sculpture purchases. Mrs. Hammacher starts from September 1 on as the Chief Curator for paintings and exhibitions at the Boymans-van-Beuningen Museum at Rotterdam. She is already busy with preparations for an important international exhibition of Naives or primitives as you call them, including also Americans. I think you will hear from her soon.

With kindest regards, also for
Mrs. Sels from my wife,

Hammacher

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Otterlo

cc: Dorothy Dudley
Alicia Legg

July 30, 1963

Dr. A. M. Hammacher
Rijksmuseum Kröller-Müller
Nationale Park de Hooge Veluwe
Post Harskamp
Otterlo

Dear Dr. Hammacher:

The Museum of Modern Art has scheduled a retrospective exhibition of the sculpture of Medardo Rosso which has been planned for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 30 and close at the end of November 1963. An excellent monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence. You are undoubtedly familiar with her article, "Medardo Rosso and His Dutch Patroness Etha Fles" in Nederlands Kunsthistorisch Jaarboek.

This exhibition is under the sponsorship of the Ministry of Foreign Affairs of the Republic of Italy and the Istituto Italiano di Bultura in New York and all our loans except the ones in American collections are coming from Italy. I am happy to say that we have had the full cooperation of the modern museums in Rome, Venice and Milan in this matter. However, and this is the point of this letter, we have not been able to obtain a cast of the Donna Velata which, of course, is essential for an exhibition of Rosso's work. I am, therefore, turning to you in the hope that you will be able to lend us your cast.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963. Our Netherlands agent, H. Hackenitz, N.V., with offices in Amsterdam and Rotterdam, will get in touch with you to arrange for shipment. We realize how fragile Rosso's waxes are but we can assure you that H. Hackenitz, N.V. will proceed with the utmost care and we too will handle these waxes the way they need to be treated. They will be shipped to New York by air freight for maximum safety.

We would also like five good photographs of your cast and I would appreciate your sending them to me together with your invoice.

May I repeat that we will be very grateful to you if you could let us have this important loan.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Dr. A. M. Hammacher

July 30, 1963
page two

Monsieur René d'HARNONCOURT
Directeur du Musée d'Art Moderne
11 West 53 rd Street
NEW YORK 19 - N.Y.
(Etats-Unis)

With best personal regards to your wife and yourself,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

Cher Monsieur,

Je suis rentrée depuis plus d'une semaine et les dossiers accumulés sur mon bureau ne m'ont guère laissé de loisirs.

Ce premier voyage aux Etats-Unis m'a enchantée et j'espère dans l'avenir continuer avec nos amis américains une collaboration fructueuse. Merci pour votre aimable accueil.

Monsieur SELZ étant absent de votre Musée, c'est à vous que je donne mon accord pour le prêt de LA RIEUSE en bronze de Medardo ROSSO. Vous trouverez inclus votre précieuse feuille verte.

Veuillez agréer, Cher Monsieur, l'assurance de toute ma sympathie.

C. Goldscheider

cc: Mr. Selz
Miss Legg
Miss Dudley (with green loan form)

Madame C.Goldscheider
Conservateur du Musée Rodin

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Rosso / Paris

MUSÉE RODIN
77, RUE DE VARENNE
PARIS (VII[E])

Le 7 Juin 1963

INVal. 01-34

Monsieur René d'HARNONCOURT
Directeur du Musée d'Art Moderne
11 West 53 rd Street
NEW YORK 19 - N.Y.
(Etats-Unis)

C her Monsieur,

Je suis rentrée depuis plus d'une semaine et les dossiers accumulés sur mon bureau ne m'ont guère laissé de loisirs.

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C. Goldscheider

cc: Mr. Selz
Miss Legg
Miss Dudley (with green loan form)

Madame C. Goldscheider
Conservateur du Musée Rodin

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Rosso / Paris

cc: Dorothy Dudley
Alicia Legg

May 8, 1963

Madame C. Goldscheider
Musée Rodin
77, rue de Varenne
Paris VII, France

Dear Madame Goldscheider:

It was certainly a great pleasure having you with us at the opening of the Rodin exhibition and during the festivities which followed it. I am now looking forward to seeing you again in Paris early in June. Let me take this opportunity to thank you not only for all the help you have given us on Rodin but also for your willingness to lend us your museum's Petite Rieuse by Medardo Rosso for our forthcoming Rosso exhibition.

This exhibition, which will introduce the work of this important pioneer of modern sculpture to the United States, will open on September 30 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than August 26, 1963. We can ask our Paris agent, R. Lerondelle, 76 rue Blanche, to pack and ship the sculpture or, if you prefer, we will contact your agent, Express Transport. Would you please let us know your decision?

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Winston

cc: Dorothy Dudley
Alicia Legg

BUTZEL, LEVIN, WINSTON & QUINT
ATTORNEYS AND COUNSELORS
1990 FIRST NATIONAL BUILDING
DETROIT 26, MICHIGAN
WOODWARD 1-7900

January 31, 1963

March 14, 1963

Museum of Modern Art
Mr. Harry L. Winston
Butzel, Levin, Winston and Quint
1990 First National Building
Detroit 26, Michigan

Dear Harry,

Thank you very much for your letter of January 31st regarding the possible loan of your Ecce Puer by Medardo Rosso. May I apologize first of all for not having answered your letter before this but the pressure of work in connection with the installation of the Nolde retrospective and in obtaining all the final loans for the big Rodin show has made it impossible for me to write to you before this.

I appreciate your willingness to lend us your beautiful Rosso wax but also realize the difficulty of transporting so fragile a work. As you may know, another excellent wax of the Ecce Puer is right here in New York. It is a piece Joe Hirshhorn obtained from Tilde Rosso and it is also a very good cast. I know that we shall be able to borrow Hirshhorn's piece and agree with you that these waxes should travel as little as possible.

Let me thank you again for your willingness to lend us this beautiful sculpture. With best regards to Lydia and yourself,

As ever,

Peter Selz
Curator

PS:tv

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BUTZEL, LEVIN, WINSTON & QUINT
ATTORNEYS AND COUNSELORS
1990 FIRST NATIONAL BUILDING
DETROIT 26, MICHIGAN
WOodward 1-7900

FRED M. BUTZEL
1877-1948
ISADORE LEVIN
HARRY L. WINSTON
EDWARD D. QUINT
MORRIS W. STEIN
HENRY H. SILLS
MAX H. FRUHAUF
JACOB L. KEIDAN
ERWIN S. SIMON

RODMAN N. MYERS
DOUGLAS G. GRAHAM
DOUGLAS L. MANN
WILLIAM H. YAGER
JEROME S. FANGER
ROBERT L. SEGAR

HENRY M. BUTZEL
COUNSEL

January 31, 1963

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

Attention: Mr. Peter Selz, Curator

Dear Peter:

Lydia and I acknowledge receipt of your letter of January 25 relative to the Medardo Rosso, which reached us yesterday.

As you know, the Medardo Rosso is a very delicate piece of sculpture and under ordinary circumstances we would refuse to loan it, because of the fragility of the sculpture and the difficulties of proper handling, etc. However, by virtue of our very close relationship to your Museum, as well as to you, the Barrs, and the rest of the group, I hesitate to decline your request. However, we would prefer, for the protection of the sculpture, that the handling and the shipment of it to and from our home be done in a thoroughly different manner than you suggest.

When we purchased the piece we insisted that it be delivered to us in person by the representatives of the gallery from which we bought it. We were at our farm in Vermont at that time and the owners of the gallery agreed to deliver it to us in person at Albany, at which point we would take it over and carry it back to Detroit. The gallery missed the connection. However, they recognized the danger of shipment, and accordingly, it was delivered to us by one of the partners, who took it with him in a compartment on the Detroit train out of New York.

Therefore, if you can arrange that a man from your Museum come to Detroit, supervise the handling of it, and accompany it in his possession on the train from Detroit to New York, and return it in the same manner, we will agree

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to loan it to you.

One further condition - it must be shown under glass, as it is in our own home.

We do not wish to send it by express or air. The danger of damage to it is too great. If you feel that this is too costly or if for any other reason you do not agree with us to handle it in this manner, then we would prefer not to loan it.

It is barely possible that between now and the 1st of September Lydia and I may be coming east and if so, we can very well bring it with us. However, there is nothing definite about it, and the only point that I make in this letter is that we are averse to loaning it unless delivery is made by someone who will accompany the sculpture by train rather than in the usual fashion.

As to packing - either it should go in the glass cover that now encloses it, or the Museum here should undertake the job.

Will you kindly let me hear from you at your convenience whether this is agreeable to you.

Kindest regards.

Sincerely,

HLW/ps

Harry L. Winston

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Rosso / Winston

cc: Dorothy Dudley
Alicia Legg

January 25, 1963

Mr. and Mrs. Harry Lewis Winston
485 Aspen Road
Birmingham, Michigan

Dear Lydia and Harry,

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent wax is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Ecce Puer.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963. We suggest that you have your sculpture shipped by Railway Express, collect, with a valuation of not more than 50 cents per pound declared on the box or crate. We will cover the work at its full value from the time it leaves you until it is returned. Packing charges should be billed separately to the Museum and not included in the express charge.

We have a good photograph of this work, showing a profile view, made by E. Petraroli, Milan. I should appreciate, however, seeing a photograph made since you have owned the sculpture, if you can send me a print. We can then order others as needed.

Thank you for your generous cooperation.

Sincerely,

Peter Selz
Curator

PS:tv
enc.

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	MoMA EXHS	729.2

Rosso

June 20, 1963

Items

EXHIBITION: MEDARDO ROSSO

DIRECTOR: Peter Selz

DATES OF NEW YORK SHOWING: September 30 - December 1963

DATES OF CO-SPONSORS: No participants

PUBLICATION: Author Margaret Scolari Barr

No. of pages 112 No. of black and white plates 50

No. of color plates 1 (frontispiece)

CONTENTS OF EXHIBITION: Total number of items 31

____	oils
____	watercolors
8	drawings
____	prints
23	sculptures (bronze, wax, plaster)
____	photographs
____	enlargements

VALUATION:

Foreign loans			$112,000	(8 sculptures, 8 drawings)
U. S. A. loans			$150,000	(15 sculptures)
			$262,000	
oils	@	$		
watercolors	@	$		
8 drawings	@	$	4,000	
prints	@	$		
23 sculptures	@	$	10,000	
photographs	@	$		

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BUDGET:

Director's Services (if co-sponsored)			$
Director's Travel:			
Foreign transportation		$600.00	
Foreign per diem: _____ days @ $		$	
Domestic transportation		$	
Domestic per diem: _____ days @ $		$	
Total			$ 600.00
Specialist		$	
Transportation		$	
Per diem: _____ days @ $		$	
Total			$
Secretarial and research assistance (Irene Gordon)			$ 700.00
Collection, packing, shipping to New York and return (4 works now in Museum)			
8 foreign loans @ $ 200.00		$1,600.00	
____ U. S. A. loans @ $			
11 N. Y. C. loans @ $ 40.00		440.00	
Total			$ 2,040.00
Insurance:			
Foreign, on $ 112,000 (@ $420 per $100,000 (both ways)		$ 500.00	
Domestic, on $ 262,000 for 5 months (@ $16.70 per $100,000 per month)		$ 220.00	
Total			$ 720.00
Registration			$ 150.00
Registrar's services for shipment to co-sponsor			
____ @ $500			$
Photographs: Research		$ 200.00	
Condition		$ 50.00	
Total			$ 250.00
Mounting and framing		$	
____ oils			
____ ~~watercolors~~ drawings		$ 50.00	
Total			$ 50.00
Restoration and repairs			$
Telegrams, telephone, postage			$ 100.00
Complimentary catalogues to lenders and collaborators (cost plus 10%): 40 copies @ $			$ 120.00
Overhead, including administration			$ 300.00
If co-sponsored: New boxes and packing for co-sponsor			$
Contingencies			$ 400.00
TOTAL Carried Forward			$5,430.00

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Brought Forward . . . . . $ 5,430.00

New York:

Installation

Wall changes and replacements	$ 1,000.00
Painting	500.00
Lighting	300.00
Pedestals	300.00
Vitrines	300.00
Signs, typesetting and labels	100.00
Installation time	300.00
	$ 2,800.00

Total . . . . . $ 2,800.00

Opening Reception . . . . . $ 300.00

Special Invitation . . . . . $ 200.00

TOTAL COST . . . . . $ 8,730.00

May 10, 1963: Higher evaluations, collection, packing and shipping, and insurance 1,500.00

Transportation to co-sponsors and return:

Authorized total $ 10,230.00

New York to _____ $

_____ to _____ $

_____ to _____ $

_____ to New York $

Costs to co-sponsor:

Prorated exhibition cost $

Prorated transportation cost $

CREDIT:

Participation fees $
$
$

(Budget estimate form as of January 1962: MW)

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Rosso

March 20, 1963

EXHIBITION: MEDARDO ROSSO

DIRECTOR: Peter Selz

DATES OF NEW YORK SHOWING: September 30 - December 1963

DATES OF CO-SPONSORS: No participants

PUBLICATION: Author Margaret Scolari Barr

No. of pages 112 No. of black and white plates 50

No. of color plates 1 (frontispiece)

CONTENTS OF EXHIBITION: Total number of items 31

____	oils	
____	watercolors	
8	drawings	
____	prints	
23	sculptures	(bronze, wax, plaster)
____	photographs	
____	enlargements	

VALUATION:

Foreign loans			$112,000	(8 sculptures, 8 drawings)
U. S. A. loans			$150,000	(15 sculptures)
			$262,000	
oils	@	$		
watercolors	@	$		
8 drawings	@	$	4,000	
prints	@	$		
23 sculptures	@	$	10,000	
photographs	@	$		

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BUDGET:

Director's Services (if co-sponsored) . . . . . $

Director's Travel:
Foreign transportation $600.00
Foreign per diem: _____ days @ $ $
Domestic transportation $
Domestic per diem: _____ days @ $ $
Total . . . . . $ 600.00

Specialist $
Transportation $
Per diem: _____ days @ $ $
Total . . . . . $

Secretarial and research assistance (Irene Gordon) . . . . . $ 700.00

Collection, packing, shipping (4 works now in Museum)
to New York and return
8 foreign loans @ $ 200.00 $1,600.00
_____ U. S. A. loans @ $
11 N. Y. C. loans @ $ 40.00 440.00
Total . . . . . $ 2,040.00

Insurance:
Foreign, on $ 112,000
(@ $420 per $100,000 (both ways) $ 500.00
Domestic, on $ 262,000 for 5 months $ 220.00
(@ $16.70 per $100,000 per month)
Total . . . . . $ 720.00

Registration . . . . . $ 150.00

Registrar's services for shipment to co-sponsor
_____ @ $500 . . . . . $

Photographs: Research $ 200.00
Condition $ 50.00
Total . . . . . $ 250.00

Mounting and framing
_____ oils $
_____ ~~watercolors~~ drawings $ 50.00
Total . . . . . $ 50.00

Restoration and repairs . . . . . $

Telegrams, telephone, postage . . . . . $ 100.00

Complimentary catalogues to lenders and collaborators
(cost plus 10%): 40 copies @ $ . . . . . $ 120.00

Overhead, including administration . . . . . $ 300.00

If co-sponsored:
New boxes and packing for co-sponsor . . . . . $

Contingencies . . . . . $ 400.00

TOTAL Carried Forward $5,430.00

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Brought Forward . . . . . $ 5,430.00

New York:

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Vitrines	300.00
Signs, typesetting and labels	100.00
Installation time	300.00
	$2,800.00

Total . . . . . $ 2,800.00

Opening Reception . . . . . $ 300.00

Special Invitation . . . . . $ 200.00

TOTAL COST . . . . . $ 8,730.00

Transportation to co-sponsors and return:

New York to _____ $

_____ to _____ $

_____ to _____ $

_____ to New York $

Costs to co-sponsor:

Prorated exhibition cost $

Prorated transportation cost $

CREDIT:

Participation fees $
$
$

(Budget estimate form as of January 1962: MW)

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Registrar ✓ Rec'd / Mounce -

Catalogue of the Exhibition

Sculpture

63,346 1 Kiss Under the Lamppost. (1882). Bronze, 18 7/8" high. Collection Jack B. Berizzi, New York Photo Rolf Petersen 6333

63,1082 2 Street Boy (Gavroche). (1882). Bronze, 13 7/8" high. Collection Paul Josefowitz, New York Photo - lender

63,1455 3 Mother and Child Sleeping. (1883). Bronze, 13 7/8" high. Collection Cesare Fasola, Bagno a Ripoli (Florence)

63,1090 4 The Sacristan. (1883). Painted plaster, 15 3/4" high. Peridot Gallery, New York Photo Baker 29-314

63,1457 5 The Flesh of Others. (1883). Bronze, 10 1/8" high. The Joseph H. Hirshhorn Collection, New York Photo Walter Rosenblum

614.59 6 Concierge. (1883). Wax over plaster, 14 1/2" high. The Museum of Modern Art, New York. Mrs. Wendell T. Bush Fund Photo Baker 28-006

63,1384 7 Impressions in an Omnibus. (1883-84). Wax over plaster, 17" high x 32 1/4" wide x 14 3/8" deep. Collection Mr. and Mrs. Samuel Josefowitz, New York. Note: The original version of this sculpture, comprising five figures, was smashed on its way to an exhibition in Venice in 1887. This seems to be a later reconstruction by the artist. Photo Charles Reynolds, Chicago

63,1459 8 The Golden Age. (1886). Wax over plaster, 17 5/8" high. The Joseph H. Hirshhorn Collection, New York Photo Burckhardt MMA 202 also Baker 28-889

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63.1088 9 Child at the Breast. (1889). Bronze, 13 5/8" high. Peridot Gallery, New York
Photo Rosenblum

63.1460 10 Man in a Hospital. (1889). Plaster, 9" high. The Joseph H. Hirshhorn Collection, New York
Photo Rosenblum

63.1466 11 Portrait of Henri Rouart. (1890). Bronze, 40" high. Galleria Nazionale d'Arte Moderna, Rome
Photo Gabinetto Fotografico Nazionale, Via in Miranda 5, Rome #D1476

Petite rieuse (head).
63.1439 12 ~~Head of Woman Laughing.~~ (1890). Bronze, 13 3/4" high. Signed right shoulder: "M. Rosso./à Rodin." Musée Rodin, Paris

Petite rieuse (mask). Bronze
63.1500 13 ~~Small Mask of Woman Laughing.~~ (1890). 1/1 8 5/8" high. Peridot Gallery, New York
Photo Baker 29-311

Grande rieuse (mask).
63.1454 14 ~~Large Mask of Woman Laughing.~~ (1891). Wax over plaster, 10 3/4" high. Private collection, Venice
Photo Administrazione Vittorio Cini, San Vio 732, Venice Neg. no. 6106

63.1085 15 Child in the Sun. (1892). Bronze, 13 1/4" high. Peridot Gallery, New York
Photo Baker 37-648

63.1087 16 Jewish Boy. (1892). Wax over plaster, 9" high. Peridot Gallery, New York
Photo Baker 38-395

63.1456 17 Baby Chewing Bread. (1893). Wax over plaster, 18 3/4" high. The Joseph H. Hirshhorn Collection, New York
Photo Burckhardt MMA 201

63.1091 18 Sick Boy. (1893). Wax over plaster, 10 1/8" high. Peridot Gallery, New York
Photo Baker 28-891

63.1083 19 Sick Boy. (1893). Bronze, 9 3/4" high. Collection Mr. and Mrs. Samuel Josefowitz, New York
Photo Rolf Petersen 6334

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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63.1465 20 Conversation in the Garden. (1893). Bronze, 12 5/8" high x 20 1/4 x 16 1/4". Galleria Nazionale d'Arte Moderna, Rome Photo:Lender

673.59 21 Bookmaker. (1894). Wax over plaster, 17 1/2" high. The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest

Photo S-16.155; also Baker 28.892

89.60 22 Man Reading. (1894). Bronze, 10" high. The Museum of Modern Art, New York. Harry J. Rudick Fund Photo Rolf Petersen 6349

63.1468 23 Yvette Guilbert. (1894). Painted plaster, 16 1/4" high. Museo d'Arte Moderna -- Ca'Pesaro, Venice Photo Giacomelli, Venice S. Moise 2090

63.1467 24 Madame X. (1896). Wax over plaster, 12" high. Museo d'Arte Moderna -- Ca'Pesaro, Venice Photo Giacomelli, Venice

63.1464 25 Madame Noblet. (1897). Bronze, 20 1/8" high. Civica Galleria d'Arte Moderna, Milan Photo Gabinetto Fotografico Nazionale, Rome. #47933

63.1086 26 Head of a Young Woman. (1901?). Wax over plaster, 15 3/4" high. Peridot Gallery, New York Photo Baker 28-409

63.1458 27 Ecce puer. (1906-7). Wax over plaster, 16 1/4" high. The Joseph H. Hirshhorn Collection, New York Photo Lee Boltin and Photo from color neg. by John Szarkowski

63.1453 28 Ecce puer. (1906-7). Bronze, 18 5/8" high. Collection Piero Biffi, Milan Photo from lender

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Drawings

63.1462 29 At the Café La Roche. (1893). Pen and ink and wash, 7 7/8 x 5" (sight). Collection Gianni Mattioli, Milan

Photo Bacci, Corso Italia 66, Milan

63.1461 30 The Woods. (1893). Pencil, 8 1/2 x 5 1/4". Collection Gianni Mattioli, Milan

Photo Bacci, Milan

63.1463 31 Two Figures. (1893). Charcoal, 4 7/8 x 3 1/4" (sight). Collection Gianni Mattioli, Milan

Photo Bacci, Milan

63.1084 32 Bar in London. (1906). Pencil, 4 3/4 x 3 1/8" (sight). Peridot Gallery, New York

Photo Baker 29-430

63.1092 33 Trafalgar Square. (1906). Pencil, 4 1/8 x 6 3/4" (sight). Collection Mr. and Mrs. Louis Pollack, New York

Photo Baker 29-431

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Rosso / Berizzi

cc: Dorothy Dudley

December 10, 1963

Mr. Jack E. Berizzi
180 East 79 Street
New York 21, New York

Dear Mr. Berizzi:

With the close of the Rosso exhibition your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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cc: Mr. Sely
Miss Lieg

Rosso / Berizzi

Bersoie, Inc.

46 WEST 55th STREET, NEW YORK 19, N. Y.

March 11, 1963

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

Att. Miss Dorothy H. Dudley
Registrar

Dear Miss Dudley:

This is to confirm our telephone conversation regarding the Medardo Rosso "Bersagliere con la morosa sotto il lampione" bronze. Would you be good enough to raise the insurance value from $2,000.00 to $5,000.00 so that it is in keeping with the attorney's inventory of some of my father's things.

Thank you for your trouble; I should have checked on this before I delivered the bronze to you.

Sincerely,

Jack E. Berizzi

jb/rr

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Berizzi

cc: Dorothy Dudley
Alicia Legg

March 7, 1963
January 25, 1963

Mr. Jack E. Berizzi
120 East 75 Street
New York, New York

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important [illegible] of this great pioneer of [illegible].

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your [illegible] sculpture [illegible] of the exhibition and I should like to ask you if you would be willing to lend the Portraiture one by Rosso [illegible].

If you are agreeable to [illegible] would you please complete and sign the enclosed [illegible] copy for your files. We shall, of course, be responsible for [illegible] shipping and insurance. For installation, we should [illegible] than September 1, 1963. The Registrar [illegible] for collection.

[illegible] you have a good print that could be [illegible] if you could send it to me. We [illegible]. If, however, the work hasn't [illegible] we should also like to have a photograph [illegible] that we wish to use for comparative

By yours,

Elizabeth L. Burnham
Asst. to the Registrar

1 sculpture by Rosso received from Mr. Berizzi.
1 sculpture by Grandi

Dear Mr. Selz
Thanks for calling
me to find for my
Rosso - A Cure me
Dear Bill, Grant on
To see it at the
Museum
Jim Dine

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	MoMA EXHS	729.2

Rosso / Berizzi

cc: Dorothy Du
Alicia Leg

Rosso / Berizzi

Dear Mr. Selz —
Thanks for for asking
me to lend you my
Rosso — It gave me
Great Satisfaction
To see it at the
Museum —
Jack B. Jr.

Mr. Jack E. Ber
180 East 79 Str
New York, New Y

The Museum
of the sculptur
This will be a
important one
pioneer of modern sculpture to the United States.

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The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent sculpture is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Bersagliere con la morosa sotto il lampione.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963. The Registrar will telephone you in good time to arrange for collection.

We need a photograph of this work and if you have a good print that could be used for reproduction, I should appreciate it if you could send it to me. We could then order other prints from the photographer. If, however, the work hasn't been photographed we could have this done. I should also like to have a photograph of your sculpture, Dolore (Sorrow) by Grandi, which we wish to use for comparative purposes in the book.

Thank you for your generous cooperation.

PS:tv
encl.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Berizzi

cc: Dorothy Dudley
Alicia Legg

January 25, 1963

Mr. Jack E. Berizzi
180 East 79 Street
New York, New York

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

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If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963. The Registrar will telephone you in good time to arrange for collection.

We need a photograph of this work and if you have a good print that could be used for reproduction, I should appreciate it if you could send it to me. We could then order other prints from the photographer. If, however, the work hasn't been photographed we could have this done. I should also like to have a photograph of your sculpture, Dolore (Sorrow) by Grandi, which we wish to use for comparative purposes in the book.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Biffi

cc: Dorothy Dudley

TRANSLATION

From :
Mr. Piero Biffi
Piazza S. Erasmo, 5
Milan

Milan 10/3/63
March 10, 1963

Dear Mr. Selz:

I am pleased to lend to you and to The Museum of Modern Art in New York, the bronze, "Ecce Puer" by Medardo Rosso. This was the bronze most liked by the great artist whom I was so fortunate to have met and be his friend.

I am enclosing the form duly signed and, awaiting to hear from you, I remain,

/s/ Piero Biffi

December 10, 1963

Mr. Piero Biffi
Piazza S. Erasmo, 5
Milan, Italy

Dear Mr. Biffi:

With the close of the Rosso exhibition, your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Biffi

TRANSLATION

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March 10, 1963

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Piazza S. Erasmo, 5
Milan

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I enclose the green form duly signed and, awaiting to hear from you, I remain,

/s/ Piero Biffi

cc: Dorothy Dudley
Alicia Legg

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Biffi

Egr. Sig. Peter Selz.

Con piacere metto a sua disposizione, e del Museum of Modern Art di New York, il bronzo "Ecce Puer" di Medardo Rosso, bronzo che più d'ogni altro stà a cuore del Grande Artista che io ebbi la fortuna di conoscere personalmente e di essergli amico.

Allego il modulo ben firmato e al piacere di leggerla con i più distinti saluti

Milano 10-3-63

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National Surety Corp.
San Francisco, Calif.

Phoenix Insurance Company
Hartford, Connecticut

National Fire Insurance Company
Hartford, Connecticut

Combined Lloyds
London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Biffi

POLICY

IMF 664532

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Piero Biffi, Milan	Rosso: Ecce Puer, bronze 1906	$ 15,000.

This bronze is covered for the above amount from the time it leaves the owner's custody until returned to him, including all transits and while on exhibition at The Museum of Modern Art, New York, September 23 - November 30, 1963.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Biffi

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Mr. Piero Biffi
Piazza S. Erasmo, 5
Milan

Dear Mr. Biffi:

You may remember that on February 6th I wrote to you requesting the loan of your bronze, Ecce Puer by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand and, as yet, we have not heard from you.

Your bronze, is most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include it in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso/ Biffi

cc: ✓ Dorothy Dudley
Alicia Legg

February 6, 1963

Mr. Piero Biffi
Piazza S. Erasmo, 5
Milan

Dear Mr. Biffi:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent bronze is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Ecce Puer.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your drawing.

We need five black and white glossy photographs of this work and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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cc: Dorothy Dudley
Alicia Legg

Rosso / Caramel

TRANSLATION

July 15, 1963

Dr. Luciano Caramel
Fondation Deutsch
37 Bd. Jourdan
Paris 14

Dear Dr. Caramel:

Dr. Selz, who is now traveling in Canada, has asked me to thank you very much for your letter of July 5, for the five photographs and for all your efforts on our behelf. He has decided to use the three drawings Mrs. Rosso Parravicini selected for the exhibition and will not ask for any more to be withdrawn from Barzio. It is also agreeable to us if Gemelli of Milan packs the works, as he has worked for us before and we have found him to be an excellent packer, but we have requested that they be shipped by Bruno Tartaglia with the rest of the shipment in order to avoid confusion. We have written Mr. Parravicini, informing him of this as well as answering his other questions and are now waiting to hear from him.

I have made out a purchase order for the amount of 18,000 lire which will be sent to your address in Como in September. Dr. Selz is also looking forward to seeing a photograph of the painting when one is available.

Thank you again for all your help. We shall certainly let you know if there are any further developments in this matter.

Sincerely yours,

Therese Varveris
Secretary to Dr. Selz

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Rosso/Caramel

TRANSLATION

From:
Dr. Luciano Caramel
Via Mentana 14
Como

Como, July 5, 1963

Dear Dr. Selz:

As I wrote you a few day ago, Mrs. Danila Rosso Parravicini committed herself to going to Barzio to withdraw the drawings. She telephoned me on her return because I was going to have the works photographed and in great surprise I realized that she had not taken the drawings indicated by you but "those which seemed to her most beautiful". Not only that: three of the drawings were not drawings but framed photographs.

I have photographed the three original drawings (those reproduced in Borghi, Page 29, 21 and a View from the Roof, not published by Borghi) and I asked the Lady to do her best to go again to Barzio to withdraw three others, possibly following your wishes. Mrs. Rosso told me that it was absolutely impossible that anyone of the family could go to Barzio before August. She promised, however, that in August she would arrange to send you three other drawings. You should quickly write to Mrs. Rosso's husband (Mr. Parravicini, Via Dell'Aprica 2, Milan) -- write to the husband, not the wife becuase she has left for a holiday in the country and the house at Via Palermo is closed.

Moreover, Mr. Parravicini has asked me to tell you that he is in agreement with sending you the Donna Velata but only with an insurance value of 30 million lier, with the clause "also for partial damage". And then, for every drawing, he wants an insurance value of 5 million lire. As for the shipping, he wants to use the shipper, Gemelli of Milan as he has done on other occasions. Furthermore, he wants to know the precise opening and closing dates of the exhibition and he wishes that, in the catalog, the owners are clearly indicated under their works (I have already told him that this is

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the usual thing but he has some doubts). For all these reasons it is best that you get in touch with Mr. Parravicini as quickly as possible because the Rossos wish to give the Donna Velata and the three drawings (those which I have photographed) to the shipper by the end of July.

I would be happy to continue taking care of this matter but, unfortunately, I am leaving for Paris on Friday, the 12th where I will stay until the 15th of August. Then I will go to Venice until August 31st. I will return to Como only on the first days of September.

With the photographs of the drawings, I am also sending you two photos of the Donna Velata which I succeeded in having taken out of the case in which it had already been packed and had it photographed by a very good photographer. I also had a photograph taken of the painting but it came out very badly and as soon as possible I would like to have a better one taken.

I have already paid the photographer's bill, 18,000 lire and at your convenience you can riemburse me with the amount (it would be better to do this in September and have it sent directly to Como to avoid its getting lost).

I would appreciate it if you could confirm the arrival of the photographs and keep me informed of the developments in this matter. My address until the end of August 15 is: Fondation Deutsch, 37 Bd. Jourdan, Paris 14
and until August 31: Via Algarotti 2, Lido di Venezia.

/s/ Luciano Caramel

cc: Dorothy Dudley
Alicia Legg

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Como, 5 luglio 1963

Egregio dottore,

come Le scrissi nei giorni scorsi, la Signora Danila Rosso Parravicini si impegnò ad andare a Barzio a ritirare i disegni. Tornata, mi ha telefonato perché andassi a far fotografare le opere e con sorpresa mi sono accorto che essa non aveva preso i disegni da voi indicati ma "quelli che le parevano più belli". Non solo: tre dei disegni non erano disegni, ma fotografie incorniciate.

Io ho fatto fotografare i tre disegni originali (quelli riprodotti in Borghi pag. 29,21 ed una "Veduta dai tetti non pubblicata dal Borghi) ed ho chiesto alla Signora di fare il possibile per andare nuovamente a Barzio a ritirarne altri tre, possibilmente seguendo i vostri desideri. La Signora Rosso mi ha risposto che è assolutamente impossibile che qualcuno della famiglia vada a Barzio prima di Agosto. Ha però promesso che in agosto provvederà a spedirvi altri tre disegni. Bisognerebbe che Lei scrivesse al marito della Signora Rosso (Signor Parravicini, Via Dell'Aprica 2, Milano) sollecitando: al marito, non alla signora, perché questa è partita per la villeggiatura e la casa di Via Palermo è chiusa.

Il Signor Parravicini mi incarica inoltre di comunicarvi che è d'accordo per l'invio della "Donna Velata", ma solo dietro assicurazione di 30 milioni, con la clausola "anche per danneggiamento parziale". Per ogni disegno, poi, vuole una assicurazione di 5 milioni. Quanto alla spedizione fa presente di volere utilizzare lo spedizioniere Gemelli di Milano, come già ha fatto l'altra volta. Inoltre egli desidera conoscere le date precise di apertura e di chiusura della Mostra e vuole che nel Catalogo sia chiaramente indicata la proprietà sotto le sue opere (io gli ho già detto che è cosa naturale, ma lui ha qualche dubbio). Per tutte queste cose è bene che Lei si metta al più presto in contatto con il Signor Parravicini, anche perché i Rosso vogliono provvedere alla spedizione della "Donna Velata" e dei tre disegni (quelli che ho fotografato) entro la fine di luglio.

Continuerei volentieri ad interessarmi io della cosa ma purtroppo venerdì 12 p.v. partirò per Parigi, ove mi fer=

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merò fino al 15 agosto. Poi andrò a Venezia fino al 31 agosto. Tornerò a Como solo ai primi di settembre.

Con le fotografie dei disegni vi spedisco anche due foto de la "Donna Velata" che sono riuscito a far togliere dall'involucro in cui era già stata rinchiusa ed a far fotografare da un ottimo fotografo. Avevo fatto fotografare anche il quadro ma la fotografia è venuta malissimo: appena possibile ve ne farò avere una migliore.

Ho già provveduto a saldare il conto del fotografo (Lire 18.000). Con comodo potrete farmi rimborsare la cifra dal Museo (meglio in Settembre, e direttamente a Como, per evitare che la somma vada dispersa).

Desidererei che mi assicuraste dell'arrivo delle fotografie e che mi metteste al corrente degli sviluppi della faccenda. Il mio indirizzo fino al 15 agosto è:
Fondation Deutsch - 37 Bd. Jourdan - Paris 14e - France;
e dal 15 al 31 agosto: Via Algarotti 2, LIDO DI VENEZIA, Italia.

Con mille auguri cordiali

Luciano Caramel

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Rosso / Caramel

1

TRANSLATION

From:
Dr. Luciano Caramel
Via Mentana 14
Como, Italy

June 28, 1963

Dear Dr. Selz:

I have received your letter and I got going right away. Alas, the Rosso family was not to be found. Finally, I found them in a villa in Brianza. Today Mrs. Parravicini will go to Barzio to take out the works (of art) and on Monday I shall be able to have the photographs taken.

As for the lady with the veil, it is in excellent condition and Mrs. Parravicini has already had it packed, therefore, it is not possible to have it photographed and I will send you a photograph executed previously.

The picture about which A. Martini had spoken to you, is somewhat problematic. I too think that it is truly a Rosso but I feel that it is not suitable to expose it in a show of this kind because it is a doubtful work. In any case, I will have a photograph made of this picture and I will send it to you as fast as possible within the coming week, July 1 - 7, together with all the other photographs.

Separately I have sent you the catalog of the permanent exhibition of Antonio Sant'Elia; I don't know whether you happened to have seen it yet.

Cordially,

/s/ Luciano Caramel

cc: Dorothy Dudley
Alicia Legg

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Rosso / Carmel

Como, 28 giugno 1963

Egregio dottore,

ricevuta la Sua lettera mi sono subito dato da fare. Purtroppo i Rosso erano irreperibili. Finalmente li ho trovati in una villa della Brianza. Oggi la Signora Parravicini andrà a Barzio a ritirare le opere e lunedì potrò far eseguire le fotografie.

Quanto alla Donna Velata, essa è in ottime condizioni e la Signora Parravicini l'ha già fatta imballare. Non essendo quindi possibile farla fotografare, vi invierò una fotografia eseguita precedentemente.

Il quadro di cui vi ha parlato A.Martini è piuttosto problematico: credo anch'io che esso sia veramente del Rosso, ma penso non sia il caso di esporlo in una Mostra di questo genere. Ad ogni modo farò fare una foto anche di quest'opera e ve la spedirò al più presto - entro la prossima settimana 1-7 luglio - con tutte le altre.

A parte vi ho fatto spedire il catalogo della Mostra permanente di Antonio Sant'Elia che non so se ancora conoscete.

Cordialmente

Mario Carmel

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Rosso / Carmel

Como, 28 giugno 1963

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Il quadro di cui vi ha parlato A.Martini è piuttosto problematico: credo anch'io che esso sia veramente del Rosso, ma penso non sia il caso di esporlo in una Mostra di questo genere in quanto opera dubbia. Ad ogni modo farò fare una foto anche di quest'opera e ve la spedirò al più presto - entro la prossima settimana 1-7 luglio - con tutte le altre.

A parte vi ho fatto spedire il catalogo della Mostra permanente di Antonio Sant'Elia che non so se ancora conoscete.

Cordialmente

Luciano Caramel

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Rosso / Caramel

cc: Dorothy Dudley
Alicia Legg
Mrs. Alfred Barr

June 17, 1963

Dr. Luciano Caramel
Via Mentana 14
Como, Italia

Dear Dr. Caramel:

Last week in Paris I met our mutual friend, Dr. Alberto Martini, who spoke to me of your great interest in Medardo Rosso as Mrs. Marga Barr had done previously. As you know, we are opening an important Rosso exhibition here next September and I wonder if you could do us an important favor in connection with the show. As you see from the enclosed letter, I have obtained an agreement from Mrs. Rosso Parravicini to lend us her wax, Donna velata, which is, of course, an essential work in the context of our show. As we do not possess a photograph of this piece, I wonder if you could go to Barzio for us and arrange to have it as well as the six requested drawings photographed for us -- naturally at our expense. I should also appreciate it very much if you could possibly tell us what condition the Donna velata is in. Alberto Martini also told me about a specific still life painting (at one time given to Degas) by Medardo Rosso at Barzio and I wonder if you could tell me more about this painting, and your opinion of it. We should also love to have a photograph of the painting.

We certainly appreciate anything you could do for us and the Museum is able to offer you a fee of $75 for your work on this matter.

Let me thank you in advance for any help you may render us on this which, as you know, is most important to us.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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cc: Dorothy Dudley

Rosso / Cini

POLICY

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December 12, 1963

Mr. Vittorio Cini
San Vio 732
Venice, Italy

Dear Mr. Cini:

With the close of the Rosso exhibition your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Cini.

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COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Vittorio Cini, Venice	Rosso: Grande Rieuse, wax, 1891	$ 15,000.

This supersedes previously issued Certificate.

This wax sculpture is covered for the above amount from the time it leaves the owner's custody until returned to him, including all transits and while on exhibition at The Museum of Modern Art, New York, September 30 - November 30, 1963.

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Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley, Registrar DV

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Rosso / Cini

Amministrazione
Vittorio Cini
VENEZIA

TRANSLATION

From the office of:
Vittorio Cini
S. Vio 732
Venice

May 24, 1963

Dear Mr. Selz:

In the absence of Senator Cini we are answering your kind letter of the 17th.

In order to answer your request, we are reducing the valuation to $15,000 and for that reason are returning to you the insurance policy for correction.

With our best greetings,

L'Amministrazione Cini

cc: Dorothy Dudley
Alicia Legg

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Amministrazione
Vittorio Cini
VENEZIA
S. VIO. 732 - TEL. 24-042

Venezia, 24 maggio 1963

Preg.mo Signor
PETER SELZ
Curator Department of Painting and Sculpture
THE MUSEUM OF MODERN ART
NEW YORK, 19 / 11 West 53rd Street

In assenza del Senatore Cini rispondiamo alla cortese Sua lettera del 17 corrente.

Per corrispondere alla richiesta riduciamo la valutazione a $ 15.000 e pertanto Le restituiamo la polizza d'assicurazione per la rettifica.

Con i nostri migliori saluti,

L'AMMINISTRAZIONE CINI

1 all.

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PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Vittorio Cini, Venice	Rosso: Grande Rieuse, wax, 1891	$ 55,000. US.

This wax sculpture is covered for the above amount from the time it leaves the owner's custody until returned to him, including all transits and while on exhibition at The Museum of Modern Art, New York, September 23 - November 30, 1963.

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National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Cini

cc: Alfred Barr
Monroe Wheeler
Dorothy Dudley
Alicia Legg

May 17, 1963

Mr. Vittorio Cini
Administrazione Vittorio Cini
San Vio 732
Venice

Dear Mr. Cini:

Thank you very much for your letter of March 2 and for your kind agreement to lend us your beautiful wax, Grande Rieuse.

I am writing you today in regard to the evaluation of $55,000 for this piece. I have no question about its great value but it is a great deal higher than the evaluations on any other Rosso wax coming to us and our budget, unfortunately, makes it impossible for us to carry such a high evaluation, in view of the high rates of trans-Atlantic insurance. Our Museum, you see, operates without any state or municipal assistance and we simply cannot afford to incur such enormous expenses. I wonder, therefore, dear Mr. Cini, if it might be possible for you to carry your own insurance on this piece or to lower its evaluation as we would otherwise have to refuse its loan.

I am sure that you will bear with us in this matter and thank you again for your cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv

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Rosso / Cini

Amministrazione
Vittorio Cini
VENEZIA
S. VIO, 732 - TEL. 24-042

Venezia, 2 marzo 1963

Spett.
THE MUSEUM OF MODERN ART
Department of Painting and Sculpture
11 West 53rd Street
NEW YORK 19

Abbiamo ricevuto la cortese lettera del 5 scorso ed in assenza del Senatore Conte Vittorio Cini comunichiamo che Egli aderisce al prestito per la Mostra retrospettiva di Medardo Rosso.

Restituiamo pertanto firmata e compilata la scheda relativa all'originale in cera "La grande Rieuse" del 1891, uniamo pure cinque copie fotografiche della scultura e siamo con Voi d'accordo che si incarichi di ogni incombenza la Società Bruno Tartaglia di Roma: alle varie modalità di spedizione ed imballaggio ci uniformeremo a quanto farà la Galleria di Ca' Pesaro che, a quanto sembra, sta per aderire ad altro prestito.

Con i nostri migliori saluti,

L'AMMINISTRAZIONE CINI

OK for Grande Rieuse
as for packing & shipping they'll do the same as Ca' Pesaro
all.

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Rosso / Cini

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Mr. Vittorio Cini
Administrazione Vittorio Cini
San Vio 732
Venice

Dear Mr. Cini:

You may remember that on February 5th I wrote to you requesting the loan of your sculpture, Grande Rieuse by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from you.

Your sculpture is most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include it in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso/Cini

cc: Dorothy Dudley
Alicia Legg

February 5, 1963

Mr. Vittorio Cini
Administrazione Vittorio Cini
San Vio 732
Venice

Dear Mr. Cini:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent sculpture is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Grande Rieuse.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your sculpture.

We need five black and white glossy photographs of this work and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Fasola

Dr. Guido Fasola
Via Tripoli 16
R O M A

Roma, 18 genn. 1964

Fasola

Spett.
MUSEUM OF MODERN ART
NEW YORK

A seguito della morte di mio zio (uncle) prof. Cesare Fasola, avvenuta a Firenze il 14 novembre 1963, ho firmato io, quale unico suo nipote ed erede, la ricevuta della scoltura di Medardo Rosso, che è giunta a Firenze ottimamente.. (in perfect condition)

Distinti saluti

(dr. Guido Fasola)

noted on lender's card

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cc: Dorothy Dudley

Rosso / Fasola

December 12, 1963

Professor Cesare Fasola
Via Roma 19A
Bagno a Ripoli (Firenze), Italy

Dear Professor Fasola:

With the close of the Rosso exhibition, your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Fasola

Bagno a Ripoli (Firenze)

Spett. Direzione Museo d'Arte Moderna

NEW YORK

(Esposizione M. ROSSO)

Ho ricevuto la Vs. cortese lettera del 12 corr. mese e, successivamente, la copia informativa della polizza di assicurazione sul bronzo "Amor Materno".

Sono d'accordo sulle modalità della assicurazione, e resto pertanto in attesa delle indicazioni sul modo e sul tempo della spedizione dell'oggetto descritto.

Ritengo che questo sarà compito del Vs. Corrispondente di Roma, signor Bruno Tartaglia.

Vogliate gradire i miei sensi di cordiale ossequio

Cesare Fasola

(prof. Cesare Fasola)

CESARE FASOLA
Via Roma, 19/H
BAGNO A RIPOLI (FIRENZE)

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Rosso / Fasola

cc: Bruno Tartaglia

Dorothy Dudley

March 12, 1963

Professor Cesare Fasola
via Roma 19/H
Bagno a Ripoli
Florence

Dear Professor Fasola:

We have learned from Bruno Tartaglia that you wish us to place a valuation of Lit. 8,000,000 on your Rosso bronze Mother's Love and we shall, of course, see that this is done. An insurance certificate with this valuation will go out immediately.

I wish to assure you that while the work is in our hands, and under our responsibility, no copy or replica will be made from this bronze. We understand the importance of this being a unique work.

Sincerely yours,

Alicia Legg
Assistant Curator

AL:br

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Rosso / Fasola

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PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOANS TO MEDARDO ROSSO EXHIBITION:			
	Cesare Fasola	Rosso: Woman and Child Sleeping, bronze, 1883	$12,960.

This bronze is covered for the above amount from the time it leaves the owner's custody until returned to him, including all transits and while on exhibition at The Museum of Modern Art, New York, September 23 - November 30, 1963.

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National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley, Registrar

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Rosso / Fasola

cc: Miss Dudley

February 28, 1963

Professor Cesare Fasola
via Roma 19/H
Bagno a Ripoli
Florence

Dear Professor Fasola:

Bruno Tartaglia of Rome has forwarded to me a copy of your letter of February 18, and also the loan agreement form for your bronze by Medardo Rosso, Mother's Love, which I am delighted to have for our exhibition. Would you be good enough to let us know what insurance valuation you wish us to place on this work? We shall need this information before arrangements for shipment can be completed.

In regard to packing, we shggest that you use the firm of Messeri and Ciolli as you have in the past. We would then ask our forwarding agents Tartaglia to collect the work and include it in the shipment they are preparing from Italy.

Thank you for the name and address of the photographer which we need for our records. We understand, however, that additional prints should be ordered from you.

With kindest regards, and renewed thanks for your generous cooperation,

Yours sincerely,

Peter Sels
Curator

PS:al
cc: Bruno Tartaglia, Rome

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1 Ph copy for Mr. Selz
from Zeggy

Rosso/

From:
Cesare Fasola
Via Roma 19/H
Bagno a Ripoli
(Firenze).

TRANSLATION

Bagno a Ripoli (Firenze)
18/11/'63

Peter — when you write to
Mr. Fasola will you please
ask for his insurance valuation? Also suggest
that he have his Rosso packed
by his own person — to be collected
and forwarded by Tartaglia. I will
write Tartaglia as soon as I have copy
of your letter OK

To: Bruno Tartaglia
26/27, Piazza di Spagna,
Roma.

The Direction of the Museum of Modern Art of New York is organizing an exhibition of Medardo Rosso (23 Sept.-Nov.).-

Since I have a bronze (about 35 cms.) "Mother's Love" - a work still unknown and unicum as there are no replicas or copies, absolutely documentable, the Direction has asked the loan.

I shall be glad to lend it: for the conditions (insurance, shipping etc.) they write that I should get in touch with you. I have worked for the Galleries of Firenze and I have generally requested the services of the firms Messeri and Ciolli who have worked for the Galleries.

I am lending this piece at the condition that no copy whatsoever be made, this in order to maintain the unicity of the work.

They also ask me the address of the photographer (they already have some copies of the work). The fotographer is Talani, Via Calzaiuoli 4, Firenze; but the photos are my property and therefore the photographer has no rights on them; it will be sufficient to indicate the name on the catalogues. If they wish to get more copies (the slates still exist) they can let me know and I will furnish them at their expenses.

Awaiting an answer from you, ...

Cesare Fasola

PS: I am enclosing the loan agreement that you will send to the Direction of the M.O.M.A. No ms. value

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Rosso/Fasola

cc: Dorothy Dudley
Alicia Legg

February 6, 1963

Professor Cesare Fasola
via Roma 19A
Bagno a Ripoli (Firenze)

Dear Professor Fasola:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent bronze is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Woman and Child Sleeping.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your sculpture.

We have an excellent photograph of the work but we should like to order additional prints. Can you tell me the name and address of the photographer?

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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SELZ MUSEUM MODERNART NEWYORK

~~*D L S* CD FAX~~

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

CONFERMO MIA LETTERA SPIACENTE RITENGO NON PRESTARE
CERA ROSSO CAUSA DEPERIBILITA

JESI

COL SELZ

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Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

JUNE 13, 1963

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CALL LETTERS: DLS

CHARGE TO: THE MUSEUM OF MODERN ART

Rosso / Jesi

To

LT DR. EMILIO JESI
VIA BRERA, 12
MILAN, ITALY

RP 10 WORDS
Via WUC

1963

ROSSO CATALOG GOING TO PRESS. MAY WE COUNT ON YOUR

DONNA VELATA?

SELZ
MODERNART

CC: ✓ DOROTHY DUDLEY CHARGE ROSSO EXHIBITION

1272 1C (9-60)

Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

cc: ✓ Dorothy Dudley
Alicia Legg

exhibition will open on September 30 and close in December 1963. A ... analysing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This monetary book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent wax is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend La Donna Velata.

I realise that it is precarious to borrow a wax by Medardo Rosso but, as you can well understand, it would be impossible to represent his work without his sculpture in wax and we have been able to obtain important pieces from other sources such as the great Bambina I from the Ca'Pesaro in Venice. We personally and critically inspected the admirable packing of the Ditta Tartaglia in Rome. The waxes sent by them arrived in perfect condition and this gave us confidence to proceed with our requests in good conscience. Tartaglia has worked out a packing system for wax that insulates against changes of temperature as well as against shock and our foreign loans will be handled by them and shipped by air which is safer than by ship.

We have purposely scheduled the Medardo Rosso exhibition right after our show of Rodin in order to make clear the difference in thought and achievement of these two artists who have, unfortunately, been coupled by legend in the mind of many critics. It is very important to show the great differences between them even though they are both classified as "Impressionist sculptors". Outside Italy the name of Rosso is still little known. We would like to obtain for him the recognition and world acclaim that his work deserves.

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Rosso / Jesi

TRANSLATION

From:
Dr. Emilio Jesi
Via Brera, 12
Milan

Cablegram - June 14, 1963

Confirming my letter I am sorry I feel I cannot lend Rosso wax because of deterioration.

Jesi

cc: Dorothy Dudley
Alicia Legg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Jesi.

cc: Dorothy Dudley
Alicia Legg

May 20, 1963

Dr. Emilio Jesi
Via Brera, 12
Milan

Dear Dr. Jesi:

I recall with pleasure your generous cooperation during our exhibition of Futurism in 1960, and I am now writing you in connection with the retrospective exhibition of the sculpture of Medardo Rosso which The Museum of Modern Art has been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 30 and close in December 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent wax is most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend La Donna Velata

I realize that it is precarious to borrow a wax by Medardo Rosso but, as you can well understand, it would be impossible to represent his work without his sculpture in wax and we have been able to obtain important pieces from other sources such as the great Madame X from the Ca'Pesaro in Venice. We personally and critically inspected the admirable packing of the Ditta Tartaglia in Rome. The waxes sent by them arrived in perfect condition and this gave us confidence to proceed with our requests in good conscience. Tartaglia has worked out a packing system for wax that insulates against changes of temperature as well as against shock and our foreign loans will be handled by them and shipped by air which is safer than by ship.

We have purposely scheduled the Medardo Rosso exhibition right after our show of Rodin in order to make clear the difference in thought and achievement of these two artists who have, unfortunately, been coupled by legend in the mind of many critics. It is very important to show the great differences between them even though they are both classified as "impressionist sculptors". Outside Italy the name of Rosso is still little known. We would like to obtain for him the recognition and world acclaim that his work deserves.

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Dr. Emilio Jesi

May 20, 1963

The Rosso exhibition and monograph constitute a new departure. I think it is fair to say that, with the exception of Canova, Italian sculpture between Bernini and Boccioni is virtually ignored abroad. Rosso is an exception but he is still very little known. We believe this neglect is deplorable. To rectify it we ask your help.

If you are agreeable to this loan, would you please complete and sign the enclosed green form, retaining the white copy for your files and returning the green one to us. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in rouch with you in good time to arrange for shipment of your wax.

We need five black and white glossy photographs of this work and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Hahn

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0286

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE November 19, 1963

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Hahn Bros.
231 East 55 Street
New York 22, New York
Attn: Mrs. Field

DATE RECEIVED OR SHIPPED

11/27/63

On Monday morning, November 25, please collect the following works by Medardo Rosso from the Museum and deliver as indicated. Please bring along a cardboard carton for each wax and each plaster plus soft padding material to put around each piece in its box. These are extremely fragile.

TO: Mr. Jack H. Berissi, 46 West 55 Street:
- 63.346 Kiss Under the Lamppost. Bronze.

TO: Peridot Gallery, 820 Madison Avenue: AFTER 1:00 P.M.
- 63.1084 Bar in London. Pencil.
- 63.1086 Head of a Young Woman. Wax over plaster.
  PLUS glass case and new wood base
- 63.1087 Jewish Boy. Wax over plaster. separately
  PLUS glass case
- 63.1088 Maternity. Bronze.
- 63.1500 Petite Mieuse (mask). Bronze.
- 63.1090 The Sacristan. Painted plaster.
  PLUS glass case ALSO: ✓ glass case for
- 63.1092 Trafalgar Square. Pencil. (Pollack) 63.1091 Sick Boy

TO: Joseph H. Hirshhorn Collection Account, Morgan and Brother,
510 West 21 Street:
- 63.1456 Baby Chewing Bread. Wax over plaster.
  PLUS plexiglas and wood case
- 63.1457 The Flesh of Others. Bronze.
- 63.1458 Ecce Puer. Wax over plaster.
  PLUS plexiglas and wood case
- 63.1459 The Golden Age. Wax over plaster.
  PLUS plexiglas and wood case
- 63.1460 Man in a Hospital. Plaster.

Page 1 of 2

PURPOSE Exhibition: MEDARDO ROSSO returns

ORDERED BY [illegible]

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

TRANSPORTATION ORDER L 0286 (continued)

TO: Mr. and Mrs. Samuel Josefowitz, 910 Park Avenue:
63.1082 Gavroche. Bronze. (P. Josefowitz)
63.1083 The Sick Boy. Bronze.
PLUS small plexiglas vitrine

TO: Mr. Samuel Josefowitz, 12 East 46 Street (Arts Magazine):
63.1384 Impression in an Omnibus. Wax over plaster.
PLUS double wooden packing box and plexiglas vitrine

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

TO: Mr. and Mrs. Samuel Josefowitz, 910 Park Avenue:
63.1082 Gavroche. Bronze. (P. Josefowitz)
63.1083 The Sick Boy. Bronze.
PLUS small plexiglas vitrine

TO: Mr. Samuel Josefowitz, 12 East 46 Street (Arts Magazine):
63.1384 Impression in an Omnibus. Wax over plaster.
PLUS double wooden packing box and plexiglas vitrine

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Rosso / Berizzi

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0239

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE June 19, 1963

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Hahn Bros.
231 East 55 Street
New York 22, New York

DATE RECEIVED OR SHIPPED

6/25/63

On Tuesday, June 25, 1963, please collect the following works from the Museum and deliver as indicated:

1. Mr. Jack E. Berizzi, 46 West 55 Street:
   Grandi: Sorrow, bronze.

2. The Contemporaries, 992 Madison Avenue:
   63.554 Anuszkiewicz: Moon and Sun Furnaces, oil on masonite.
   63.700 Anuszkiewicz: Wedding of the Sun and the Moon, oil on canvas.
   63.701 Anuszkiewicz: The Source of Fire, oil on canvas.

PURPOSE 1. Rosso Photography 2. AMERICANS 1963

ORDERED BY Dorothy H. Dudley, Registrar

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Rosso / Hahn

THE MUSEUM OF MODERN ART **TRANSPORTATION ORDER** **L** 0236

11 WEST 53 STREET NEW YORK 19 N. Y.

DATE June 4, 1963

MEMORANDUM TO RECEIVING AND SHIPPING ROOM:

WHEN THE SHIPMENT DESCRIBED BELOW HAS BEEN SHIPPED OR RECEIVED PLEASE MARK THE DATE IN THE RIGHT HAND COLUMN BELOW AND RETURN TO THE REGISTRAR.

Hahn Bros.
231 East 55 Street
New York 22, New York

DATE RECEIVED OR SHIPPED

6/6/63

On Thursday afternoon AFTER 3:30 P.M., please make the following collection and deliver the works to the Museum:

Peridot Gallery, 820 Madison Avenue:

Rosso: Bar in London, pencil.
~~Rosso: Boy in the Sun, bronze.~~
Rosso: Head of a Young Woman, wax over plaster.
Rosso: Jewish Boy, wax over plaster.
Rosso: Maternity, bronze.
Rosso: Rieuse, bronze.
Rosso: The Sacristan, plaster.
Rosso: Sick Child, wax over plaster.
Rosso: Trafalgar Square, pencil. (Pollack)

Note: The wax pieces have glass cases. PLEASE HANDLE WAXES WITH GREAT CARE.

PURPOSE Exhibition: MEDARDO ROSSO

ORDERED BY Dorothy H. Dudley, Registrar

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cc: Dorothy Dudley

Rosso / Josefowitz

January 21, 1964

Mr. and Mrs. Samuel Josefowitz
12 East 46 Street
New York, New York

Dear Sam and Natasha:

With the close of the ROSSO exhibition your loan has been returned and I am writing to thankyyou for your generous cooperation. Your sculpture added greatly to the quality of the exhibition, which, as you know, was a most important one. The reception of the ROSSO retrospective by both the public and the press was enthusiastic and appreciative.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With kindest regards,

Sincerely yours,

Peter Selz
Curator

PS:br
Encl.

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cc: Dorothy Dudley

Rosso / Josefowitz

THE MUSEUM OF MODERN ART

cc: Alicia Legg

Date November 18, 1963

To: Dorothy Dudley

Re:

From: Peter Selz

December 16, 1963

Sally

I told Mrs. Josefowitz that she could have the vitrine [illegible] as well as a vitrine for the Rosso, [illegible], which she has at home, because the Josefowitzes have been extremely important lenders in the past, are very important [illegible]

Mr. and Mrs. Samuel Josefowitz
910 Park Avenue
New York 21, New York

Dear Sam and Natasha,

With the close of the Rosso exhibition, your sculptures have been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed are two receipts of delivery which I would appreciate your signing and returning in the attached envelope.

I am glad that we were able to send you the vitrines you wanted.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Josefowitz

THE MUSEUM OF MODERN ART

cc: Alicia Legg

Date November 18, 1963

To: ✓Dorothy Dudley

Re:

From: Peter Selz

Sally

I told Mrs. Josefowitz that she could have the vitrine for her Impressions in an Omnibus as well as a vitrine for the Rosso, Concierge, which she has at home, because the Josefowitzes have been extremely important lenders in the past, are very important potential lenders for the future as well as important donors to the Collection. The last thing they gave us was the Kneeling Boy by George Minne.

Peter

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Rosso / Josefowitz

cc: Dorothy Dudley

September 18, 1963

Mr. Samuel Josefowitz
12 East 46 Street
New York, New York 10017

Dear Mr. Josefowitz:

Peter Selz has asked me to send you the enclosed loan form for the Rosso Impressions in an Omnibus. As you request in your letter of September 12 we are insuring it for $12,000.

We note that you will let us know at the close of the exhibition where you wish us to deliver the piece.

Would you be good enough to sign and return the green form, retaining the white copy for your records.

Sincerely yours,

Alicia Legg
Assistant Curator

AL:br

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N. Rosso / Josefowitz

SAMUEL JOSEFOWITZ
12 EAST 46TH STREET
NEW YORK, N. Y. 10017
TN 7-4800

September 12th, 1963

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

Dear Peter,

I was glad to hear that my sculpture by MEDARDO ROSSO

"IMPRESSIONS ON AN OMNIBUS"

will be exhibited in the forthcoming Medardo Rosso Show.

As you know I had given this piece on consignment for sale to the Frumkin Gallery, but have withdrawn this piece from them as of today. I might still consider selling it, but would like to sell it directly, or preferably exchange it.

I would appreciate it if you would indicate in your catalogue that the piece comes "from the Collection of Mr. and Mrs. Samuel Josefowitz, New York". The insurance valuation on it is $12,000, which I would ask you to have the Museum cover.

As soon as the show is over I will indicate to you where to have the piece delivered, since I do not have room at home for it. I may want to have it delivered to a warehouse.

I had a request from Cynthia Braun for some additional photographs of the "Gavroche" (as per enclosed order No. 10584 of June 27, 1963). I do not have 3 available, but am sending you two.

With best regards,

Sincerely,

SJ/MG
Encls.

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Rosso / Josefowitz

cc: Dorothy Dudley
Alicia Legg

July 16, 1963

Mr. Allan Frumkin
Allan Frumkin Gallery
152 East Superior
Chicago, Illinois

Dear Mr. Frumkin:

As you know, The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. The exhibition will open on September 30 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition.

We would very much like to include the Impressions in an Omnibus, belonging to Mr. and Mrs. Samuel Josefowitz and Mr. Selz tells me that we can request its loan through you. If you agree to let us have it, would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963.

Please ship the sculpture by Railway Express, collect, with a valuation of not more than 50 cents per pound declared on the box or crate. We will cover the work at its full value from the time it leaves you until it is returned. Packing charges should be billed separately to the Museum and not included in the express charge.

We need five black and white glossy photographs of this work and should appreciate your sending them to us as soon as possible, together with the bill, to the attention of Peter Selz.

Thank you very much for your cooperation.

Sincerely yours,

Therese Varveris
Secretary to Peter Selz

enc. 1

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Rosso / Josefowitz

May 28th, 1963

THE MUSEUM OF MODERN ART

NEW YORK, N.Y.

herewith acknowledges receipt of

1 BRONZE SCULPTURE

by MEDARDO ROSSO: "Gavroche"

as loan from Mr. ~~Samuel~~ PAUL Josefowitz

for the Medardo Rosso Exhibition in the fall of 1963.

THE MUSEUM OF MODERN ART

BY_____

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Rosso / Josefowitz

THE No. April 26 1963

TO Th

Expect
Collect
Deliver
Release

RECEIVED from San Josefowitz.

In good order the following articles:

1 SCULPTURE "SICK BOY"

ARTIST M. ROSSO

The follow

Addressed to PETER SELTZ

Ro: MUSEUM OF MODERN ART

53 EAST 57ST. BET 5-LAVE = NY.N.Y

STAIN THIS SLIP TO COMPARE WITH INVOICE

Per

PURPOSE To be photographed cc: Francoise Boas

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☒ Truck: Ours ☐ Theirs ☐

Department Painting and Sculpture Signed T. Varveris

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Rosso / Josefowitz

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect ☒ from: Mr. Samuel Josefowitz
Collect ☐ from: 910 Park Avenue
Deliver ☐ to: New York, New York
Release ☐ to:

DATE April 25, 1963

on (date): April 26, 1963

at (time):

The following objects: (artist, medium, size) — Value if needed for insurance or invoice

Rosso, Sick Boy (Bimbo Malato)

PURPOSE To be photographed cc: Francoise Boas

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☒ Truck: Ours ☐ Theirs ☐

Department Painting and Sculpture Signed T. Varveris

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Rosso / Josefowitz

cc: Dorothy Dudley
Alicia Legg

April 23, 1963

Mr. and Mrs. Samuel Josefowitz
910 Park Avenue
New York, New York

Dear Sam and Natasha:

As you know, the Museum has scheduled an exhibition of the sculpture of Medardo Rosso. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beauriful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 30 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

We would like to borrow two bronzes from you. The Gavroche and The Sick Boy (Bimbo Malato).

If you are agreeable to this loan, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the work not later than September 3, 1963. The Registrar will contact you to arrange for collection.

It was good seeing you again yesterday and I hope we see more of each other before we all go away for the summer.

Cordially yours,

Peter Selz
Curator

PS:tv
enc.

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cc: Dorothy Dudley

Rosso/Mattioli

December 17, 1963

Mr. Gianni Mattioli
Via Manzoni 41/A
Milan, Italy

Dear Mr. Mattioli:

With the close of the Rosso exhibition your drawings have been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Mattioli

Gianni Mattioli

Milan, 17th December 1963
Via Manzoni, 41/A

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

Rec'd Nov 27
Receipt & Del.
Signed +
returned

Dear Sirs:

Your Medardo Rosso exhibition was to close on the 30th November and I am wondering whether arrangements to send me back the three works I lent you have been already made.

Please be so kind as to let me know at your earliest convenience when the three drawings have been or will be shipped back to me and how because with the Christmas and New Year holidays approaching I would not want these works to lie too long in the Customs warehouses.

I thank you in advance for your prompt reply and, with best wishes, I beg to remain,

Yours very truly,

Gianni Mattioli

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Rosso / Mattioli.

Gianni Mattioli

Milan, 20th April 1963
Via Manzoni, 41/A

Dear Mr. Selz:

I refer to your kind letter of the 21st March which arrived with considerable delay.

It would be a pleasure for me to lend Medardo Rosso's "Conversazione in Giardino" to The Museum of Modern Art for the Rosso exhibition, if it were a bronze as you indicated it in your loan agreement form.

The work I own is instead the original wax work. It is an extremely brittle piece and as such it cannot be moved.

I am therefore sorry to be unable of being of service to you this time, but I feel sure you will understand.

I thank you and beg to remain,

Yours sincerely,

Gianni Mattioli

Mr. Peter Selz, Curator
The Museum of Modern Art
11 West 53rd Street
New York, 19., N.Y.

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Rosso / Mattioli

cc: Dorothy Dudley
Alicia Legg

POLICY

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

March 21, 1963

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - Dr. Gianni Mattioli
Via Manzoni 41/A
Milan, Italy

TERM -

COVERAGE -

Dear Dr. Mattioli:

I am delighted that you have agreed to lend your three fine Rodin drawings to our forthcoming Rosso exhibition. I am coming to you today with a further request. We would very much like to borrow your magnificent bronze, Conversazione in Giardino, 1893, which, as you can well imagine, is of key importance in the exhibition. I hope very much you may be able to let us have your cast. As previously, we can assure you that our insurance policy includes cost of restoration and justifiable depreciation if anything should happen to your bronze; but let me assure you also that our shippers in Milan as well as our skilled workers here take the utmost care of works of art. The Rosso exhibition will be shown only in this Museum and the Italian loans will be returned immediately after it closes.

Let me thank you again for your past and present cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Mattioli

POLICY

IMF 664532

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

LOANS TO MEDARDO ROSSO EXHIBITION:

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
Gianni Mattioli	Rosso:	Bosco, charcoal, 1893	$ 6,000.
" "	"	Persone in Cammino, charcoal, 1893	6,000.
" "	"	Effetto al Cafe du Rochas, ink, 1893	6,000.

Any loss shall include cost of repairs and justifiable depreciation.

These drawings are covered for the above amounts from the time they leave the owner's custody until returned to him, including all transits and while on exhibition at The Museum of Modern Art, New York, September 23 - November 30, 1963.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley, Registrar

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Rosso / Mattioli

Gianni Mattioli

Milan, March 7th, 1963
Via Manzoni, 41/A

Mr. Peter Selz, Curator
The Museum of Modern Art
11 West 53rd Street
New York, 19., N.Y.

Dear Mr. Selz,

I thank you very much for your kind letter of February 28th and I hope that you have meanwhile received the photographs and drawings of Medardo Rosso which were sent you on February 26th.

Herewith enclosed you will find your loan forms with all details required where I have also shown the clause I wish be mentioned in the insurance certificate.

With kindest regards, I remain,

Yours very truly,

gianni mattioli

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	MoMA EXHS	729.2

Rosso / Mattioli

cc: Miss Dudley ✓

Gianni Mattioli

Santa Margherita, February 20th, 1963
Grand Hotel Miramare

February 28, 1963

Mr. Peter Selz, Curator
The Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Dr. Mattioli:

I was delighted to learn from your letter of February 20 that you are willing to lend your three fine drawings by Medardo Rosso to our exhibition, and I am indeed grateful for your cooperation.

I appreciate your concern about reimbursement for depreciation caused by damage to your works. Our insurance policy does, of course, include cost of restoration and also any justifiable depreciation. This would have to be determined by an adjustor who we would ask to examine the work. We shall send an insurance certificate with these provisions when we receive your loan forms, giving the valuations you wish us to place on the works.

Thank you for arranging to have photographs sent to us, and again my thanks for your generous collaboration.

Yours sincerely,

Peter Selz
Curator

Dr. Gianni Mattioli
Via Manzoni 41/A
Milan
Italy

PS:al

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Gianni Mattioli

Santa Margherita, February 20th, 1963
Grand Hotel Miramare

Mr. Peter Selz, Curator
The Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Mr. Selz,

I thank you for your kind letter of February 7th which was forwarded to me here in Santa Margherita where I am staying for a period of convalescence.

This time again I wish to be of help to you and I am glad to agree to the loan of the following drawings of Medardo Rosso in which you are interested for your Exhibition at The Museum of Modern Art :

- "Bosco" - charcoal - 1893
- "Persone in cammino" - charcoal - 1893
- "Effetto al Café du Roches" - pen - 1893.

I am planning to go back to Milan at the beginning of March and I shall not fail to send you your green forms with all the details required.

Meanwhile I wish to clarify a particular concerning the insurance. I recently had to face much trouble with Insurance Companies for paintings which returned considerably damaged from various Exhibitions and I would therefore appreciate the insurance certificate including - besides the usual clause "wall to wall" - a particular clause covering, in case of damage, not only the payment of the restoration cost but also a reimbursement for the depreciation of the work. Please kindly excuse my request, but I am certain you will understand that after bad experiences I need protection against any future damages.

My office in Milan has already received instructions to send you as soon as possible five black and white glossy photographs for each drawing mentioned above.

I hope you will receive them promptly and beg to remain,

Yours very truly,

giannimattioli

W'll send Cert. When value are received.
Any loss shall include cost of repairs and frame, if possible depreciation.

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Rossi/Mattioli

cc: Dorothy Dudley
Alicia Legg

February 7, 1963

Dr. Gianni Mattioli
Via Manzoni 41/A
Milan

Dear Dr. Mattioli:

I recall with pleasure your generous cooperation during our exhibition of Futurism in 1960, and I am now writing you in connection with the retrospective exhibition of the sculpture of Medardo Rosso which The Museum of Modern Art has been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent drawings are most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend Caffe du Roches, Bosco - Carboncino and Persone in Cammino.

If you are agreeable to these loans, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your drawings.

We need five black and white glossy photographs of these works and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation,

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 3

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Milan

cc: Dorothy Dudley

December 17, 1963

Dr. Paolo Arrigoni, Director
Galleria d'Arte Moderna
Villa Reale
Via Palestro, 8
Milan 16, Italy

Dear Dr. Arrigoni:

With the close of the Rosso exhibition, your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Milan

cc: Mr. Selz
Miss Legg

June 28, 1963

Dr. Paolo Arrigoni, Director
Galleria d'Arte Moderna
Villa Reale
Via Palestro, 8
Milan 16, Italy

Dear Dr. Arrigoni:

Thank you very much for your letter of June 25. As you can see from the enclosed letter, we have called the matter to the attention of Bruno Tartaglia whose services we are using for the Rosso exhibition.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosure

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Rosso / Milan

TRANSLATION

From:
Dr. Paolo Arrigoni, Director
Galleria d'Arte Moderna
Villa Reale
Via Palestro, 8
Milan 16

June 25, 1963

In reference to the loan granted by this office of the bronze of Medardo Rosso representing, Madame Noblet, permit me to suggest that you begin immediately the Customs procedures for temporary export which require much time and could cause a delay in the sending of the work.

Permit me to inform you of the firm of Züst-Ambrosetti, Trasporti Internazionali S.p.A., Viale Vittorio Veneto 22, Milan, which has a good deal of experience in these matters. It is understood, however, that you are free to choose the way you think best.

My best wishes,

/s/ for Dr. Paolo Arrigoni

cc: Dorothy Dudley
Alicia Legg

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Milano

Milano, 25 giugno 1963

Spett. MUSEUM OF MODERN ART
11 West 53rd Street

NEW YORK

Con riferimento al prestito conces=
so da questa Direzione del bronzo di Medardo
Rosso raffigurante "Madame Noblet", mi pre=
gio di suggerirVi di iniziare subito le pra=
tiche doganali per l'esportazione temporanea,
in quanto esse esigono molto tempo e potreb=
bero obbligare ad un ritardo dell'invio del=
l'opera.

Mi permetto di segnalarVi la Casa
Züst-Ambrosetti, Trasporti Internazionali
S.p.A., Viale Vittorio Veneto 22, Milano, co=
me assai esperta di tali pratiche; si inten=
de però che siete liberi di provvedere nel
miglior modo che credete.

Distinti saluti.

IL DIRETTORE
(Dott. Paolo Arrigoni)

Paolo Arrigoni

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Rosso / Milan

POLICY

IMF 664532

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
Exhibition: MEDARDO ROSSO			
	Civica Galleria d'Arte Moderna, Milan	Rosso: Madame Noblet, bronze, 1897.	$ 16,200.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

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Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Milano

COMUNE DI MILANO
CASTELLO SFORZESCO
DIREZIONE
CIVICHE RACCOLTE D'ARTE

Milano, 12 marzo 1963

THE MUSEUM OF MODERN ART
11 West 53 Street
NEW YORK 19, N.Y.

L'autorità comunale da cui dipende la Civica Galleria d'Arte Moderna, ha autorizzato il prestito del bronzo di Medardo Rosso dal soggetto "Madame Noblet", mentre ha ritenuto di non poter aderire alla richiesta di prestito della cera "La donna velata" per la particolare fragilità dipendente dalla sua materia stessa e dal suo cattivo stato di conservazione.

Si ritorna la "scheda" relativa al bronzo.

Distinti saluti.

IL DIRETTORE
(Dott. Paolo Arrigoni)

Paolo Arrigoni

Jeune fille Noblet
Jeune femme à la voilette

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Rosso / Milan - Gal. d'arte moderna

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Dr. Paolo Arrigoni, Director
Galleria d'Arte Moderna
Villa Reale
Via Palestro, 8
Milan 16

Dear Dr. Arrigoni:

You may remember that on February 6th I wrote to you requesting the loan of your waxes, Madame Noblet and Donna Velata by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from you.

Your waxes are most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include them in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Dorothy Dudley
Alicia Legg

Rosso/ Milan-
Gall. d'arte
moderna

February 6, 1963

Dr. Paolo Arrigoni, Director
Galleria d'Arte Moderna
Villa Reale
Via Palestro, 8
Milan 16

Dear Dr. Arrigoni:

I recall with pleasure your generous cooperation during our exhibition of Futurism in 1960, and I am now writing you in connection with the retrospective exhibition of the sculpture of Medardo Rosso which The Museum of Modern Art has been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent waxes are most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend Madame Noblet and Donna Velata.

If you are agreeable to these loans, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. Our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, will get in touch with you to arrange for shipment.

We need five black and white glossy photographs of these works and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 2

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cc: Dorothy Dudley

Rosso / Milwaukee

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-5600

December 17, 1963

December 3, 1963

Dorothy H. Dudley, Registrar
The Museum of Modern Art

Miss Carol Lange
Registrar
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Miss Lange:

The bronze "Boy in the Sun" by Medardo Rosso arrived in good condition yesterday, and we are naturally delighted to have it.

With the close of the Rosso exhibition, your sculpture has been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Cordially yours,

Carol Lange
Registrar

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Milwaukee

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

December 3, 1963

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

Dear Miss Dudley:

The bronze "Boy in the Sun" by Medardo Rosso arrived in good condition yesterday, and we are naturally delighted to have it.

Best wishes for a pleasant holiday season.

Cordially yours,

Carol Lange

Carol Lange
Registrar

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Rosso / milwaukee

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

September 27, 1963

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

Dear Mr. Selz:

Thank you for your letter of September 30. Mrs. Donovan has asked me to continue the correspondence for her.

Enclosed please find your loan agreement. The actual purchase price was $8,500, and we would appreciate the insurance raised to this figure from $7,650.

We would be most interested in having two copies of the monograph analyzing Rosso's work by Mrs. Barr. Would you please send them to us and bill us for same.

Thank you kindly, and my best wishes for a successful exhibition.

Cordially yours,

Carol Lange

Carol Lange(Miss)
Registrar

Enclosure

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Rosso / Milwaukee

cc: Dorothy Dudley
Alicia Legg

September 30, 1963

Mrs. Laurence V. Donovan
Milwaukee Art Center
750 N. Lincoln Memorial Drive
Milwaukee 2, Wisconsin

Dear Mrs. Donovan:

Thank you for your letter of September 20th informing us that the Milwaukee Art Center is the new owner of Rosso's Boy in the Sun. We will change the credit accordingly.

The exhibition will open on September 30 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr is published in conjunction with the exhibition.

Would you please complete and sign the enclosed green form, retaining the white copy for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. The Peridot Gallery gave an insurance value of $7,650. Please let us know if this is satisfactory. We will return the piece to you at the close of the exhibition.

Sincerely yours,

Peter Selz
Curator

PS:tv

9/23 - confirmed by Jan Pollock

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Rosso / Milwaukee

cc: Mr. Sidney Janis

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

September 20, 1963

Rec'd for MAC 8-16-63.

Miss Dorothy Dudley, Registrar
MUSEUM OF MODERN ART
11 West 53rd Street
New York 22, N. Y.

Dear Miss Dudley:

The Milwaukee Art Center has purchased the Rosso sculpture BOY IN THE SUN from the Peridot Gallery. Will you please change the credit line to read: MILWAUKEE ART CENTER.

What are the dates for the exhibition in which this sculpture is exhibited and the title of the exhibition? We will need this information for our registrar's files.

At the end of the exhibition please ship the sculpture to us. I presume that it is now covered adequately by insurance.

Sincerely yours,

Anne K. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

ad/m

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Rosso / Parravicini

August 20, 1963

Mrs. Danila Rosso Parravicini
Via Palermo 1
Milan, Italy

Dear Mrs. Parravicini:

Mr. Selz is on vacation in Vermont but I was able to get in touch with him in regard to your letter which was received August 15.

In regard to the three drawings which you are kind enough to offer for the exhibition, Rosso alla scrivania, Vista dai tetti, Strada con pali telegrafici, we are sorry to say that it is now too late to include them in the Italian shipment, which has already been collected by our agents, Bruno Tartaglia. Since the Italian customs formalities are so complicated it would not be possible to arrange the shipment of these works in time for the opening of the exhibition.

We are indeed grateful to you for the assistance which you have given in the arrangements for this exhibition which will bring to New York the work of an important artist not well known in the United States.

Sincerely yours,

Alicia Legg
Assistant Curator

AL:hr

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Rosso / Parravicini

TRANSLATION FROM THE ITALIAN

Letter from Signora Danila Rosso Parravicini - received August 15, 1963

To The Museum of Modern Art

I am sorry that we did not understand each other. It is not that I do not want to lend the work Donna Velata, but I was advised not to do so by all competent persons, who said that because of its fragility it would not have arrived in New York intact. I had already taken it to Milan from Barzio. This will show you my good will but as I mentioned above, I had to renounce it with regret.

As to the drawings, I am always willing to lend them to you and they are:

Rosso alla scrivania
Vista dai tetti
Strada con pali telegrafici

since those requested by you are not in my possession.

N.B. Besides the risk of the work the contents of the policy does not consider all risks.

s/s Danila Rosso Parravicini

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Spett.le Museo d'Arte Moderna -

'63

M: dispiace ma Vi vedo non ci siamo capiti; perchè non è che non voglio mandarVi l'opera «La donna velata» ma perchè sconsigliato da tutte le persone competenti in materia, dichiarandomi che data la grande fragilità non sarebbe arrivata in fatto a P.M. L'avevo già portata a Milano da Barzio questo per dimostrarVi la mia buona volontà ma come dettoVi sopra con dispiacere ho dovuto rinunciare -

Quanto ai dipinti sono sempre disposto a spedirVeli e sono:

I Ritratto alla fenestra
II Veduta dai tetti
III Strada con pali telegrafo - dato che quelli da Voi richiestomi non li possiedo.

N.B. Oltre al rischio dell'opera lo schema della polizza non contemplava tutti i rischi delle

In attesa di una Vs. risposta distintamente Vi saluto

Danila Rotto Parrasicini

Distintamente Danila Rotto Parrasicini -

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cc: Dorothy Dudley
Alicia Legg

Milano - 26-7-1963

Egregio Direzione Museo -
Rosso / Parravicini

Come già telegraficamente Vi feci comunicare dalla ditta Cartaglia è impossibile spedire la cera << la donna velata >> di Medardo Rosso data l'estrema fragilità dell'opera stessa e la mancata assicurazione di parte delle rotture. Per dimostrare la mia buona volontà, per un miglior allestimento per la vostra mostra, potrei mettere a disposizione le seguenti opere:

<< Età d'oro >> (cera)
<< Donna ridente >> (cera)
<< Bambino al seno >> (Bronzo) delle quali quelle in cera sono meno soggette a rotture data la loro maggior consistenza materiale -

Distintamente Dario Rosso Parravicini -

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cc: Dorothy Dudley
Alicia Legg

TRANSLATION

August 1, 1963

Mrs. Danila Rosso Parravicini
Via Palermo 1
Milan

Dear Mrs. Parravicini:

I have your letter of July 26 and had already heard from Tartaglia that you were unwilling to send the Donna velata, feeling that our insurance would not cover all risks sufficiently. But, as I pointed out to you in my letter of July 15, our company indeed does insure against any and all damage. I do regret that we will have to do without your Donna velata and I also regret that we will not have the Rosso drawings which we requested.

I appreciate your offering us three other items but I have long since made arrangements for borrowing casts of these elsewhere.

Sincerely yours,

Peter Selz
Curator

PS:tv

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TRANSLATION

From:
Mrs. Danila Rosso Parravicini
Milan

~~August 1~~, 1963
July 26

To the Director of the Museum:

As I have already asked the firm, Tartaglia, to advise you, it is impossible to send the wax, La Donna velata, by Medardo Rosso because of the extreme fragility of the work itself and because of the lack of assurance for partial breakage. In order to show my good will for a better installation of your show, I can put at your disposal the following works:

Età d'oro, wax
Donna ridente, wax
Bambino al seno, bronze

These are less subject to breakage because of their better consistancy of material.

Danila Rosso Parravicini

cc: Dorothy Dudley
Alicia Legg

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Telefax **WESTERN UNION** Telefax

Received VIA WESTERN UNION CABLES New York, N. Y. Telephone Hanover 2-2920

RM 42/UCE 0187 ROMA 63304 12 29 2000 =

MODERNART NEWYORK =

D L S CD FAX

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

DUDLEY PARRAVICINIS LOANS CANCELLED DUE TO INSUFFICIENT INSURANCE CONDITIONS =

TARTAGLIASPED + 437

cc. Lilly

1270 (1-51)

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COVERA

PROPERT

INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Mrs. Danila Parravicini, Milan	Rosso: drawing, c. 1900	$ 8,100.
		Rosso: drawing, c. 1900	8,100.
		Rosso: drawing, c. 1900	8,100.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

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Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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CALL LETTERS DLS

CHARGE TO THE MUSEUM OF MODERN ART

Rosso / Parravicini.

To
TARTAGLIASPED
ROMA

Via W. U. CABLES

RP 10

JULY 29, 1963

PLEASE ADVISE WHETHER PARRAVICINIS WILLING TO LEND OR

WHETHER LOANS ARE CANCELLED

DUDLEY
MODERNART

Charge ROSSO Exhibition
cc: Mr. Selz

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

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LOAN TO MEDARDO ROSSO EXHIBITION:

Mrs. Danila Parravicini, Milan	Rosso: drawing, c. 1900	$ 8,100.
	Rosso: drawing, c. 1900	8,100.
	Rosso: drawing, c. 1900	8,100.

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National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Telefax WESTERN UNION Telefax

Rosso / Venice

W1846 LVM150 NA

ENEZIA PO 0219 10 12 1735

1987 SEP 12 PM 2 57

ELZ MODERNART NEWYORK

MODERNART *D L S* CD FAX
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

ACCORDIAMO PERMESSO PER ASSICURARE SCULTURA

permission to
Medardo Rosso X

GUIDO PEROCCO
2491

1270 (1-81)

This is no
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ASSURED

ADDRESS

TERM

COVERAGE

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LOAN TO MEDARDO ROSSO EXHIBITION:			
	Mrs. Danila Parravicini, Milan	Rosso: drawing, c. 1900	$ 8,100.
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HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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WESTERN UNION

INTERNATIONAL COMMUNICATIONS

Rosso / Italy Venice

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CALL LETTERS DLS

CHARGE TO THE MUSEUM OF MODERN ART

To
LT GUIDO PEROCCO
MUSEO D'ARTE MODERNA
CA'PESARO
VENICE, ITALY

RP 15 WORDS
WUC
Via

MADAME X and Yvette Guilbert ARRIVED SAFELY MOUNTING madame X SO INSECURE WE WISH

TO REPLACE IT FOR GREATER SECURITY PLEASE GRANT

PERMISSION

SELZ
MODERNART

CC: D. DUDLEY, A. LEGG CHARGE: ROSSO EXHIBITION

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

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COVERAGE

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National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Parravicini

POLICY

DMF 664532

CERTIFICATE OF INSURANCE

This is not a policy of insurance. It is issued as a matter of information only on the understanding that it is only a Certificate of the issuance of the policy named herein and confers no rights on the holder and imposes no liability upon the Companies named herein. Said policy is subject to endorsement, alteration, transfer, assignment and cancellation in accordance with its terms and conditions.

The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure. This policy covers repairs and depreciation.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Mrs. Danila Parravicini, Milan	Rosso: drawing, c. 1900	$ 8,100.
		Rosso: drawing, c. 1900	8,100.
		Rosso: drawing, c. 1900	8,100.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Parravicini

cc: Dorothy Dudley
Alicia Legg
Bruno Tartaglia

July 15, 1963

Mr. Parravicini
Via Dell'Aprica
Milan

Dear Mr. Parravicini:

I have just heard from Dr. Luciano Caramel and was pleased to learn that you are willing to lend us your beautiful Donna velata, as well as the three drawings which Mrs. Parravicini has withdrawn from Barzio. We had originally requested six drawings but, as our exhibition space has been limited, we will not need the additional drawings that Mrs. Parravicini was going to get from Barzio in August.

We would be happy to have Gemelli of Milan pack the works but would prefer to have them collected and shipped to this country by Bruno Tartaglia so that they can be kept together with the rest of the shipment.

Dr. Caramel has given us your insurance values of 30 million lire on the Donna velata and 5 million lire on each of the three drawings which is agreeable to us. Our insurance company would, of course, pay the cost of repairing any damage should it occur. As you know, a damage would immediately be examined by an impartial adjuster familiar with the value and condition of works of art; and the amount of depreciation, if any, is determined by the adjustor according to the actual loss in market value. Such depreciation may range from nothing (if satisfactory repairs are made) up to 99%. If total loss is claimed, any remains become the property of the insurance company.

I also understand that you are concerned with the way your loans will be listed and credited in our catalog. The works will be followed by their dates, media, dimensions and lenders. Each lender will be credited as he, indicates on the loan agreement forms and, for that reason, I am enclosing new forms for your loans (which have your insurance values) and ask that you fill in your name as you would like it to be listed in the catalog. Please keep the white copies for your files and sign and return the green copies to us as soon as possible, so that we may have the correct listing.

The exhibition will open on September 30. The closing date is now scheduled for the latter part of November and the works should be returned to you by the first of the new year. As soon as the date is definitely established I will let you know.

With best regards to you and Mrs. Parravicini,

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 4

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Rosso / Parravicini

POLICY

IMF 661532

CERTIFICATE OF INSURANCE

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The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Mrs. Danila Parravicini, Milan	Rosso: Donna Velata, wax, 1893	$ 48,600.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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cc: Dorothy Dudley
Alicia Legg
Mrs. Alfred Barr

Rosso / Parravicini.

June 17, 1963

Mrs. Danila Rosso Parravicini
Via Palermo 1
Milan

Dear Mrs. Rosso Parravicini:

I have just received a letter from Dr. Palma Bucarelli with the excellent news that you have agreed to lend your Donna velata for our important Rosso exhibition this autumn. As you know, this is a key piece in this most important exhibition which we hope will establish the significance of Medardo Rosso for America, which he so well deserves. To impress the New York public and justify our own enthusiasm, we must represent Medardo Rosso at his best and we are truly delighted that you have agreed to lend us the Donna velata.

We realise that many of Rosso's sculptures are fragile and we have, therefore, personally and critically inspected the admirable packing of our shipper, Bruno Tartaglia in Rome. The plasters and waxes sent by them in the past have arrived in perfect condition and this gave us confidence to proceed with our requests in good conscience. They will be insulated against changes in temperature as well as against shock and shipped by air which is safer than by ship.

I am sending you our loan agreement form for the Donna velata as well as new forms for your six drawings which I requested previously. May I ask you to sign and complete all seven forms, retaining the white copies for your files and returning the green ones to us. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. If you could let us know whether you plan to be away during the summer, we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your works.

Thank you for your generous cooperation.

Very sincerely yours,

Peter Selz
Curator

cc: Dr. Palma Bucarelli
Dr. Luciano Caramel

PS:tv
enc. 7

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Rosso / Parravicini

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Mrs. Danila Parravicini
Barzio (Lecco)
Italy

Dear Mrs. Parravicini:

You may remember that on February 6th I wrote to you requesting the loan of your six drawings by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from about the following works:

Cavallo che va in salita
Personaggi al ristorante
La madre dell'artista sul letto di morte
Paesaggio (verticale)
Donna sdraiata
Rosso alla scrivania

Your drawings are most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include them in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso/Parravicini

cc: Dorothy Dudley
Alicia Legg

February 6, 1963

Mrs. Danila Parravicini
Barzio (Lecco)
Italy

Dear Mrs. Parravicini:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent drawings are most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the:

Cavallo che va in salita
Personaggi al ristorante
La madre dell'artista sul letto di morte
Paesaggio (verticale)
Donna sdraiata
Rosso alla scrivania

If you are agreeable to these loans, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. If you could let us know whether you plan to be away during the summer we can have our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, get in touch with you in good time to arrange for shipment of your drawings.

We need five black and white glossy photographs of each of these works and should appreciate your sending them to us as soon as possible, together with the bill, to my attention.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 6

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Rosso / Peridot

Carting Order

Hahn Bros., Fireproof Warehouses
(INCORPORATED)

108-120 West 107th St.
231-235 East 55th St.
New York, N. Y.

AC ademy 2-3670
PL aza 3-3662

DATE Sept 18-63 Wed.

NAME Museum of Modern Art

MOVING FROM 11 W 53rd FLOOR

MOVING TO Peridot Gallery FLOOR

MOVING TO BE DONE

CUSTOMER'S COPY

ARTICLES:

after 11:00 am

820 Madison Ave

1 Bronze by Rosso

Lot No. M of MA. Countersigned A.F.

Received of the HAHN BROS. FIREPROOF WAREHOUSES, Incorporated, the above listed articles in good order. Examine articles carefully before signing.

DATED _____ SIGNED _____

CHARGES		
Carting		
Storage		
Labor		
Packing		
Freight		
Tax 3%		
Total		
Paid		
Collect		

63.1089
1

PURPOSE For Rosso exhibition. (This is inexchange for bronze head Rieuse, which should be delivered to the Peridot Gallery sometime next week.)

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐

Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department P&S Exhibitions Signed Alicia Legg

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Peridot

THE MUSEUM OF MODERN ART Two white copies to be sent to the Registrar 24 hours or more in advance of collection or delivery; 4 days in advance for outgoing foreign shipments.

TO THE REGISTRAR:

Expect ☒ from: Peridot Gallery
Collect ☐ from: 820 Madison Avenue
Deliver ☐ to: New York City
Release ☐ to:

DATE September 12, 1963

on (date): September 12, 1963 (today)
at (time): before 5:30

The following objects: (artist, medium, size) — Value if needed for insurance or invoice

Rosso, Rieuse mask, bronze

63.1089

PURPOSE For Rosso exhibition. (This is inexchange for bronze head Rieuse, which should be delivered to the Peridot Gallery sometime next week.)

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department P&S Exhibitions Signed Alicia Legg

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The following objects: (artist, medium, size) — Value if needed for insurance or invoice

Rosso, Rieuse mask, bronze

63.1089

PURPOSE For Rosso exhibition. (This is inexchange for bronze head Rieuse, which should be delivered to the Peridot Gallery sometime next week.)

CHARGES Collect ☐ Prepaid ☐ Bill to:

INSURANCE Ours ☐ Theirs ☐ Charge to:

VIA Railway Express ☐ Parcel Post ☐ Air Freight ☐ Ship ☐
Messenger: Ours ☐ Theirs ☐ Truck: Ours ☐ Theirs ☐

Department P&S Exhibitions Signed Alicia Legg

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Rosso / Peridot

THE MUSEUM OF MODERN ART

NEW YORK 19

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

September 12, 1963

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-0502

August 3, 1963

Miss
Museum of Modern Art
11 W
New York 19, N. Y.

The following work has been received from Mr. Louis Pollack, Peridot Gallery:

Rosso: Rieuse, bronze

Dear Miss Dudley:

Early next week the Rosso sculpture BOY IN SUN will be packed and shipped to you.

We have been asked to mention that the credit line must read PERIDOT GALLERY. The gallery will also be advised of the shipment to you.

Dorothy H. Dudley
Registrar

Sincerely yours,

Anne K. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

ad/m

Rec. 8/16/63

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Rosso / Peridot Gallery

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

August 3, 1963

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

Dear Miss Dudley:

Early next week the Rosso sculpture BOY IN SUN will be packed and shipped to you.

We have been asked to mention that the credit line must read PERIDOT GALLERY. The gallery will also be advised of the shipment to you.

Sincerely yours,

Anne L. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

ad/m

cc: D. Farnie

Rec. 8/16/63

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The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

Rosso / Buffalo Gal.

Dear Miss Hadley —

Rosso's 'Boy in the Sun' is being shipped to you collect #9617 By Railway Express as of the 12th of August

Thank you

Sara Selach

for: Milwaukee Art Center
750 N. Lincoln Memorial Dr.
Milwaukee 2, Wisc

Rosso / Buffalo Gallery

MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

, Registrar
t

Rosso sculpture BOY IN SUN will
ed to you.

to mention that the credit line
ALLERY. The gallery will also
hipment to you.

Sincerely yours,

Anne K. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

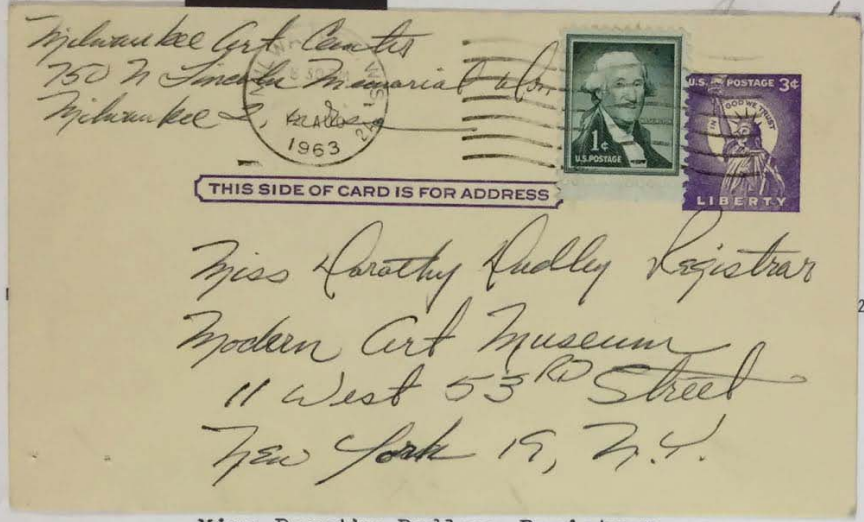
ad/m

cc: B. Farnie

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Peridot Gallery



2, WISCONSIN, BROADWAY 1-9508

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

Dear Miss Dudley:

Early next week the Rosso sculpture BOY IN SUN will be packed and shipped to you.

We have been asked to mention that the credit line must read PERIDOT GALLERY. The gallery will also be advised of the shipment to you.

Sincerely yours,

Anne K. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

ad/m

cc: B. Farnie

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Rosso / Peridot Gallery

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

August 3, 1963

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

Dear Miss Dudley:

Early next week the Rosso sculpture BOY IN SUN will be packed and shipped to you.

We have been asked to mention that the credit line must read PERIDOT GALLERY. The gallery will also be advised of the shipment to you.

Sincerely yours,
Anne F. Donovan
Mrs. Laurence V. Donovan
Administrative Assistant

ad/m
c: B. Farnie

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Peridot

MILWAUKEE ART CENTER, 750 N. LINCOLN MEMORIAL DRIVE, MILWAUKEE 2, WISCONSIN, BROADWAY 1-9508

June 13, 1963

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

Dear Miss Dudley:

We have just had approval from Peridot Gallery for the extension of the loan of their Rosso BOY IN SUN until early August. We have been informed that the sculpture must be at your museum of mid-August.

Sincerely,

Anne K. Donovan

Mrs. Laurence V. Donovan
Administrative Assistant

ad/m

CC: Peridot Gallery

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cc: Dorothy Dudley
Alicia Legg

Rosso / Peridot

May 9, 1963

Mr. Louis Pollack
Peridot Gallery
820 Madison Avenue
New York, New York

Dear Lou,

As you know, The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 30 and close in December 1963. A monograph analyzing Rosso's work by Mrs. Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

We are delighted that you are willing to lend us the following works:

The Sacristan, 1882 - painted plaster
Maternity, 1889-93 -- bronze
Rieuse, 1890 - bronze
Boy in the Sun, 1892 - bronze
Jewish Boy, 1892 - wax
Sick Child, 1893 - wax
Head of a Young Woman, C. 1895 - wax over plaster
Trafalger Square, 1906 - pencil
Bar in London, 1906 - pencil

Would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. Our Registrar will arrange to collect the works by June 15.

Thank you for your generous cooperation.

Sincerely,

Peter Selz
Curator

PS:tv
enc. 9

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Rosso Sender

cc: Dorothy Dudley

Rome / Rosso / Rome

Rome / Rome

Roma, 24 SET. 1963

- Dr. PETER SELZ - Direttore del
Museum of
11 West 53rd Street

December 17, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

With the close of the Rosso exhibition, your sculptures have been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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Rosso / Rome

SOPRINTENDENZA ALLE GALLERIE ROMA II
GALLERIA NAZIONALE D'ARTE MODERNA
ARTE CONTEMPORANEA

Roma, 24 SET. 1963 19

VIALE DELLE BELLE ARTI 131 - TELEF. 80 27 51 - 54
TELEGR.: GALMODERNA - ROMA

Prot. N. 2569 Posiz. N.
Alleg. N. 1
Risposta a lett. del 18.9.63
Prot. N. Div.

- Dr. PETER SELZ - Direttore del
Museum of Modern Art -
11 West 53rd Street

NEW YORK 19

OGGETTO: Mostra Medardo Rosso.-

In relazione alla nota sopraindicata si invia la scheda relativa alla scultura di Medardo Rosso "Conversazione in giardino".

Con i migliori saluti

LA SOPRINTENDENTE
(Dott.Palma Bucarelli)

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Rosso / Rome

cc: Dorothy Dudley

September 18, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

The works for the Rosso exhibition have arrived and we are all looking forward to the opening of the show. The two sculptures which you are generous enough to lend, Portrait of Henri Rouart and Conversation in the Garden, are already much admired.

We find that we have not received the loan form for Conversation in the Garden, and I am enclosing a duplicate set. Would you be good enough to sign and return the green copy, retaining the white for your records. We have indicated an insurance valuation of $16,200. (L 10,000,000) which was given us by Bruno Tartaglia. A receipt of delivery for these two works will be sent to you shortly.

Cordially,

Peter Selz
Curator

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	MoMA EXHS	729.2

Rosso / Rosso

SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA

1566

TRANSLATION

From:
Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131

May 30, 1963

Dear Mr. Selz:

I am very happy to tell you that my letter addressed to Barzio to the heirs of Medardo Rosso (of whom there is now only the granddaughter, Danila Rosso Parravicini, daughter of Francesco Rosso) was answered today by Mrs. Rosso Paravicini who is willing to place at your disposal the Donna velata, asking that it be taken from and returned to her home in Milan and covered by insurance against every risk for the sum of 30 million. You immediately can put yourself in touch, therefore, with the lady (Mrs. Danila Rosso Parravicini, via Palermo 1, Milan) to have the work collected by your forwarding agent.

I would have been very sorry if the show had lacked a work as important as the Lady with the veil and I, therefore, did everything possible to obtain a substitute for the fragile model of the Galleria Nazionale.

In agreement with everything regarding the shipment of the works of the Galleria, as requested in your last letter, I send you my most cordial greetings.

/s/ Palma Bucarelli

cc: Dorothy Dudley
Alicia Legg

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	MoMA EXHS	729.2

SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA

Roma li 30 MAG. 1963 195

VIALE DELLE BELLE ARTI, 131 - TEL. 802.751
TELEGR.: GALMODERNA - ROMA

Prot. N. 1566 Pos. N. ..... Allegati N. .....

Risposta a ..... del .....

Prot. N. ..... Div. .....

Dr. Peter SELTZ,
The Museum of Modern Art
NEW YORK

Oggetto Richiesta prestito opere Medardo Rosso

Caro Seltz,

sono molto lieta di comunicarLe che alla mia lettera indirizzata a Barzio agli eredi di Medardo Rosso, (che oggi è soltanto la nipote Danila Rosso Parravicini, figlia di Francesco Rosso), la signora Rosso Parravicini mi risponde oggi che volentieri mette a disposizione la "Donna velata", chiedendo che sia ritirata e riconsegnata alla sua abitazione di Milano e coperta da un'assicurazione contro ogni rischio per la somma di 30 milioni. Lei può mettersi perciò subito in rapporto con la Signora (signora Danila Rosso Parravicini, via Palermo 1, Milano) per far ritirare l'opera dal Suo spedizioniere.

Mi dispiaceva troppo che alla mostra mancasse un'opera importante come la Signora con la veletta e perciò ho fatto tutto il possibile per procurarLe una sostituzione al troppo fragile esemplare della Galleria Nazionale.

D'accordo per quanto riguarda l'invio delle opere della Galleria, come richiesto dalla Sua ultima lettera, Le invio i più cordiali saluti.

LA SOPRINTENDENTE
(Dott. Palma Bucarelli)

Si prega trattare per ogni lettera un solo argomento e indicare nella risposta il numero di protocollo di quella a cui si risponde

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	MoMA EXHS	729.2

Rosso / Rosso

POLICY

IMF 664532

CERTIFICATE OF INSURANCE

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The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Galleria Nazionale d'Arte Moderna, Rome	Rosso: Conversazione in Giardino, bronze, 1893	$ 16,200.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
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HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley, Registrar

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Rosso / Parra

cc: ✓Dorothy Dudley
Alicia Legg
Mrs. Alfred Barr

TRANSLATION

June 17, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

I have just returned from a trip to London in connection with the American sculpture show at Battersea Park and was truly delighted to receive your letter of May 30 telling us that Mrs. Rosso Parravicini has agreed to lend the Donna velata. We are very grateful to you for obtaining this essential loan for us which, as you agree, should not be lacking from our important show.

I am enclosing a copy of my letter to Mrs. Parravicini and thank you again for your cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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Rosso / Rome

TRANSLATION

From:
Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

May 20, 1963

Dear Mr. Selz:

In going over my letter of May 16, 1963, I must correct the address of Francesco Rosso because I had signed the letter in a hurry without thinking at that moment that he had died the year before. There is, however, the daughter, whose Milan address I don't know; but you can always write a letter in care of the Museum of Barzio where, I know, the lady goes occasionally, and, in any case, the museum people will think of forwarding it to her.

Awaiting your reply and renewing my cordial greetings,

/s/ Dr. Palma Bucarelli

cc: Dorothy Dudley
Alicia Legg
Peter Selz

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Rosso / Rome

cc: Dorothy Dudley
Alicia Legg

TRANSLATION

May 20, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

Thank you very much for your letter of May 16. I understand the problems with the loan of the waxes and, as you know, I have been able to obtain the loan of the Portrait of Yvette Guilbert from the Ca'Pesaro. I am very happy that we will be able to count on the Rouart and the Conversazione in Giardino from your museum and I am looking forward to receiving the completed loan agreement forms at your earliest convenience.

I have now written to Dr. Emilio Jesi concerning La donna velata. Dr. Jesi was extremely generous in his loans to our Futurism show in 1961 and we hope that he will see his way to lending again. If this does not work out we will write to the Museum of Barzio but I am not sure that Signor Francesco Rosso is still alive.

Thank you also for your suggestions regarding the Portrait of Signora Noblet and the Ecce Puer. We have been able to obtain the former from the museum in Milan and Mr. Joseph H. Hirshhorn in New York has recently purchased a fine wax cast of the Ecce Puer.

As I indicated before, the Ditta Tartaglia in Rome is to pack and ship the works by air. We have great confidence in this firm but please let us know if you prefer another packer or if you have specific suggestions for the packing of the works.

Thank you again for your cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv

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Rosso / Rome

T R A N S L A T I O N

From:
Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

May 16, 1963

Dear Mr. Selz:

You cause me great embarassment with your request for the waxes of Medardo Rosso. The collection owned by the Galleria Nazionale is composed of very delicate pieces, so delicate that I have always refused to lend them and the only time I did, for the great exhibition of XXe Siècle in Paris, I regretted it very much because the wax (precisely called Portrait of Yvette Guilbert) sufferred much from the trip and from the change in temperature. In my letter of March 15 I wrote to you that I thought it would be wise to address yourself to Medardo Rosso's son, Francesco Rosso, who lives in Milan (as is certainly known to Mrs. Barr who, for her monograph on the artist, must have visited the Museum of Barzio where there is a large collection of Rosso's works.) I myself wrote to Francesco Rosso encouraging loans but I have not, as yet, had a reply and I am writing again today to the Museum of Barzio instead of Milan. You could do the same: there are there examples of the same works you are requesting from me, executed by the artist and, therefore, as good as ours but probably in a better state of conservation.

In your recent letter you didn't tell me whether you wrote to Francesco Rosso and, if so, if you have had any reply. I should like to know this.

I am so glad that you were able to obtain from the Musée Rodin the Petite Rieuse and I can add to Rouart the Conversazione in Giardino because it is a bronze. As to the other two, Donna Velata and Yvette Guilbert, it is impossible for me to take the responsibility of having the former travel

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and submitting it to a change of temperature because of its size and the state of instability of the wax which tends to separate itself from the plaster. As for the Yvette Guilbert, I am studying with the restorer the possibility of preparing it for travel.

If it were not for you and for The Museum of Modern Art, whom I really would like to please, I would definitely say that, besides Rouart and Conversazione in Giardino or other eventual loans of bronzes, it would be impossible for me to send any other work. But since I want to try to fulfill the wishes strongly expressed by you, I suggest, in place of the Donna Velata, the Portrait of Signora Noblet which is as large and as important as the other from the point of view of the best style of Rosso; you must certainly know it and Mrs. Barr must have a photo of it, if not tell me and I shall send it to you. Since it is a wax with a pattina which is similar to the pattina of dark waxes of a more solid material and although great precautions must also be taken with it, it could travel with less risk of damage; furthermore, should you absolutely wish to have also a light wax, I could study the possibility of sending you Ecce Puer of which Mrs. Barr certainly has a photo and which is one of the last and most representative works of the sculptor's style. This is also a wax and a very delicate one but slightly more solid than the one of Yvette Guilbert.

Please study this matter, considering what I have mentioned above and especially the possibility of having the works of the Museum of Barzio which are under the care of the son of Medardo Rosso who is certainly in the position to authorize their loan. Please keep in mind that, in the eventuality of a shipment from me, besides the permission of the higher authorities at the Fine Arts Ministry of the Public Instruction which is necessary because this

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concerns important and particularly delicate works, I would have to have, if it is impossible to have an official of the Soprintendenza accompany the works, a special guarantee about the cases which would contain the works; that is, that they will be entrusted to a very responsible representative of the means of transportation, whether by air or by sea, and will be received by an official upon their arrival at the port of airport in New York.

Awaiting your reply, etc.

/s/ Palma Bucarelli

cc: Dorothy Dudley
Alicia Legg

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SOPRINTENDENZA
ALLA
GALLERIA NAZIONALE
D'ARTE MODERNA

Roma li 16 MAG. 1963 195

VIALE DELLE BELLE ARTI, 131 - TEL. 802.751
TELEGR.: GALMODERNA - ROMA

Prot. N. 1397 Pos. N. Allegati N.

Risposta a del

Prot. N. Div.

Oggetto: Richiesta prestito opere Medardo Rosso

Mr. Peter SELZ
Curator of the Museum of Modern Art
11 West 53rd Street
NEW YORK

Caro Selz,

Lei mi mette in grandissimo imbarazzo con la richiesta delle cere di Medardo Rosso. La raccolta che possiede la Galleria Nazionale è composte di pezzi di una grandissima delicatezza, tanto che io ho sempre rifiutato il prestito e l'unica volta che l'ho fatto, per la grande mostra del XXe Siècle a Parigi, ho dovuto molto pentirmene perchè la cera (che era precisamente il "Ritratto di Yvette Guilbert") ha avuto molto a soffrire dal viaggio e dal cambiamento di temperatura. Io Vi avevo scritto, nella mia lettera del 15 marzo che mi sembrava il caso di rivolgersi anche al figlio di Medardo Rosso, Francesco, che vive a Milano (come certamente è noto alla signora Barr, la quale avrà a suo tempo, per la sua monografia sull'artista, visitato il Museo di Barzio, dove esiste un'ampia raccolta delle opere del Rosso). Io stessa ho scritto a Francesco Rosso per sollecitare il prestito, ma non ho ancora avuto risposta e scrivo nuovamente oggi stesso, invece che a Milano, al Museo di Barzio. Lo stesso potrebbe fare Lei: ci sono colà le stesse opere che Lei mi chiede, in esemplari curati anch'essi dall'artista e perciò altrettanto pregevoli, ma probabilmente in migliore stato di conservazione.

Nella Sua lettera recente, Lei non mi dice se ha scritto a Francesco Rosso e se, nel caso affermativo, ne ha ayuto risposta: gradirei saperlo.

Sono lieta che Lei abbia potuto ottenere dal Museo Rodin la piccola "donna ridente"; ed io posso aggiungere al Rouart la "Conversazione in giardino" poichè è un bronzo. Per quanto riguarda le altre due "La donna velata" ed "Yvette Guilbert", per la prima, data la grandezza e lo stato di instabilità della cera, che tende a distaccarsi dal sostegno di gesso, è assolutamente impossibile che io mi prenda la responsabilità di farla viaggiare e di sottoporla a mutamenti di temperatura.

Si prega trattare per ogni lettera un solo argomento e indicare nella risposta il numero di protocollo di quella a cui si risponde

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Per l'"Yvette Guilbert" sto studiando col restauratore la possibilità di consolidarla per vedere se sia in grado di affrontare il viaggio.

Se non si trattasse di Lei e del Museo di New York, a cui tengo sopra ogni altro di fare cosa gradita, direi senz'altro che, oltre il "Rouart" e la "Conversazione in giardino", o altri eventuali bronzi, mi sarebbe impossibile mandare altro. Ma poichè vorrei venire incontro al desiderio così calorosamente da Lei espressomi, Le propongo, in luogo della "Donna velata" il "Ritratto della Signora Noblet", che è altrettanto grande e importante dal punto di vista dello stile migliore del Rosso: certamente Lei la conoscerà, e la signora Barr ne avrà una fotografia, altrimenti me lo dica che gliela potrò inviare. Poichè è un gesso patinato, che ha una patina simile a quella delle cere scure, di materia più solida e, sia pure con grandi precauzioni, potrebbe viaggiare con minore danno; inoltre, se Lei desidera assolutamente avere anche una cera chiara, potrei studiare la possibilità di mandarLe l'"Ecce puer", di cui certamente la signora Barr avrà la fotografia e che è una delle opere ultime e più rappresentative dello stile dello scultore. E' anch'essa una cera e molto delicata, però un po' più solida di quella della Yvette Guilbert.

La prego di studiare tutta la questione secondo quanto Le ho detto sopra, e soprattutto riguardo alla possibilità di avere le opere dal Museo di Barzio ordinato dallo stesso figlio di Medardo Rosso, il quale è certamente in grado di dare l'autorizzazione al prestito. Tenga presente che nell'eventualità di un invio da parte mia, oltre l'autorizzazione del Consiglio Superiore delle Belle Arti del Ministero della Pubblica Istruzione, che è necessaria trattandosi di opere importanti e particolarmente delicate, bisognerebbe che io avessi, nell'impossibilità di fare accompagnare le opere da un funzionario della Soprintendenza, una speciale garanzia per le casse in cui le opere saranno contenute: nel senso che siano affidate ad una persona responsabile del mezzo di trasporto, sia aereo o sia piroscafo, da voi incaricata, e che siano ricevute da un Vs/ funzionario all'arrivo nel porto o nell'aeroporto di New York.

Attendo la Sua risposta e Le invio i miei più cordiali saluti.

LA SOPRINTENDENTE
(Dott. Palma Bucarelli)

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Rome / Rome

cc: Dorothy Dudley
Alicia Legg

May 14, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

We just received a letter from Professor Guido Perocco upon his return to Venice from Rome in which he assured us of the loan of the terra cotta, Yvette Guilbert, in addition to the wax, Madame X. This now limits our requests from you only to the Donna Velata and the Conversazione in Giardino which we will not be able to borrow from anywhere else. I do hope to hear from you soon and receive a positive answer.

Thank you again for your cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv

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Rosso / Rouw

cc: Dorothy Dudley
Alicia Legg

May 9, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

Since writing to you on April 26 I have been able to obtain the agreement of Madame Cecile Goldscheider (who came for the opening of our Rodin exhibition) to borrow Rosso's Petite Rieuse from the Musée Rodin. This, you know, is the cast which Rosso presented to Rodin and we are very pleased to have it in the exhibition. You may disregard, therefore, my request for your Petite Rieuse but I hope all the more that we may indeed count on the Donna Velata, the Yvette Guilbert and the Conversazione in Giardino.

With my very best regards, no - getting this from Venice

Sincerely yours,

also Portrait of Renoir

Peter Selz
Curator

PS:tv

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Rosso / Rome

cc: Dorothy Dudley
Alfred Barr
Mrs. Alfred Barr
Alicia Legg

April 26, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

Many thanks for your kind letter of March 15. I am delighted that you are willing to let us have the Portrait of Henri Rouart of which you have such a fine example.

I realize your hesitations about the Petite Rieuse and I feel that I should explain that when The Museum of Modern Art decided to have a Rosso exhibition we realized that some essential works in wax would have to be borrowed in Europe even though there are a fair number of Medardos in this country by now. We, therefore, personally and critically inspected the admirable packing of the Ditta Tartaglia in Rome. The waxes sent by them arrived in perfect condition and this gave us confidence to proceed with our requests in good conscience. Tartaglia has worked out a packing system for wax that insulates against changes of temperature as well as against shock and our foreign loans will be handled by them and shipped by air which is safer than by ship.

As you are unwilling to let us have the Petite Rieuse, I can borrow an example here although it is a less brilliant cast. I would, however, beg you to reconsider your stand in the whole question of wax casts. We desperately need a Donna Velata and also your Yvette Guilbert. I requested the latter from Dr. Guido Perrocco of the Ca'Pesaro but I do not know whether he will be able to obtain permission to send it. The Ca'Pesaro, however, is lending the wax, Madame X, the rarest of all Rossos.

I had hoped very much to obtain from Dr. Gianni Mattioli the loan of his wax, Conversazione in Giardino but he is unwilling to let us have it. I, therefore, hope very much that you will allow us to have your bronze Conversation.

Without these crucial pieces you can well see that our attempt to interest our public in Medardo Rosso would be seriously handicapped because his mature production is so limited.

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We have purposely scheduled the Medardo Rosso exhibition right after our show of Rodin in order to make clear the difference in thought and achievement of these two artists who have, unfortunately, been coupled by legend in the mind of many critics. It is very important to show the great differences between them even though they are both classified as "impressionist sculptors". Outside Italy the name of Rosso is still little known. We would like to obtain for him the recognition and world acclaim that his work deserves.

No one can realize better than you as a museum director, historian and critic the essential importance of obtaining the loans I am now requesting. Our own Museum has lent without reserve and in great quantity the best American paintings in our collection. I was also happy to send you the Rothko exhibition last summer. Furthermore, we have, I believe, a record unique in the world for the enthusiastic presentation and promotion of modern Italian art. I need not mention our collections but refer to exhibitions and publications such as Twentieth-Century Italian Art, 1949, Modigliani 1951, de Chirico 1954, Futurism 1961; and in Italy, the great exhibition, Arte Italiana del XX Secolo da Collezioni Americane, which alone cost our Museum over $50,000 (which we could ill afford) in an unprecedented effort to demonstrate to Italians how much Americans esteem the work of the contemporary artists of Italy.

As you know, Mrs. Margaret Scolari Barr has written a comprehensive and penetrating monograph on Medardo which will be published by us in conjunction with the exhibition. I am enclosing the introduction to this book which will indicate its importance to you.

The Rosso exhibition and monograph constitute a new departure. I think it is fair to say that, with the exception of Canova, Italian sculpture between Bernini and Boccioni is virtually ignored abroad. Rosso is an exception but he is still very little known. We believe this neglect is deplorable. To rectify it we ask your help and the help of your museum.

To impress the sophisticated New York public (and justify our own enthusiasm!) we must represent Medardo Rosso at his best. In short, we should have all his six or seven capital works. We need them urgently.

I do not, my dear Dottoressa, wish to seem importunate. We understand your reluctance. Yet we think that this may be an occasion when some risk if justifiable. I am, therefore, enclosing our loan agreement forms for the four Rosso sculptures, hoping that your reply will be favorable.

With best personal regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 5

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Rosso / Rome

POLICY

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PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
LOAN TO MEDARDO ROSSO EXHIBITION:			
	Galleria Nazionale d'arte moderna, Rome	Rosso: Portrait of Rouart, bronze, 1890	$ 32,300.

This bronze is covered for the above amount from the time it leaves the owner's custody until returned to them, including all transits and while on exhibition at The Museum of Modern Art, New York, September 23 - November 30, 1963.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

COMPANY	COMPANY
Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

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Rosso / Rome

T R A N S L A T I O N

From:
Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

March 15, 1963

Dear Dr. Selz:

The delay with which I answer your letter of January 25 is due to the fact that, although we are able to lend the Portrait of Rouart, we cannot do the same with the Rieuse because the work is a particularly delicate wax and it is impossible to expose it to the risks of the trip which will surely cause damages. In order to help you as much as possible with your request and knowing well the importance of this work in the oeuvre of the artist, I have written to the son of Medardo Rosso in the eventuality that, having another version of the sculpture in wax or bronze, he would be willing to lend it in place of ours. Up to now I havn't had any reply and that is why I did not write to you. I think it would be better if you would write directly to Mr. Francesco Rosso, who lives in Milan, Via Solferino 7.

As for the Portrait of Rouart, which we are happy to be able to lend to the show, I am enclosing the photograph and the loan form for it.

I send you my most cordial greetings and best wishes for the success of the exhibition.

/s/ Palma Bucarelli

cc: Dorothy Dudley
Alicia Legg

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ESPRESSO
VIA AEREA

SOPRINTENDENZA ALLE GALLERIE ROMA II
GALLERIA NAZIONALE D'ARTE MODERNA
ARTE CONTEMPORANEA

Roma, 15 MAR. 1963 19

VIALE DELLE BELLE ARTI 131 - TELEF. 80 27 51 - 54
TELEGR.: GALMODERNA - ROMA

Prot. N. 798 Pos. N. Allegati N 2

Risposta a lett. del 6-3-63

Prot. N. Div.

OGGETTO: Mostra Medardo Rosso

Dr. Peter SELZ- Direttore del
Museum of Modern Art-11 West
53rd Street - NEW YORK 19

Il ritardo con cui rispondo alla lettera del 25 gennaio è dovuto al fatto che, se si può prestare il ritratto di Rouault, non altrettanto questa Galleria può fare per la "Rieuse" perchè l'opera è una cera particolarmente delicata ed è impossibile esporla ai rischi di un viaggio che sicuramente arrecherebbero danni. Per venire incontro tuttavia alla Sua richiesta, ben sapendo l'importanza di quell'opera nella produzione dell'artista, ho scritto al figlio di Medardo Rosso nell'eventualità che, avendo un altro esemplare della scultura in cera o bronzo, fosse disposto a prestarla in sostituzione della nostra. Fino a questo momento non ho avuto alcuna risposta e perciò non Le avevo ancora scritto. Penso che sia meglio che Lei si metta in rapporto diretto con il Signor Francesco Rosso, che abita a Milano, in Via Solferino 7.

Per quanto riguarda il "Ritratto di Rouart", che ben volentieri possiamo prestare per la mostra, accludo la fotografia e la scheda relative. L'opera dovrà essere assicurata per L. 20 milioni.

Le mando i miei più cordiali saluti e auguri per il successo della mostra.

LA SOPRINTENDENTE
(Dott.Palma Bucarelli)

Si prega di trattare per ogni lettera un solo argomento e indicare nella risposta il numero di protocollo di quella a cui si risponde.

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Rosso / Rome

cc: Dorothy Dudley
Alicia Legg

January 25, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

March 6, 1963

Dear Dr. Bucarelli:

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

You may remember that on January 25th I wrote to you requesting the loan of your bronze, Portrait of Rouart and wax, Petite Rieuse by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from you.

Your bronze and wax are most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include them in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 2

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Rosso/Bucarelli

cc: Dorothy Dudley
Alicia Legg

January 25, 1963

Dr. Palma Bucarelli
Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

Dear Dr. Bucarelli:

The Museum of Modern Art has now scheduled the retrospective exhibition of the sculpture of Medardo Rosso which we have been planning for some time. This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States.

The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Margaret Scolari Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

Your excellent sculptures are most important in the context of the exhibition and I should like to ask you if you will have the generosity to lend the Portrait of Rouart and Petite rieuse.

If you are agreeable to these loans, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than September 3, 1963. Our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, will get in touch with you to arrange for shipment.

We have a good photograph of the Petite rieuse and will be ordering more prints from the Gabinetto Fotografico Nazionale. However, we need a good photograph of the Rouart and I should appreciate having an excellent print for reproduction.

May I compliment you on the superb installation of the Rothko exhibition, which not only I, but many of my colleagues admired greatly.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Venice

cc: Dorothy Dudley

December 17, 1963

Professor Guido Perocco
Museo d'Arte Moderna
Ca'Pesaro
Venice, Italy

Dear Professor Perocco:

With the close of the Rosso exhibition, your sculptures have been returned to you and I am writing to thank you for your generous cooperation. As you know, this exhibition of the work of Medardo Rosso was a unique event and gave the public as well as scholars an opportunity to become familiar with the great pioneering achievements of this important sculptor.

Enclosed is a receipt of delivery which I would appreciate your signing and returning in the attached envelope.

With best regards,

Sincerely yours,

Peter Selz
Curator

PS:tv
encl.

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	MoMA EXHS	729.2

Rosso / Venice

cc: René d'Harnoncourt
Alfred Barr
Dorothy Dudley
Alicia Legg

TRANSLATION

From:
Prof. Guido Perocco
Museo d'Arte Moderna
Ca'pesaro
Venice, Italy

May 8, 1963

Dear Dr. Sels:

I am answering your last letter a little late because I had to be absent from Venice a number of times and I finally returned from Rome where [illegible] meetings. Now I am turning again to the matter of Rosso.

The loan of the second work requested has complicated a little the release of the various authorizations because I had to have a second deliberation [illegible] two works for the exhibition in New York. [illegible] this objective has also [illegible] book [illegible] as we are still lacking a complete publication on the artist and I know how diligently and how thoroughly Mrs. Barr studied the works of the artist.

It would be my wish to be able to accompany the two works of Medardo Rosso to New York which is a part of the world which I don't yet know. I am sure that this would be a good occasion [illegible]

Please give my regards to the Barrs and my most cordial regards to you.

/s/ Guido Perocco

cc: Dorothy Dudley
Alicia Legg
Procedure Rosso

May 17, 1963

Professor Guido Perocco
Museo d'Arte Moderna
Ca'Pesaro
Venice, Italy

Dear Professor Perocco:

I want to thank you most cordially for your good letter of May 8 and want to tell you how all of us here at the Museum appreciate the generosity of the Ca'Pesaro in lending us the Yvette Guilbert as well as the Madame X.

We would, indeed, be happy if you could accompany the works to New York and could be present at the opening of the Rosso exhibition. Unfortunately, our Museum, which has no state or municipal support, has no budget for a trip of this nature but we shall ask the Department of State in Washington to see if there might be a chance for an invitation to you. We cannot promise anything as the number of State Department grants is very limited as they go to scholars in all fields but perhaps something could be arranged if the Italian government could help in some way. Let us know if anything can be done from your side.

Thank you again for your good cooperation.

Sincerely yours,

Peter Sels
Curator

PS:tv

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Venice

TRANSLATION

From:
Prof. Guido Perocco
Museo d'Arte Moderna
Ca'pesaro
Venice, Italy

May 8, 1963

Dear Dr. Selz:

I am answering your last letter a little late because I had to be absent from Venice a number of times and I finally returned from Rome where I followed the art history meetings. Now I am turning again to the matter of Medardo Rosso.

The loan of the second work requested has complicated a little the release of the various authorizations because I had to have a second deliberation on the loan of the sculpture, Yvette Guilbert. In any case, I can definitely assure you of the loan of the two works for the exhibition in New York. I am enclosing the forms which have been completed a s requested.

As for your request to repeat the show of Medardo Rosso in Venice, this doesn't seem to me to be easy to achieve, as a comprehensive retrospective has already been presented in Venice, namely at the 1948 Biennale. As to the book by Mrs. Margaret Barr, it would be wise to have an edition in Italian as we are still lacking a complete publication on the artist and I know how diligently and how thoroughly Mrs. Barr studied the works of the artist.

It would be my wish to be able to accompany the two works of Medardo Rosso to New York which is a part of the world which I don't yet know. I am sure that this would be a good occasion.

Please give my regards to the Barrs and my most cordial regards to you.

/s/ Guido Perocco

cc: Dorothy Dudley
Alicia Legg
Francoise Boas

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GALLERIA INTERNAZIONALE
D'ARTE MODERNA
DELLA CITTÀ DI VENEZIA

CA' PESARO
TEL. 24.127

Venezia, 8 maggio 1963

Prot.61/Gall. GP/gv.

Dr. Peter Selz
Curator The Museum of Modern Art
11 West 53rd Street
NEW YORK - 19 (USA)

Caro Dottor Selz,

rispondo con un po' di ritardo alla Sua ultima lettera, perché ho dovuto assentarmi varie volte da Venezia ed ultimamente sono tornato da Roma, dove ho conseguito la libera docenza in Storia dell'arte. Ora riprendo in mano la pratica Medardo Rosso.

Il prestito della seconda opera richiesta ha un po' complicato il rilascio delle varie autorizzazioni, perché per il prestito della scultura "Yvette Guilbert" ho dovuto avviare una seconda deliberazione. In ogni caso Le posso assicurare fin d'ora il prestito delle due opere per la Mostra a New York. Accludo alla presente i formulari compilati secondo le indicazioni richieste.

In marito alla Sua proposta di ripetere la mostra di Medardo Rosso a Venezia, la cosa non mi pare facilmente attua= bile, in quanto una vasta retrospettiva dell'artista é stata già presentata a Venezia, e precisamente alla Biennale del 1948. Mentre per il libro della signora Margaret Barr sarebbe quanto mai oppor= tuna una edizione in italiano, in quanto manca tuttora una pubbli= cazione completa sull'artista, e so con quale cura e competenza la signora Barr ha studiato l'opera dell'artista.

Sarebbe mio desiderio poter accompagnare le due opere di Medardo Rosso a New York, che é una parte di mondo che non ho ancora conosciuta. Certo che sarebbe questa una bella occasione.

La prego di salutarmi i signori Barr e a Lei i miei saluti e auguri più cordiali.

IL DIRETTORE
(Prof. Guido Perocco)
Guido Perocco

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Venice

POLICY

IMF 661532

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The following is information from the policy:

ASSURED - THE MUSEUM OF MODERN ART

ADDRESS - 11 West 53rd Street, New York, N.Y.

TERM - July 1, 1962 Until Cancelled

COVERAGE - All risks of physical loss or damage from any external cause except wear and tear, gradual deterioration, moths, vermin, inherent vice, damage resulting from any repairing, restoration or retouching process nuclear reaction, radiation or radioactive contamination and risks of war, confiscation or seizure.

Exhibition: MEDARDO ROSSO

PROPERTY-INSURED-	LENDER	DESCRIPTION OF PROPERTY	AMOUNT
	Galleria Internazionale d'Arte Moderna, Venice	Rosso: Yvette Guilbert, terra cotta, 1894.	$ 16,200.
	" "	Rosso: Madame X, wax, 1896.	19,440.

POLICY - Policy referred to herein is a Joint Subscription Policy subscribed to by the Companies indicated below.

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Aetna Insurance Company Hartford, Connecticut	Aetna Casualty & Surety Company Hartford, Connecticut
Boston Insurance Company Boston, Mass.	Phoenix Insurance Company Hartford, Connecticut
National Surety Corp. San Francisco, Calif.	National Fire Insurance Company Hartford, Connecticut
	Combined Lloyds London, England

HUNTINGTON T. BLOCK, Agent
Washington, D. C.

Signed by: Dorothy H. Dudley
Dorothy H. Dudley, Registrar

Phone their answer will be forthcoming

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Rosso / Venice

Via Aerea

GALLERIA INTERNAZIONALE
D'ARTE MODERNA
DELLA CITTÀ DI VENEZIA

CA' PESARO
TEL. 24.127

Venezia, 1 aprile 1963

Prot.61/Gall. GP/gv.

M. Peter Selz
Curator
The Museum of Modern Art
11 West 53rd Street
NEW YORK, 19 - USA

Caro Signor Selz,

alcuni contrattempi mi hanno impedito di rispondere subito alla Sua lettera dell'8 marzo. Il prof. Zampetti, che sta organizzando la Mostra di Vittore Carpaccio a Venezia, aveva chiesto al Metropolitan Museum il prestito del dipinto di Carpaccio "Meditazione sulla Passione di Cristo", e, in attesa della risposta del Museo americano, si pensava di chiedere a Lei di rendersi interprete affinchè il prestito del quadro di Carpaccio venisse concesso per la Mostra a Venezia. Purtroppo la risposta del Metropolitan Museum è giunta negativa, in quanto il dipinto di Carpaccio è su tavola e ritengono pericoloso farlo viaggiare. La mancanza dell'opera alla Mostra, che si inaugura nel prossimo mese di giugno in Palazzo Ducale, sarà sensibilmente sentita, perchè trattasi di un dipinto assai significativo di tutta l'attività dell'artista.

Per quanto riguarda il prestito della seconda opera di Medardo Rosso, "Yvette Guilbert", che è in terracotta e non in bronzo, non Le nascondo le nostre preoccupazioni di farla viaggiare, perchè la figura appare quanto mai delicata e bisognerà in ogni caso pensare ad un imballaggio speciale.

Capisco l'importanza che ha per voi la presenza di questa seconda opera di Medardo Rosso alla Mostra che state preparando a New York e sarò ben lieto di fare tutto il possibile affinchè il prestito venga concesso. Inizio quindi tutte le pratiche relative al prestito dell'opera, esprimendo il mio parere favorevole.

Desidero formulare ogni migliore augurio al vostro lavoro e Le invio i più cordiali saluti.

IL DIRETTORE
(dr. Guido Perocco)

Guido Perocco

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Rosso / Venice

cc: Dorothy Dudley
Alicia Legg

GALLERIA INTERNAZIONALE
D'ARTE MODERNA
DELLA CITTÀ DI VENEZIA

CA' PESARO
TEL. 24.127

Prot.32/Gall. GP/gv.

March 8, 1963

Sig. Peter Selz
Curator The Museum of Modern Art
11 West 53rd Street
New York (USA)

Dr. Guido Perocco
Galleria Internazionale d'Arte Moderna
Ca'Pesaro
Venice

Egregio Signor Selz,

Dear Dr. Perocco:

Thank you very much for your letter of February 14. I am delighted that you are willing to lend us your Madame X which, of course, is the most important item in the Rosso exhibition.

In regard to the Yvette Guilbert, I note that the piece is a terra-cotta and not a bronze as we had thought. I hope that it might be possible for you to lend us this as well and you might just change the medium from bronze to terra-cotta on our loan agreement forms. Let me assure you once more that we will take the utmost care of all sculpture lent to this exhibition, especially as it is a matter of waxes and terra-cottas which will be treated with the greatest gentleness.

Thank you again for your cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv

Venezia, 14 febbraio 1963

Ho ricevuto la Sua lettera del 7 febbraio ... "Madame X" di Medardo Rosso ed ho subito iniziato le pratiche relative, onde ... effettuare il ... anche alla ... però che l'opera "Yvette Guilbert" del nostro Museo non è in bronzo, ma ... Inoltre ... ogni migliore augurio alla vostra bella iniziativa e La prego di porgere il mio saluto alla signora e al signor Barr. ... l'incontro per inviarLe i più cordiali saluti.

IL DIRETTORE
(dr. Guido Perocco)
Guido Perocco

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GALLERIA INTERNAZIONALE
D'ARTE MODERNA
DELLA CITTÀ DI VENEZIA

CA' PESARO
TEL. 24.127

Venezia, 14 febbraio 1963

Prot.32/Gall. GP/gv.

Sig. Peter Selz
Curator The Museum of Modern Art
11 West 53rd Street
NEW YORK 19 - (USA)

Egregio Signor Selz,

Ho ricevuto la Sua lettera del 7 febbraio in merito alla richiesta di prestito della scultura "Madame X" di Medardo Rosso ed ho subito iniziato le pratiche relative, onde ottenere tutte le autorizzazioni necessarie per effettuare il prestito dell'opera.

Nella Sua lettera Lei accenna anche alla scultura in bronzo di Yvette Guilbert, desidero informarLa però che l'opera "Yvette Guilbert" del nostro Museo non è in bronzo, ma bensì in terracotta.

Desidero formulare ogni migliore augurio alla vostra bella iniziativa e La prego di porgere il mio saluto alla signora e al signor Barr.

Mi è gradito l'incontro per inviarLe i più cordiali saluti.

IL DIRETTORE
(dr. Guido Perocco)
Guido Perocco

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Venice

cc: Dorothy Dudley
Alicia Legg

March 6, 1963

Dr. Guido Perocco, Director
Galleria Internazionale d'Arte Moderna
Ca'Pesaro
Venice, Italy

Dear Dr. Perocco:

You may remember that on February 7th I wrote to you requesting the loan of your wax, Madame X and bronze Yvette Guilbert by Medardo Rosso for our forthcoming exhibition of his work to be held at The Museum of Modern Art from September 23 through November 1963. The deadline for Mrs. Barr's book which will be published with the exhibition is at hand, and as yet we have not heard from you.

Your bronze and wax are most essential for the success of this first representation of Rosso's work in America and we do hope to be able to include them in this exhibition which means so much to all of us. If you have the request in your files, I should be grateful to have an answer as soon as possible. For your convenience, I am enclosing another set of loan forms.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso/Venice —

cc: Dorothy Dudley
Alicia Legg

February 7, 1963

Dr. Guido Perocco, Director
Galleria Internazionale d'Arte Moderna
Ca' Pesaro
Venice, Italy

Dear Dr. Perocco:

Both Mrs. Margaret Scolari Barr and I recall with great pleasure our visits to the Ca'Pesaro last summer when we discussed our plans for a retrospective exhibition of the sculpture of Medardo Rosso at The Museum of Modern Art and when you generously agreed in principle to lend Madame X, Rosso's most important work to us.

This will be a small exhibition but we feel that it will be an extremely important one as it will actually introduce the beautiful work of this great pioneer of modern sculpture to the United States. The exhibition will open on September 23 and close at the end of November 1963. A monograph analyzing Rosso's work by Mrs. Barr will be published in conjunction with the exhibition. This scholarly book is an important contribution to our knowledge about Medardo Rosso, his work and his influence.

In making my selection I must begin with the important wax, Madame X, from your collection. May I take this opportunity also to request the bronze, Yvette Guilbert?

If you can confirm these loans, would you please complete and sign the enclosed green forms, retaining the white copies for your files. We shall, of course, be responsible for all costs of packing, shipping and insurance. For installation, we should like to receive the works not later than August 26, 1963. Our Rome agent, Bruno Tartaglia, 26-27 Piazza di Spagna, will get in touch with you to arrange for shipment.

Thank you for your generous cooperation.

Sincerely yours,

Peter Selz
Curator

PS:tv
enc. 2

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IMPORTS AND EXPORTS

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Rosso / Import / France

DUPLICATA

MON LÉRONDELLE

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SPÉCIALITÉ D'EMBALLAGE D'OBJETS D'ART

*

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PARIS 10 495-24

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Seine 55-A-3005

Double

M The MUSEUM OF MODERN ART - NEW YORK 19, N.Y. Doit

PARIS, le 10 Décembre 1963

Retour d'Exposition d'un bronze de Rosso "Petite rieuse" appartenant au Musée Rodin; votre lettre à W.R. Keating du 19 Novembre 1963 -
Votre purchase order 39451

Frais de dédouanement en douane d'Orly	42,12	
Réception en atelier, déballage et livraison au Musée Rodin, 77, Rue de Varenne à Paris	24,00	
Taxe prest. serv.	2,23	
		fcs. 68,35

INSURANCE AND/OR PLACING		
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FORM 2004

F.M.C. LIC. NO. 190

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Rosso / Paris

DECEMBER 5 19 63

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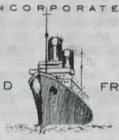
THE MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, N.Y.

W. R. KEATING & COMPANY

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MEMBER I.A.T.A.

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TO R. LERONDELLE, PARIS, FRANCE DATE 11/26/63 REFERENCE 47450

NEW YORK TO PARIS S/S AIR FREIGHT SAILING 11/27/63

SHIPPER MUSEUM OF MODERN ART

CONSIGNEE MUSEE RODIN, 77 RUE DE VARENNE, PARIS VII, FRANCE

MARKS AND NUMBERS	PKGS.	CONTENTS	GROSS WEIGHT	VALUE
MOMA PARIS # 63	1 CASE	SCULPTURE	53#	$1500.00

REMARKS:

ENCLOSURES

Invoice in duplicate

Note-Arrived TWA plane 773 Flt.803
Waybill # 782887 dated 8-12-63

INSTRUCTIONS

Deliver to consignee free of all charges.
Debit us with all expenses.

Booked for P.A.W.A. flight #162 on
November 27th, waybill #031599.

Insurance by the shipper.

Copy to consignee.
Encl. copy of invoice

mp

COLLECT FOR OUR ACCOUNT

TO YOUR DEBIT

FORM 2006

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	MoMA EXHS	729.2

Roco / Export
France

F. M. C. NO. 190

W. R. KEATING & COMPANY

INCORPORATED

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CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

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TELEPHONE WHITEHALL 4-4630
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

90 BROAD STREET
NEW YORK 4, N. Y.

11-20-63

SHIPPER – YOUR REF. NO. 39451

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

CUSTOMER–OUR REF. NO. 47450

MUSEE RODIN
77 RUE DE VARENNE
PARIS, VII, FRANCE

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
1 CASE	SCULPTURE	53#

REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY
INCORPORATED

BY A. Sorrentino

MEMBER OF I. A. T. A.

FORM 2001

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	MoMA EXHS	729.2

Rosso / Export France

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Mr. Selz
Miss Legg

November 19, 1963

W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. Albert Sorrentino

Dear Mr. Sorrentino:

I am enclosing six copies of an invoice covering the shipment of one sculpture--Petite Rieuse, bronze, by Medardo Rosso--by air freight. The shipment is to be consigned to R. Lérondelle, Paris, for delivery to the Musée Rodin.

Your firm imported this sculpture for us on Aug. 13, 1963 (your reference number 86260, entry number 601793).

Please arrange to collect this work from the Museum on Wednesday, November 27, and send it to Paris by air freight, prepaying all charges including delivery to the owner. Please notify us of the airline, date of departure and flight number so that we can arrange transit insurance. Our Purchase Order 39451 for your services follows under separate cover.

Sincerely yours,

Sarah D. Elliston
Assistant to the Registrar

cc: R. Lérondelle

Enclosures

po for insurance
39453

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

NEW YORK 19

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

W. R. KEATING & COMPANY

To: R. Lérondelle
76 rue Blanche
Paris IX^e, France

For delivery to: Musée Rodin
77 rue de Varenne
Paris VII^e, France

9	MOMA 63/PARIS	15 x 17 x 26"	Weight: 53 lbs.

MARKS

63.1439 Rosso: Petite Rieuse, bronze. 1890 $ 1,500.

This sculpture was borrowed for temporary exhibition in the United States and is now being returned to the owner.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Rosso/Import/Italy

IMPORT DEPARTMENT

MUSEUM OF MODERN ART

11 WEST 53 rd STREET

NEW YORK 19, NY

NEW YORK 4, N. Y. SEPTEMBER 13 19 63

P.O. 33347

W. R. KEATING & COMPANY

INCORPORATED

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INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK 4, N. Y.

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

OUR REF. 86363 YOUR REF.

NO. OF PACKAGES	SHIPPER	STEAMER	ARRIVED
9		AL ITALIA	8/25/63

MARKS

B T 1/9

FOREIGN CHARGES AND COLLECTION FEE	
OCEAN OR AIR FREIGHT	270 90
DUTY (ESTIMATED AND SUBJECT TO CHANGE ON LIQUIDATION)	
CUSTOMS ENTRY AND SERVICES	45 00
SECURING CARRIERS CERTIFICATE	
CORD, SEALS & LABOR	
CARTAGE SERVICE TO WAREHOUSE	
UNPACKING, LABOR	
OPENING & CLOSING FOR EXAMINATION	
STORAGE AND/OR DOCK DEMURRAGE	
CARTAGE SERVICE	51 75
INLAND FREIGHT OR EXPRESS CHARGES	
INSURANCE	
BOND AND CANCELLATION	10 00
MESSENGER SERVICE & PETTIES	
REPRESENTATIVES TIME AND EXPENSES	
SUBMITTING INVOICE TO APPRAISER	
SERVICES AT AIRPORT	
SPECIAL SERVICES AND EXPENSES	
PREPARING SHIPPING DOCUMENTS	
	$377 65

THESE ITEMS REPRESENT PRINCIPALLY CASH PAID OUT FOR YOUR ACCOUNT AND INCLUDE OUR PROFIT AND COMPENSATION FOR OUR SERVICES RENDERED. PROMPT REMITTANCE IN NEW YORK FUNDS IS RESPECTFULLY REQUESTED. SHIPMENTS HANDLED SUBJECT TO CONDITIONS PRINTED ON REVERSE SIDE HEREOF.

mv

FORM 6008

MEMBER I. A. T. A.
FEDERAL MARITIME BOARD REGISTRATION NO. 580
F.M.C. APPL. NO. 190

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

Rossi/Import/Rome

Customs Form 7501
TREASURY DEPARTMENT
8.27, 8.51, 10.31, 10.91, C.R.
July 1960

ITEM# 2
REF# 86363

CONSUMPTION ENTRY
BUREAU OF CUSTOMS

COLLECTOR'S COPY ☐
ACCOUNTING COPY ☐
STATISTICAL COPY ☐

Form approved.
Budget Bureau
No. 48-R217.6.

This Space For Census Use Only		This Space For Customs Use Only
BLOCK AND FILE NO.	M.O.T.	ENTRY NO. AND DATE 602244
	MANIFEST NO.	
FOREIGN PORT OF LADING / U.S. PORT OF UNLADING	Dist. and Port Code: 10-12	Port of Entry Name: NEW YORK / Term Bond No.: 3903

Importer of Record (Name and Address)
W.R. KEATING & CO INC 90 BROAD STREET NEW YORK 4 NY

For Account of (Name and Address)
MUSEUM OF MODERN ART 11 WEST 53rd STREET NEW YORK 19 NY

Importing Vessel (Name) or Carrier	B/L or AWB No.	Port of Lading	I.T. No. and Date
AZ/AZ2624 AL ITALIA FL/IDIWE	1369050	ROME	
Country of Exportation	**Date of Exportation**	**Type and Date of Invoice**	**I.T. From (Port)**
ITALY	8/24/63	SCI& 253 8/23/63	
U.S. Port of Unlading	**Date of Importation**	**Location of Goods—G.O. No.**	**I.T. Carrier (Delivering)**
NEW YORK	8/25/63	N.Y.INT'L AIRPORT	

MARKS & NUMBERS OF PACKAGES COUNTRY OF ORIGIN OF MERCHANDISE (1)	DESCRIPTION OF MERCHANDISE IN TERMS OF U.S.I.D. ANNO., NUMBER AND KIND OF PACKAGES (2) / GROSS WEIGHT IN POUNDS (2a) / NET QUANTITY IN U.S. I.D. ANNO. UNITS (2b)	ENTERED VALUE IN U.S. DOLLARS (3)	U.S.I.D. ANNO. REPORTING NO. (4)	TARIFF OR I.R.C. RATE (5)	DUTY AND I.R. TAX (6) Dollars	Cents
B T 1/9	NINE (9) CASES CONT'G:		OC			
	ORIGINAL SCULPTURES	$132,000.	1807.3000	free	free	
	ORIGINAL DRAWINGS	18,000.	1807.2000	free	free	
	567#	$150,000.				
RAWB# 14397		INVOICE: $150,000.00				
	"OUTSIDE KNAK" MUSEUM OF MODERN ART 11 W. 53rd ST NYC					
	c/o:ITALY					

MISSING DOCUMENTS

NONE

THIS SPACE FOR CUSTOMS USE ONLY

I declare that I am the ☐ nominal consignee and that the actual owner for customs purposes is as shown above, or ☐ consignee or agent of the consignee. I further declare that the merchandise ☐ was or ☐ was not obtained in pursuance of a purchase or agreement to purchase. I also include in my declaration all the statements in the declaration on the back of this entry.

WR KEATING & CO INC (Signature) 8/27/63 DATE

WILLIAM L.BREINER,ATTY (Title)

90 BROAD NY NYC (Address)

☐ *Principal.*
☐ *Member of the firm.*
☐ _____ *of the corporation.*
☐ *Authorized agent*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Deposito
Italy

TELEGRAMMI: TARTAGLIASPED ROMA CODICE TELEGR."ABC 5 EDIZ." IMBARCHI-SBARCHI-NOLEGGI CODICE TELEGR."LIEBERIS" TELEFONI: 670.666 - 670.382

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

AA/ IATA

22nd November, 1963

2414/E

THE MUSEUM OF MODERN ART
11 West 53rd Street. NEW YORK 19. N.Y. U.S.A.

Your Purchase Order nº 38058 of March 14, 1963, for collecting, packing and forwarding 11 sculptures and drawings by Rosso for exhibition "MEDARDO ROSSO"

	$
Collection in Florence of 1 bronze, packing and forwarding to Rome by rail express	26.5o
Collection in Venice of 2 wax and 1 terracotta sculptures, packing and forwarding to Rome by air	92.oo
Collection in Milano of 2 bronzes and 3 drawings, packing and shipment to Rome by rail express	65.oo
Collection in Rome of 2 bronzes and packing	50.oo
Unpacking and re-packing of all the works and assistance of packers at examinations	38.oo
Office of Fine Arts export licence	15.oo
Photographs for Office of Fine Arts	22.oo
Customs fees for examination at warehouse	26.5o
Customs formalities for temporary exportation	42.oo
Stamps on pro-forma invoices	16.8o
Bank permit	4.oo
Export licences from Departments of Public Education and Foreign Trade	20.oo
Cartage and delivery to airport	12.oo
Forwarding commission and attendance	80.oo
Additional tax	12.oo
Postage, airmail, cables etc.	29.oo
I.G.E.	6.52
	$ 557.32

E.&.E.O

C/C POSTALE 1/6024

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso/

Miss Dudley
cc: Mr. Selz
Miss Legg

September 13, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

The Rosso shipment arrived here at the Museum on August 28. It has now been cleared by customs; and we have checked each piece. We are pleased to say that everything arrived in good order with two minor exceptions that will be mentioned to the owner.

Miss Dudley has asked me to thank you for advising her that the Gorky painting belonging to Mr. Tapié has been shipped to Basel.

Sincerely yours,

Sarah D. Elliston
Assistant to the Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Suport Italy (Rome)

TELEGRAMMI: TARTAGLIASPED ROMA CODICE TELEGR. "ABC 5 EDIZ." IMBARCHI-SBARCHI-NOLEGGI CODICE TELEGR. "LIEBERIS" TELEFONI: 670.666 - 670.382

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

AA/ IATA Re: 2414/E/

24th August, 1963

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

RE: Medardo Rosso Exhibition. Att'n: Dorothy H. Dudley.

Gentlemen:

We confirm our cable of yesterday reading "Modernart New York. Attn Dudley Shipping August 24th Flight AZ632 Alitalia AWB 1369050 Nine Cases Marked BT 1/9 Kos 258 Containing Eight Sculptures Three Drawings For Rosso Exhibition Tartagliasped" and our cable of this morning reading "Modernart New York. Attn Dudley Shipping Rosso Works On Flight AZ624 25th August Accept Apologies Tartagliasped".

In fact, we apologize for this unexpected change which was due to several difficulties that we have encountered up to the last minute. It was our wish to deliver the works in New York by the 26th August as formerly agreed but, as we wrote in our last letter to you, Mid-August holidays delayed everything. Further difficulties arised at the last moment to effect export formalities under our name instead of the lenders'.

However, we are now pleased to confirm the shipment and trust that you will receive the works in due time and in good order. In accordance with your instructions, the shipment has been addressed to W.R. Keating & Co. with freight charges payable at destination. All covering documents were airmailed to Keating and copies were attached to the airwaybill. A copy of our waybill to Keating and copies of all documents were airmailed to you yesterday. The cases were marked BT.1/9.R, M, V, F (R=Rome, M=Milan, V=Venice, F=Florence).

We wish to point out that the bronze "Ecce Puer" from Piero Biffi, Milan, was declared 1/10 of the insurance value and the value was confirmed by Fine Arts experts; we believe that it might be sold but it is of paramount importance that, before selling it, you obtain permission from the Italian Authorities. We remind you that you assured that the works would all be returned to Italy after exhibition, in your application to the Ministero della Pubblica Istruzione.

We would appreciate your confirming the arrival of the works in good order.

With kindest regards,

Sincerely yours,
DITTA BRUNO TARTAGLIA

C/C POSTALE 16024

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

CABLE ADDRESS: TARTAGLIASPED
TELEPHONES: 60-666 - 60-382

WAYBILL FROM

BRUNO TARTAGLIA

ROME - 26 - PIAZZA DI SPAGNA - 27 - ROME

REFERENCE
AA/NS 2414/E

23rd August, 1963

to W. R. KEATING & COMPANY. 90 Bread Street. NEW YORK 4, N.Y., U.S.A.

forwarded per air freight through ALITALIA. AWB no. 1369050 flight AZ 632 of Aug.24th. carriage XXX unpaid FREIGHT COLLECT

SENDER	Quality & quantity of Packages	MARKS & NUMBERS	WEIGHT Kos	CONTENTS & VALUE	NAME & ADDRESS OF CONSIGNEE	AMOUNT to be collected	INSTRUCTIONS
Various lenders ITALY	nine cases	B.T. 1/9.	258	no.8 sculptures no.3 drawings by Medardo Rosso	THE MUSEUM OF MODERN ART 11 West 53rd Street NEW YORK 19, NY, U.S.A. Att'n: Dorothy H. Dudley		contact consignee immediately. --- These works are sent on purpose of exhibition in the U.S.A. and must return to Italy after exhibition. --- Collect your charges only. Debit us nothing.

NOT INSURED BY US

VERY VERY FRAGILE. HANDLE WITH SPECIAL CARE.
CASES BT.6 AND BT.7 CONTAIN WAX SCULPTURES:
KEEP THEM AWAY FROM HEAT.

ENC: two commercial invoices
one consular invoice (Form 5515)
one declaration of originality.

(duplicates of same documents are attached to AWB.)

cc: The Museum of Modern Art
New York
enc: 1 comm. invoice ✓
1 cons. invoice ✓
1 declaration. ✓

Rosso / Dupont
Italy (Rome)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

DITTA BRUNO TARTAGLIA
Piazza di Spagna, 26/27
R O M A

23rd August, 1963

INVOICE

To:
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y., U.S.A.

"Medardo Rosso" Exhibition

MARKS	WEIGHT	DESCRIPTION	VALUE $
BT. 1.R	kos. 65 :	"Portrait of Rouart", bronze, 1890	33,000.oo
BT. 2.R	kos. 39 :	"Conversazione in giardino", bronze, 1893	16,500.oo
BT. 3.M	kos. 26 :	"Ecce Puer", bronze, 1906	1,500.oo
BT. 4.M	kos. 61 :	"Madame Noblet", bronze, 1897	16,500.oo
BT. 5.M	kos. 8 :	"Effetto al Café du Roches", drawing, 1893	6,000.oo
		"Bosco, Carboncino", drawing, 1893	6,000.oo
		"Persone in Cammino", drawing, 1893	6,000.oo
BT. 6.V	kos. 9 :	"Grande Rieuse", wax, 1891	15,000.oo
BT. 7.V	kos. 17 :	"Madame X", wax, 1896	19,500.oo
BT. 8.V	kos. 20 :	"Yvette Guilbert", terracotta, 1894	16,500.oo
BT. 9.F	kos. 13 :	"Woman and Child Sleeping", bronze, 1883	13,500.oo
BT. 1/9	kos.258	T O T A L	$ 150,000.oo

CERTIFIED TRUE AND CORRECT

BRUNO TARTAGLIA
26 - Piazza di Spagna, - 27
ROMA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

Customs Form 5515
TREASURY DEPARTMENT
Jan. 1958

Attach Additional Sheets Here
Read Carefully Instructions for Preparation of Invoice

Form Approved.
Budget Bureau No. 48-R342.

SPECIAL CUSTOMS INVOICE

BUREAU OF CUSTOMS

(Original only required for customs purposes)

I. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

1. How were goods obtained? By purchase or agreement to purchase ☐ By some means other than a purchase ☒

DO NOT INCLUDE PURCHASE AND NONPURCHASE GOODS IN SAME INVOICE. USE SEPARATE INVOICE FOR EACH.

2. Place (city and country) and date obtained	3. Name of exporting carrier	4. Date of shipment
ROME, Italy, 23rd August, 1963	ALITALIA airlines	24th August, 1963

II. TO BE FILLED IN IF GOODS WERE PURCHASED OR AGREED TO BE PURCHASED	III. TO BE FILLED IN IF GOODS WERE *NOT* PURCHASED
1. Name and address of seller	1. Name and address of person from whom goods were obtained: BRUNO TARTAGLIA, 26/27 Piazza di Spagna ROME.
2. Name and address of purchaser	2. Name and address of consignee: THE MUSEUM OF MODERN ART, New York, NY
3. Date order accepted	3. Name and address of person for whose account goods are shipped: THE MUSEUM OF MODERN ART, New York, NY

IV. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

(1) Marks and Numbers on Shipping Packages	(2) Manufacturer's or Seller's Numbers or Symbols	(3) Quantity and Full Description of Goods (State contents of each package and importer's numbers or symbols, if any)	(4) Invoice Unit Price or Value	(5) Invoice Totals and Show Separately Packing Costs; All Other Costs, Charges, and Expenses	(6) Current Unit Price for Home Consumption in Home Currency	(7) Current Unit Price for Export to United States
B.T. 1/9		NINE (9) wooden cases contg.: no.5 bronze sculptures no.2 wax sculptures no.1 terracotta sculpture no.3 drawings (Original works of art by Medardo Rosso).		$150,000.00		

(8) Country of origin	(9) If rate of exchange is fixed or agreed, give rate
ITALY	

V. THIS SECTION TO BE FILLED FOR EVERY SHIPMENT

1. IF GOODS WERE PURCHASED, have you stated in section IV, column 4, the purchase price of each item in the currency in which the goods were bought? ☐ Yes ☐ No
2. IF THE GOODS WERE NOT PURCHASED, have you stated in section IV, column 4, the price that you would have received or would be willing to receive now if the goods were sold in the ordinary course of trade for exportation to the United States? ☐ Yes ☐ No
3. What currency was used in this invoice transaction? US dollars
4. Whether the goods were purchased or obtained by the United States importer in some other manner, have you stated in section IV, column 6:
   (A) (1) The price at which you are now selling the goods or offering them for sale for home consumption, including all applicable taxes? ☐ Yes ☐ No
   (2) Is this price freely offered to anyone who wishes to buy the goods for home consumption? ☐ Yes ☐ No
   (B) (1) Have you stated in section IV, column 7, the price at which you are now selling the goods or offering them for sale for export to the United States and whether this price is f. o. b., c. i. f., c. & f., or whatever the fact may be? ☐ Yes ☐ No
   (2) Is this price freely offered to anyone who wishes to buy the goods for export to the United States? ☐ Yes ☐ No
5. Have you listed all charges and stated whether each amount has been included in or excluded from the invoice amount? ☐ Yes ☐ No. Is the inland freight included in the invoice price or value? ☐ Yes ☐ No. Is the price or value of the goods the same at the factory as at the point of delivery? ☐ Yes ☐ No. If the answer is no, have any sales been made at an ex-factory price? ☐ Yes ☐ No
6. Are any rebates, drawbacks, bounties, or other grants allowed upon the exportation of the goods? ☐ Yes ☐ No. If so, have all been separately itemized? ☐ Yes ☐ No
7. If such or similar goods are being sold or offered for sale in the home market for home consumption, what taxes are applicable and are they included in the price shown in section IV, column 6?

Rate _____ Kind _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

8

PURCHASE DECLARATION

I declare that the merchandise described in this invoice is SOLD OR AGREED TO BE SOLD; that all the information contained herein is true and correct; and that there is no other invoice(s) except _____ (explain)

_____

_____

_____
(Signature of seller, shipper, or agent of either)

_____ (Date)

9

NONPURCHASE DECLARATION

I declare that the merchandise described in this invoice is shipped OTHERWISE THAN BY PURCHASE OR AGREEMENT TO PURCHASE; that all the information contained herein is true and correct; and that there is no other invoice(s) except _____ (explain)

_____

BRUNO TARTAGLIA
26 - Piazza di Spagna, - 27
ROMA

_____
(Signature of shipper or agent)

ROME, Italy, 23rd August, 1963
(Date)

This form of invoice required generally if rate of duty based upon or regulated by value of goods and purchase price or value of shipment exceeds $500. Otherwise, use commercial invoice.

False statements or willful omissions in any invoice or other document executed and forwarded for United States Customs entry purposes will subject the goods to seizure and forfeiture or any person involved will be subject to a penalty equal to the value of the goods. Publicity will be given to all seizures and penalties, including the disclosure of the identity of the offenders involved (19 U. S. C. 1592).

Vague or misleading information may result in expensive trouble to importer and delays in customs clearance.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

23rd August, 1963

We, Ditta Bruno Tartaglia, 26/27 Piazza di Spagna, Roma, Italy, do hereby declare that we are the shippers of the following works of art :

Medardo Rosso: "Portrait of Rouart", bronze, 1890
" " "Conversazione in Giardino", bronze, 1893
" " "Ecce Puer", bronze, 1906
" " "Madame Noblet", bronze, 1897
" " "Effetto al Café du Roches", drawing, 1893
" " "Bosco, Carboncino", drawing, 1893
" " "Persone in Cammino", drawing, 1893
" " "Grande Rieuse", wax, 1891
" " "Madame X", wax, 1896
" " "Yvette Guilbert", terracotta, 1894
" " "Woman and Child Sleeping", bronze, 1883

covered by the annexed invoice dated August 23rd, 1963; that the above drawings are originals and that the above sculptures are originals and each of them is the first cast. The said works of art were made by the artist Medardo Rosso during the years shown after the titles listed in this declaration.

We are signing this declaration in lieu of the artist because the artist is deceased.

BRUNO TARTAGLIA
26 - Piazza di Spagna, - 27
ROMA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Reno / Repair / Italy

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK 4, N. Y.

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

DELIVERY CLERK SS AL ITALIA AWB/1369050
N.Y.INT'L AIRPORT
JAMAICA 30 NEW YORK

DATE 8/27/63
REF. NO. 86363

KINDLY DELIVER THE SHIPMENT DESCRIBED BELOW

To J&J TRUCKING CO

B T 1/9	NINE(9)CASES CONT'G: SCULPTURES & DRAWINGS	567#	IN BOND C & S-all

FOR DELIVERY TO MUSEUM OF MODERN ART 11 W. 53rd ST NYC ON OR BEFORE 8/27/63

Very Very Fragile
Wax Figures

W. R. KEATING & COMPANY, INC.

BY W.L.BREINER/jv

FEDERAL MARITIME BOARD REGISTRATION No. 580
F. M. C. APPL. No. 190

FORM 8003

REF.#
ENTRY
FRAMES VALUED
RATE OF DUTY
FOR ACCOUNT OF YOURSELVES

Reno / Repair / Italy (Return)

MEMBER I. A. T. A.
COMPANY
ARTS OF THE WORLD

P. S. ROYALS
VICE PRESIDENT

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

W. R. KEATING
PRESIDENT

FREIGHT
CONTRACTORS
—
CUSTOM HOUSE
BROKERS
—
INTERNATIONAL
FORWARDING AGENTS

W.R.KEATING & CO.,INC.

REF.# 86363

ENTRY

FRAMES VALUED

RATE OF DUTY

FOR ACCOUNT OF YOURSELVES

P. S. ROYALS
VICE PRESIDENT

TELEPHONE
WHITEHALL 4-4830
—
CABLE ADDRESS
WILKEAT
—
CORRESPONDENTS
THROUGHOUT THE WORLD

OUTSIDE E
MUSEUM OF MO
11 WEST 53rd

We are attaching copy of invoice and/or form #253 on

NINE (9) CASES SCULPTURES & DRAWINGS / FLT#AZ624

marked B T1/9 that arrived via AL ITALIA PL IDIWE

on 8/25/63 for account of YOURSELVES.

To expedite the customs examination and release please attach the transfer ticket (left by truckman) to this invoice and present to Examiner when he arrives.

Faithfully yours,
W. R. KEATING & COMPANY, INC.

Import Department

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rome / Export
Italy (Rome)

W. R. KEATING
PRESIDENT

F. M. B. No. 580

MEMBER I. A. T. A.

P. S. ROYALS
VICE PRESIDENT

W. R. KEATING & COMPANY
INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

90 BROAD STREET
NEW YORK 4, N.Y.

OUTSIDE EXAMINATION
MUSEUM OF MODERN ART
11 WEST 53rd ST., NYC

REF.# 86363

DATE 8/26/63

We are attaching copy of invoice and/or form #253 on NINE (9) CASES SCULPTURES & DRAWINGS / FLT#AZ624 marked B T1/9 that arrived via AL ITALIA PL/ IDIWE on 8/25/63 for account of YOURSELVES.

To expedite the customs examination and release please attach the transfer ticket (left by truckman) to this invoice and present to Examiner when he arrives.

Faithfully yours,
W. R. KEATING & COMPANY, INC.

Import Department

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

23rd August, 1963

We, Ditta Bruno Tartaglia, 26/27 Piazza di Spagna, Roma, Italy, do hereby declare that we are the shippers of the following works of art :

Medardo Rosso: "Portrait of Rouart", bronze, 1890
" " "Conversaziene in Giardino", bronze, 1893
" " "Ecce Puer", bronze, 1906
" " "Madame Noblet", bronze, 1897
" " "Effetto al Café du Roches", drawing, 1893
" " "Bosco, Carbonaine", drawing, 1893
" " "Persone in Cammino", drawing, 1893
" " "Grande Risuse", wax, 1891
" " "Madame X", wax, 1896
" " "Yvette Guilbert", terracotta, 1894
" " "Woman and Child Sleeping", bronze, 1883

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We are signing this declaration in lieu of the artist because the artist is deceased.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

DITTA BRUNO TANTAGLIA
Piazza di Spagna, 26/27
R O M A

23rd August, 1963

INVOICE

To:
THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y., U.S.A.

"Medardo Rosso" Exhibition

MARKS	WEIGHT	DESCRIPTION	VALUE $
MT. 1.B	kgs. 65 :	"Portrait of Rouart", bronze, 1890	33,000.-
MT. 2.B	kgs. 39 :	"Conversazione in giardino", bronze, 1893	16,500.-
MT. 3.B	kgs. 26 :	"Rose Pner", bronze, 1906	1,500.-
MT. 4.B	kgs. 61 :	"Madame Noblet", bronze, 1897	16,500.-
MT. 5.B	kgs. 8 :	"Effetto al Café du Roches", drawing, 1893 "Bocca, Carboncino", drawing, 1893 "Persone in Cammino", drawing, 1893	6,000.- 6,000.- 6,000.-
MT. 6.V	kgs. 9 :	"Grande Bleuse", wax, 1891	15,000.-
MT. 7.V	kgs. 17 :	"Madame Y", wax, 1896	19,500.-
MT. 8.V	kgs. 20 :	"Yvette Guilbert", terracotta, 1894	16,500.-
MT. 9.V	kgs. 15 :	"Woman and Child Sleeping", bronze, 1893	13,500.-
MT. 1/9	kgs.Y58	T O T A L	$ 150,000.-

CERTIFIED TRUE AND CORRECT

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Attach Additional Sheets Here
Read Carefully Instructions for Preparation of Invoice

Form Approved
Budget Bureau No. 48-R...

SPECIAL CUSTOMS INVOICE

BUREAU OF CUSTOMS

(Original only required for certain purposes)

I. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

How were goods obtained? By purchase or agreement to purchase ☐ By some means other than a purchase ☐

DO NOT INCLUDE PURCHASE AND NONPURCHASE GOODS IN SAME INVOICE. USE SEPARATE INVOICE FOR EACH.

2. Port (city and country) and date obtained	3. Name of exporting carrier	4. Date of shipment
Italy, 28rd August, 1963	ALITALIA airlines	24th August, 1963

II. TO BE FILLED IN IF GOODS WERE PURCHASED OR AGREED TO BE PURCHASED	III. TO BE FILLED IN IF GOODS WERE NOT PURCHASED
6. Name and address of seller:	7. Name and address of person from whom goods were obtained: BRUNO TARTAGLIA, 26/27 Piazza di Spagna Rome
8. Name and address of purchaser:	9. Name and address of consignee: THE MUSEUM OF MODERN ART, New York, N.Y.
10. Date order accepted:	11. Name and address of person for whose account goods are shipped: THE MUSEUM OF MODERN ART, New York, N.Y.

IV. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

(1) Marks and Numbers on Packages	(2) Number of Packages; Kind of Packages; Description of Goods (See instructions)	(3) Quantity and Full Description of Goods (Include contents of each package and importer's numbers or symbols, if any)	(4) Invoice Unit Price or Value	(5) Invoice Totals (Show separately Packing Costs, All Other Costs, Charges, and Expenses)	(6) Current Unit Price for Home Consumption or Home Currency	(7) Current Unit Price for Export to United States
N.Y. 9	PINE 191 wooden cases contg.:					
		no.3 bronze sculptures				
		no.1 iron sculptures				
		no.1 terracotta sculptures				
		no.8 drawings				
		(Original works of art by Eduardo Paolozzi.		$150,000.00		

8. Country of origin: ITALY

9. If any of column 6 is filled in, explain basis of current price

V. THIS SECTION TO BE FILLED FOR EVERY SHIPMENT

1. IF GOODS WERE PURCHASED, have you stated in section IV, column 4, the purchase price of each item in the currency in which the goods were bought? ☐ Yes ☐ No

2. IF THE GOODS WERE NOT PURCHASED, have you stated in section IV, column 4, the price that you would have received or would be willing to receive now if the goods were sold in the ordinary course of trade for exportation to the United States? ☐ Yes ☐ No

3. What currency was used in this invoice transaction? US dollars

4. Whether the goods were purchased or obtained by the United States importer in some other manner, have you stated in section IV, column 4:
(A) (1) The price at which you are now selling the goods or offering them for sale for home consumption, including all applicable taxes? ☐ Yes ☐ No
(2) Is this price freely offered to anyone who wishes to buy the goods for home consumption? ☐ Yes ☐ No
(B) (1) Have you stated in section IV, column 5, the price at which you are now selling the goods or offering them for sale for exportation to the United States and whether this price is f. o. b., c. i. f., or whatever the fact may be? ☐ Yes ☐ No
(2) Is this price freely offered to anyone who wishes to buy the goods for export to the United States? ☐ Yes ☐ No

5. Have you listed all charges and stated whether each amount has been included in or excluded from the invoice amount? ☐ Yes ☐ No
Is the inland freight included in the invoice price or value? ☐ Yes ☐ No Is the price or value of the goods the same at the factory as at the point of delivery? ☐ Yes ☐ No If the answer is no, have any sales been made at an ex-factory price? ☐ Yes ☐ No

6. Are any rebates, drawbacks, bounties, or other grants allowed upon the exportation of the goods? ☐ Yes ☐ No If so, have all bona fide grants been properly itemized? ☐ Yes ☐ No

7. If like or similar goods are being sold or offered for sale in the home market for home consumption, what taxes are applicable and are they included in the price shown in section IV, column 6?

Kind _____

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Rosso / Import
Italy (Rome)

cc: Mr. Selz
Miss Legg
Mr. Farnie

August 26, 1963

W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. William Breiner

Dear Mr. Breiner:

Bruno Tartaglia has cabled us that the works we are borrowing from Italy for our Medardo Rosso exhibition were shipped from Rome on August 25 on flight AZ624. This shipment contains three drawings and eight sculptures (bronze, wax, and terra cotta).

Please enter this shipment under Tariff Paragraph 1807 and have the works delivered to the Museum for customs examination. Our Purchase Order 33347 for your services follows under separate cover.

Sincerely yours,

Sarah D. Elliston
Assistant to the Registrar

P.O. 33348
for insurance

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Rosso / Imperia / Italy (Rome)

IMBARCHI-SBARCHI-NOLEGGI

TELEGRAMMI: TARTAGLIASPED ROMA — CODICE TELEGR. "ABC 5 EDIZ." — CODICE TELEGR. "LIEBERIS" — TELEFONI: 670.666 - 670.382

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

C/C POSTALE 1/6024

21st August, 1963

AA/ Re: 2414/E

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

RE: Rosso Exhibition - For the attention of Dorothy H. Dudley.

Gentlemen:

This is just to inform you that we are doing our best to effect the shipment of the works destined to the Rosso Exhibition within the end of this week so that they may reach you by the 26th August, in accordance with your requirements. Please note, however, that we cannot yet guarantee the arrival by the 26th since mid-August holidays have impeded us from obtaining the necessary licences in due time.

We are making efforts to overcome the present difficulties and can assure you of our best attention and care.

The shipment will be composed of no.3 drawings and no.8 sculptures and all covering documents shall be attached to the airwaybill, addressing them to W.R. Keating & Co.

We shall cable both you and the Keating Company when the works have been forwarded.

In the meantime, we remain,

Yours faithfully,

DITTA BRUNO TARTAGLIA

cc: W.R. Keating & Co.
90 Broad St.
New York 4, N.Y.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rome / Impact / Italy

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

1280

Received VIA WESTERN UNION CABLES New York, N. Y. Telephone HAnover 2-2930

EMD

RND23/GLL348 ROMA 0792 16 24 1220 =

LT = MODERNART NEWYORK =

~~D L S~~ CD FAX

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

ATTN DUDLEY SHIPPING ROSSO WORKS ON FLIGHT AZ624 25TH

AUGUST ACCEPT APOLOGIES :

=TARTAGLIASED +

COL AZ624 25TH +

COL LT 24TH AZ632 13690501/9 258 AND ALSO BT +

Enc.: 2

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Import
Italy (Rome)

RX151

AUG 24

IAT1300/GLL841

ROME0696 30/29 231850 =

LT =

MODERNART NEWYORK =

ATTN DUDLEY SHIPPING AUGUST 24TH FLIGHT AZ632 ALITALIA AWB
1369050 NINE CASES MARKED BT 1/9 KOS 258 CONAINING EIGHT
SCULPTURES THREE DRAWINGSFOR ROSSO EXHIBITION =
TARTAGLIASPED +

COL LT 24TH AZ632 13690501/9 258 AND ALSO BT +

Enc.: 2

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

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a : m. Sclz

Rosso / Prupard

Italy

TELEGRAMMI : TARTAGLIASPED ROMA CODICE TELEGR. "ABC 5 EDIZ" IMBARCHI-SBARCHI-NOLEGGI CODICE TELEGR. "LIEBERIS" TELEFONI : 670.666 - 670.382

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

AA/ IATA Re: 2414/E/

26th July, 1963

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

RE: Rosso Exhibition - For the attention of Dorothy H. Dudley.

Gentlemen:

We acknowledge receipt of your cable of the 23rd inst. and wish to inform you that we have in the meantime received a letter from Mrs. Danila Parravicini as per copy and translation attached.

In accordance with the contents of your cable, we have instructed our Milan Agents to cancel Mrs. Parravicini's loan and to forward the rest of the works.

We are going to collect the two bronzes from the Galleria Nazionale d'Arte Moderna, Rome, in the next few days - and the collection of the works will then be completed. In the meantime we are beginning to carry out the export formalities.

Assuring you of our best attention, we are,

Yours faithfully,

DITTA BRUNO TARTAGLIA

Enc.: 2

C/C POSTALE 1/6024

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COPIA

DANILA PARRAVICINI
Via Palermo, 1
MILANO

Spett. Ditta
BRUNO TARTAGLIA
26-27 Piazza di Spagna
R O M A

p.c. Ditta MONTI & GEMELLI - Via Palermo, 11 - MILANO

Milano, 24 luglio 1963

OGGETTO: Mostra di Medardo Rosso, The Museum of Modern Art, New York.

Con riferimento alla corrispondenza fatta con la Ditta Monti & Gemelli per l'invio delle opere alla Mostra emarginata, Vi prego:

1)) volere cortesemente comunicare alla Direzione della Mostra stessa, che per consiglio dei tecnici, sono spiacente di non poter inviare l'opera in cera in quanto la stessa è troppo fragile ed arriverebbe senz'altro in frantumi;

2)) per i disegni sono disposta ad inviarli, ma mi occorre avere una polizza di assicurazione in quanto, quella da Voi inviatami, non è per nulla una polizza come Voi stessi potrete rilevare dal documento sul quale è scritto: "la presente non è una polizza".

Tornando ancora all'opera in cera, a parte il fatto che non intendo spedirla per le ragioni sopra esposteVi, il documento che mi avete inviato non è neppure esso una polizza; ed oltre a questo, in detto documento, non si intende assicurare la rottura dell'oggetto, il che fa cadere ogni cosa.

Resto pertanto in attesa di ricevere polizza regolare per i disegni e non appena ne sarò in possesso, consegnerò le opere alla Ditta Monti & Gemelli.

RingraziandoVi per il Vostro interessamento, distintamente Vi saluto.

Danila Rosso Parravicini

PS:
Vi preciso che i disegni sono: "Vista dai tetti"
"Rosso alla scrivania"
"Strada con pali telegrafici".

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: mr Seley

TRANSLATION

DANILA PARRAVICINI
Via Palermo 1
MILANO

Spett. Ditta
BRUNO TARTAGLIA
26-27 Piazza di Spagna
R O M A

cc: Ditta Monti & Gemelli, Via Palermo 11, Milano.

Milano, 24th July, 1963

RE: Medardo Rosso Exhibition, The Museum of Modern Art, New York.

Referring to the correspondence exchanged with the Firm MONTI & GEMELLI in respect of the shipment of my works to the above exhibition, I hereby ask you:

1°) to inform the Direction of the Museum that, following the suggestion of experienced persons, I regret not to send the wax sculpture since it is too fragile and it would certainly arrive in pieces;

2°) as concerns the drawings I am prepared to send them, but I need an insurance policy since the one you have sent me is not at all a policy as yourselves can see from the document, wherein it is written: "this is not a policy of insurance".

Coming back to the wax sculpture, apart from the fact that I do not intend to send it for the said reasons, the document that you sent me is not even a policy; moreover, this document does not include the breakage of the work, which is the most important thing.

I therefore look forward to receiving a regular policy for the drawings and as soon as I receive it, I will deliver the works to Monti & Gemelli.

Thanking you for your care, I am

Danila Rosso Parravicini

PS:

The three drawings are: "Vista dai tetti"
"Rosso alla scrivania"
"Strada con pali telegrafici".

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Telefax

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

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CALL LETTERS DLS

CHARGE TO THE MUSEUM OF MODERN ART

To TARTAGLIASPED

LT ROMA

July. 22.

Via W. U. CABLES

RE: WAX SCULPTURE AND THREE DRAWINGS FROM PARRAVICINI
REFER TO OUR LETTER AND CERTIFICATE AIRMAILED JULY 16 SHOWING OUR INSURANCE COVERAGE INCLUDING REPAIRS AND DEPRECIATION stop IF THIS NOT SATISFACTORY PLEASE CANCEL THESE LOANS AND PROCEED WITH EXPORT FORMALITIES REST OF SHIPMENT IMMEDIATELY

DUDLEY
MODERNART

cc: Mr. Selz
Charge: Rosso Exhibition

1272 1C (9-60) Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

C/C POSTALE 1/6024

you that in the meantime we have received the bronze from Prof. Fasola and the two wax sculptures and one terracotta sculpture from Venice.

Conversely, today we received a telephone call from our Milan Agents informing us that they have collected the two bronzes from Piero Biffi and the Civica Galleria d'Arte Moderna and the three drawings from Dr. Gianni Mattioli, but that they have not obtained delivery of the wax sculpture and the ~~six~~ 3 drawings from Mrs. Parravicini. Mrs. Parravicini objected that the insurance certificate covering the wax sculpture is not complete and she will deliver the sculpture only when she receives an insurance policy stating clearly that her works have been insured against "all risks", none excepted. As concerns the six drawings, it seems that they are not available now and that, anyway, they are not those indicated by you.

We therefore look forward to receiving further instructions from you in respect of the works lent by Mrs. Parravicini. Please note, however, that it is impossible for us to begin any export formalities (licenses etc.) as far as we cannot furnish the Italian Authorities with a complete list of the works that shall be exported.

Also note (re - "Ecce Puer" from Piero Biffi) that export taxes on these works would be calculated on a 30% basis and we would therefore suggest that a lower value, e.g. 1/10 of the insurance value, be declared for this bronze. If you accept this suggestion, will you please authorize us to correct your lists ? Yes. but we'll have to add Heating Krieger.

Thanking you for your immediate attention to these matters, we remain,

Yours faithfully,
DITTA BRUNO TARTAGLIA

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cc: Mr. Soby

Rosso (Rome)

TELEGRAMMI: TARTAGLIASPED ROMA — CODICE TELEGR. "ABC 5 EDIZ." — CODICE TELEGR. "LIEBERIS" — TELEFONI: 670.666 - 670.382

IMBARCHI-SBARCHI-NOLEGGI

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

17th July, 1963

AA/ IATA Re: 2414/E/

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, NY

Sally
Did we get
correct the para
in Tano's
letter re
wax
We'd rather
send another
airmail
Thanks
DD

Re: Rosso Exhibition - For the attention of Dorothy H. Dudley.

Dear Sirs:

We acknowledge receipt of your letter of July 8 and wish to inform you that in the meantime we have received the bronze from Prof. Fasola and the two wax sculptures and one terracotta sculpture from Venice.

Conversely, today we received a telephone call from our Milan Agents informing us that they have collected the two bronzes from Piero Biffi and the Civica Galleria d'Arte Moderna and the three drawings from Dr. Gianni Mattioli, but that they have not obtained delivery of the wax sculpture and the ~~six~~ 3 drawings from Mrs. Parravicini. Mrs. Parravicini objected that the insurance certificate covering the wax sculpture is not complete and she will deliver the sculpture only when she receives an insurance policy stating clearly that her works have been insured against "all risks", none excepted. As concerns the six drawings, it seems that they are not available now and that, anyway, they are not those indicated by you.

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Also note (re - "Ecce Puer" from Piero Biffi) that export taxes on these works would be calculated on a 30% basis and we would therefore suggest that a lower value, e.g. 1/10 of the insurance value, be declared for this bronze. If you accept this suggestion, will you please authorize us to correct your lists ?

Yes. but we'll have to call Heat my Knight.

Thanking you for your immediate attention to these matters, we remain,

Yours faithfully,
DITTA BRUNO TARTAGLIA

C/C POSTALE 1/6024

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Rosso/ Dupart
Italy (Rome)

cc: Mr. Selz
Miss Legg

July 16, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

I am enclosing a copy of Mr. Peter Selz's letter to Mr. Parravicini and hope that it will help to clarify the status of the Parravicini loans. The three drawings (for which a certificate of insurance is enclosed) mentioned in the letter are not among those included in our previous lists. We hope that you will be able to obtain the titles of these drawings and otherwise handle the customs formalities without any difficulty. You will note that the insurance valuation for each drawing is five million lire ($8,100.).

I should like to point out that we have agreed to having Gemelli pack the Parravicinis loans but that we should like you to collect them for shipment with the other Rosso loans.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosures

cc: W. R. Keating and Co., Inc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Import
Italy (Rome

cc: Mr. Selz
Miss Legg

July 8, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Thank you for your letter of July 1. In accordance with your request we are enclosing a copy of an insurance certificate covering Conversazione in Giardino being borrowed from the Galleria Nazionale d'Arte Moderna in Rome as well as a certificate for the wax, Donna Velata, that Mrs. Parravicini has agreed to lend. You will also find enclosed a signed copy of the application addressed to the Department of Public Education with four copies of the list of works being borrowed, the values listed in Italian lire. There are duplicate copies of the application and the list for your use.

You will note that although Mrs. Parravicini has agreed to lend seven works, she has not given us insurance valuations for the drawings. We obtained the valuation of her Donna Velata from Dr. Palma Bucarelli of the museum in Rome. To obtain values for the drawings we suggest that you get in touch with her or with Dr. Luciano Caramel, Via Mentana 14, Como; both of these persons have been helping us with Mrs. Parravicini's loans. For your information, Dr. Caramel has told us that Mrs. Parravicini has already had her wax packed.

Mr. Piero Biffi has indicated to us that his Ecce Puer is for sale for $15,000., the same amount as the insurance value. Should someone wish to purchase this work while it is on exhibition in this country, we assume that arrangements could be made at that time to pay the export taxes. Otherwise, the work would be returned to Italy with the rest of the shipment.

Thank you for your cooperation in these matters.

Sincerely yours,

Dorothy H. Dudley
Registrar

Enclosures

cc: W. R. Keating and Co., Inc.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

July 8, 1963

On.le Ministero della Pubblica Instruzione
Direzione Generale Antichità e Belle Arti
Viale Trastevere, Roma.

Oggetto: Mostra di Medardo Rosso, New York.

Questo Museo d'Arte Moderna di New York, avendo organizzato una mostra di Medardo Rosso per il periodo Settembre/Dicembre 1963, ha ottenuto il prestito di n. 18 opere da vari collezionisti in Italia che hanno aderito all'invito di questo Museo, come da più dettagliato elenco allegato alla presente.

Per la raccolta, l'imballaggio, la spedizione e le varie formalità di esportazione, questo Museo ha incaricato la Casa di Spedizioni Bruno Tartaglia, Piazza di Spagna 26/27, Roma.

Poiché le opere di cui sopra hanno tutte oltre cinquanta anni di età e debbono quindi sottostare alle disposizioni vigenti in Italia per la tutela degli oggetti antichi, questo Museo si rivolge a codesto On.le Ministero della Pubblica Instruzione affinché voglia lasciare esportare temporaneamente le opere in questione, in esenzione dal pagamento della relativa tassa di esportazione. All'uopo questo Museo garantisce la reimportazione in Italia di tutte le opere indistintamente al termine della esposizione, e si dichiara responsabile per tutte le conseguenze che dovessero eventualmente derivare dalla mancata reimportazione in Italia. Fa anche presente che le opere verranno presentate all'Ufficio Esportazione Oggetti di Antichità ed Arte di Roma e che verranno spedite a New York per via aerea.

Questo Museo chiede inoltre che venga autorizzata la Dogana di Roma la, sezione Centrale, ad effettuare l'esportazione temporanea delle opere presso quella Dogana, invece che presso la Dogana di confine.

Per ulteriori chiarimenti o comunicazioni codesto On.le Ministero potrà rivolgersi direttamente alla già menzionata Ditta Bruno Tartaglia.

Grato sin d'ora della collaborazione che codesto On.le Ministero, concedendo quanto più sopra richiesto, vorrà fornire allo scopo di facilitare la conoscenza dell' opera di Medardo Rosso negli Stati Uniti d'America, questo Museo d'Arte Moderna di New York ringrazia anticipatamente e porge distinti ossequi.

Allegato: elenco delle opere.

Dorothy H. Dudley, Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART July 8, 1963

MEDARDO ROSSO
September 30 - December, 1963

WORKS BEING BORROWED FROM ITALIAN COLLECTIONS

Mr. Piero Biffi, Piazza S. Erasmo, 5, Milan
Ecce Puer, bronze, 1906 Lit. 9,259,259

Mr. Vittorio Cini, Administrazione Vittorio Cini, San Vio 732, Venice
Grande Rieuse, wax, 1891 9,259,259

Professor Cesare Fasola, via Roma 19A, Bagno a Ripoli, Florence
Woman and Child Sleeping, bronze, 1883 8,000,000

Dr. Gianni Mattioli, Via Manzoni 41/A, Milan
Effetto al Cafe du Roches, drawing, 1893 3,703,703
Bosco - Carboncino, drawing, 1893 3,703,703
Persone in Cammino, drawing, 1893 3,703,703

Civica Galleria d'Arte Moderna, Dr. Paolo Arrigoni, Villa Reale,
Via Palestro, 16, Milan
Madame Noblet, bronze, 1897 10,000,000

Mrs. Danila Parravicini, Via Palermo 1, Milan
Donna Velata, wax, 1893 30,000,000
Cavallo che va in salita, drawing, c. 1900
Personaggi al ristorante, drawing, c. 1900
La madre dell'artista sul letto di morte, drawing, c. 1900
Paesaggio (verticale), drawing, c. 1900
Donna sdraiata, drawing, c. 1900
Rosso alla scrivania, drawing, c. 1900

Galleria Nazionale d'Arte Moderna, Dr. Palma Bucarelli,
Viale delle Belle Arti, 131, Rome
Portrait of Rouart, bronze, 1890 20,000,000
Conversazione in Giardino, bronze, 1893 10,000,000

Galleria Internazionale d'Arte Moderna, Dr. Guido Perocco,
Ca'Pesaro, Venice
Madame X, wax, 1896 12,000,000
Yvette Guilbert, terra cotta, 1894 10,000,000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART July 8, 1963

MEDARDO ROSSO
September 30 - December, 1963

WORKS BEING BORROWED FROM ITALIAN COLLECTIONS

Mr. Piero Biffi, Piazza S. Erasmo, 5, Milan
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Grande Rieuse, wax, 1891 9,259,259

Professor Cesare Fasola, via Roma 19A, Bagno a Ripoli, Florence
Woman and Child Sleeping, bronze, 1883 8,000,000

Dr. Gianni Mattioli, Via Manzoni 41/A, Milan
Effetto al Cafe du Roches, drawing, 1893 3,703,703
Bosco - Carboncino, drawing, 1893 3,703,703
Persone in Cammino, drawing, 1893 3,703,703

Civica Galleria d'Arte Moderna, Dr. Paolo Arrigoni, Villa Reale,
Via Palestro, 16, Milan
Madame Noblet, bronze, 1897 10,000,000

Mrs. Danila Parravicini, Via Palermo 1, Milan
Donna Velata, wax, 1893 30,000,000
Cavallo che va in salita, drawing, c. 1900
Personaggi al ristorante, drawing, c. 1900
La madre dell'artista sul letto di morte, drawing, c. 1900
Paesaggio (verticale), drawing, c. 1900
Donna sdraiata, drawing, c. 1900
Rosso alla scrivania, drawing, c. 1900

Galleria Nazionale d'Arte Moderna, Dr. Palma Bucarelli,
Viale delle Belle Arti, 131, Rome
Portrait of Rouart, bronze, 1890 20,000,000
Conversazione in Giardino, bronze, 1893 10,000,000

Galleria Internazionale d'Arte Moderna, Dr. Guido Perocco,
Ca'Pesaro, Venice
Madame X, wax, 1896 12,000,000
Yvette Guilbert, terra cotta, 1894 10,000,000

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TELEGRAMMI: TARTAGLIASPED ROMA CODICE TELEGR. "ABC 5 EDIZ." CODICE TELEGR. "LIEBERIS" TELEFONI: 670.666 - 670.382

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

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TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

AA/ Re: 2414/E

1st July, 1963

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

Dear Sirs:

Re: Rosso Exhibition - Att'n Dorothy H. Dudley.

Since it is time for us to prepare all papers and formalities in connection with the shipment of the works lent in Italy for the above exhibition, we wish to submit the following points to your attention :

1) the list of the works should be completed and sent to us as soon as possible.

2) the bronze "Conversazione in Giardino" (Galleria Nazionale d'Arte Moderna, Rome) must be insured for $16,200 (Lit.10,000,000) and the covering certificate should be sent to us.

3) the enclosed application addressed to our Dept. of Public Education should be copied on your paper, completed with the number of works, signed and sent to us. We are not enclosing a translation of this document, but we shall explain that it is a request of exemption from payment of export taxes (usually due on works more than fifty years old). Please note, however, that it contains the assurance that all of these works shall be returned to Italy after exhibition at your Museum and a declaration that you are fully responsible for the re-importation in Italy or for any consequences in case the works should not return.

4) a list in four copies should be attached to the above application and it must be signed. This list must show details of the single works, lenders and values in Italian lire (in other words, a list such as you have sent to us, but values in Italian lire).

5) we are going to arrange the collection of the works, and shall keep you informed on this point.

We therefore look forward to hearing from you at your earliest convenience; in the meantime we thank you for your immediate attention to this letter.

Yours sincerely,
DITTA BRUNO TARTAGLIA.

Enc.

C/C POSTALE 1/6024

not any for sale?

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THE MUSEUM OF MODERN ART

New York 19 — 11 West 53rd Street

..... luglio 1963

On.le Ministero della Pubblica Istruzione
Direzione Generale Antichità e Belle Arti
Viale Trastevere, Roma.

Oggetto: Mostra di Medardo Rosso, New York.

Questo Museo d'Arte Moderna di New York, avendo organizzato una mostra di Medardo Rosso per il periodo Settembre/Dicembre 1963, ha ottenuto il prestito di n. _____ opere da vari collezionisti in Italia che hanno aderito all'invito di questo Museo, come da più dettagliato elenco allegato alla presente.

Per la raccolta, l'imballaggio, la spedizione e le varie formalità di esportazione, questo Museo ha incaricato la Casa di Spedizioni Bruno Tartaglia, Piazza di Spagna 26/27, Roma.

Poiché le opere di cui sopra hanno tutte oltre cinquanta anni di età e debbono quindi sottostare alle disposizioni vigenti in Italia per la tutela degli oggetti antichi, questo Museo si rivolge a codesto On.le Ministero della Pubblica Istruzione affinché voglia lasciare esportare temporaneamente le opere in questione, in esenzione dal pagamento della relativa tassa di esportazione. All'uopo questo Museo garantisce la reimportazione in Italia di tutte le opere indistintamente al termine della esposizione, e si dichiara responsabile per tutte le conseguenze che dovessero eventualmente derivare dalla mancata reimportazione in Italia. Fa anche presente che le opere verranno presentate all'Ufficio Esportazione Oggetti di Antichità ed Arte di Roma e che verranno spedite a New York per via aerea.

Questo Museo chiede inoltre che venga autorizzata la Dogana di Roma 1a, sezione Centrale, ad effettuare l'esportazione temporanea delle opere presso quella Dogana, invece che presso la Dogana di confine.

Per ulteriori chiarimenti o comunicazioni codesto On.le Ministero potrà rivolgersi direttamente alla già menzionata Ditta Bruno Tartaglia.

Grato sin d'ora della collaborazione che codesto On.le Ministero, concedendo quanto più sopra richiesto, vorrà fornire allo scopo di facilitare la conoscenza dell'opera di Medardo Rosso negli Stati Uniti d'America, questo Museo d'Arte Moderna di New York ringrazia anticipatamente e porge distinti ossequi.

Allegato: elenco delle opere.

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Rosso Imports
Italy

cc: Mr. Selz
Miss Legg

June 28, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

We have just had a letter from Dr. Paolo Arrigoni, Director of the Galleria d'Arte Moderna in Milan, telling us of the importance of beginning the customs procedures immediately for the temporary export of works being borrowed for our Rosso exhibition.

We informed you of the Galleria's agreement to lend Madame Noblet (bronze) in our letter of June 3 and sent you a certificate of insurance. We trust that you have gotten in touch with the Galleria by this time.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

cc: Dr. Paolo Arrigoni

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Loans / Exports
Italy 5, 1963

cc: Mr. Selz
Miss Legg

June 3, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Thank you for your letter of April 12. Regarding the collection of the Rosso works, please do this whenever you think advisable.

Since we last wrote to you, there have been several changes in our requests for loans. To help clarify the situation we are sending you a revision of our original list. Please note that requests that have been refused are omitted from the revised list. We are also enclosing insurance certificates for sculptures being borrowed from the museums in Venice and Milan.

We shall continue to keep you informed of the status of our requests.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosures

cc: W. R. Keating & Co., Inc.

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Rosso/ ~~Test~~

THE MUSEUM OF MODERN ART June 3, 1963

MEDARDO ROSSO
September 30 - December, 1963

WORKS REQUESTED FROM ITALIAN COLLECTIONS

Loans Granted

Mr. Piero Biffi, Piazza S. Erasmo, 5, Milan
Ecce Puer, bronze, 1906 $ 15,000.

Mr. Vittorio Cini, Administrazione Vittorio Cini, San Vio 732, Venice
Grande Rieuse, wax, 1891 55,000.

Professor Cesare Fasola, via Roma 19A, Bagno a Ripoli, Florence
Woman and Child Sleeping, bronze, 1883 12,960.

Dr. Gianni Mattioli, Via Manzoni 41/A, Milan
Effetto al Cafe du Roches, drawing, 1893 6,000.
Bosco - Carboncino, drawing, 1893 6,000.
Persone in Cammino, drawing, 1893 6,000.

Civica Galleria d'Arte Moderna, Dr. Paolo Arrigoni, Villa Reale,
Via Palestro, 16, Milan
Madame Noblet, bronze, 1897 16,200.

Galleria Nazionale d'Arte Moderna, Dr. Palma Bucarelli,
Viale delle Belle Arti, 131, Rome
Portrait of Rouart, bronze, 1890 32,300.
Conversazione in Giardino, bronze, 1893 * 16.200.

Galleria Internazionale d'Arte Moderna, Dr. Guido Perocco,
Ca'Pesaro, Venice
Madame X, wax, 1896 19,440.
Yvette Guilbert, terra cotta, 1894 16,200.

Loans Pending Approval

Dr. Emilio Jesi, Via Brera, 12, Milan
La Donna Velata, wax, 1893

Mrs. Danila Parravicini, Barzio (Lecco) Via Palermo 1, Milan
Cavallo che va in salita, drawing, c. 1900
Personaggi al ristorante, drawing, c. 1900
La madre dell'artista sul letto di morte, drawing, c. 1900
Paesaggio (verticale), drawing, c. 1900
Donna sdraiata, drawing, c. 1900
Rosso alla scrivania, drawing, c. 1900

* Valuation not received as yet.

893.
Donna Velata. wax. 30.000.000 Lit. 48,600.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Imports
Italy

cc: Mr. Selz
Miss Legg

April 9, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Since writing to you on March 13 about the Italian loans to our Rosso exhibition, we have heard from two lenders. Mr. Vittorio Cini of Venice has agreed to lend his Grande Rieuse, wax (valuation, $55,000.); and the Galleria Nazionale d'Arte Moderna, Rome, has agreed to lend Portrait of Rouart, bronze (valuation, $32,300.) but has refused the loan of the wax, Petite Rieuse. We are enclosing copies of certificates of insurance for the above two loans that are approved.

Since sending you our list in March, we have requested a fourth work from Dr. Mattioli, Milan: Conversazione in Giardino, a bronze of 1893. We shall be writing you again as soon as we hear from Dr. Mattioli and the three lenders who have not yet responded to our requests.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rome / Imports
Italy

cc: Mr. Selz
Miss Legg

March 13, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Thank you for your letter of March 9 regarding Professor Fasola's bronze that he is lending to the exhibition, MEDARDO ROSSO, to be shown at The Museum of Modern Art from September 23 to November 30, 1963. I am enclosing copies of the certificates of insurance we have mailed to Mr. Fasola, Mr. Biffi, and Mr. Mattioli. Copies of certificates covering other loans will be sent to you as soon as valuations are received from the owners.

I am also enclosing two copies of the list of works we have requested from Italian collections. It is divided into loans granted and loans pending approval; we have included those insurance valuations which we have received to date. You will note that all of these works were produced prior to 1914 and require permission for temporary export so that export taxes can be waived.

We should appreciate receiving this shipment by August 26 if possible, not September 3 as mentioned in our previous letter to you. Please send these works by air-freight, consigning the shipment to our customs brokers, W. R. Keating & Co., Inc., with freight charges payable at destination. Airmail the original invoice and declaration of originality to Keating with copies to the Museum marked for my attention. Please note that the invoice used for customs clearance in the United States should show the correct valuations for each work and that the declarations of originality should show the cast numbers.

Since this shipment will contain several fragile wax sculptures, we think you will be interested in the highly successful method of packing such a work used by American Express in Milan. The piece was completely wrapped in tin foil, then paper tubes filled with excelsior were pressed around it with loose excelsior filling the rest of the crate. I should like to point out that all boxes containing wax sculpture should be marked as follows: "WAX SCULPTURE - KEEP AWAY FROM HEAT."

Please do not declare a valuation for carriage since this shipment will be fully covered under our insurance. Will you, however, please notify us of the name of the airline, flight number, and date of departure. Bill us directly for your services under our Purchase Order No. 38058 which will be mailed to you under separate cover.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosures

cc: W. R. Keating & Co., Inc.

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THE MUSEUM OF MODERN ART

MEDARDO ROSSO
September 23 - End of November, 1963

WORKS REQUESTED FROM ITALIAN COLLECTIONS

Loans Definitely Granted

Mr. Piero Biffi, Piazza S. Erasmo, 5, Milan
Ecce Puer, bronze, 1906 — $ 15,000.

Professor Cesare Fasola, via Roma 19A, Bagno a Ripoli, Florence
Woman and Child Sleeping, bronze, 1883 — 12,960.

Dr. Gianni Mattioli, Via Manzoni 41/A, Milan
Effetto al Cafe du Roches, drawing, 1893 — 6,000.
Bosco - Carboncino, drawing, 1893 — 6,000.
Persone in Cammino, drawing, 1893 — 6,000.

Galleria Internazionale d'Arte Moderna, Dr. Guido Perocco,
Ca' Pesaro, Venice
Madame X, wax, 1896

Loans Pending Approval

✓ Mr. Vittorio Cini, Administrazione Vittorio Cini, San Vio 732,
Venice
Grande Rieuse, sculpture, 1891

✓ Galleria Nazionale d'Arte Moderna, Dr. Palma Bucarelli,
Viale delle Belle Arti, 131, Rome
Portrait of Rouart, bronze, 1890
× Petite rieuse, wax, 1890

Galleria d'Arte Moderna, Dr. Paolo Arrigoni, Villa Reale,
Via Palestro, 8, Milan 16
✓ Madame Noblet, wax, 1897
× Donna Velata, wax, 1893

Mrs. Danila Parravicini, Barzio (Lecco)
Cavallo che va in salita, drawing, c. 1900
Personaggi al ristorante, drawing, c. 1900
La madre dell'artista sul letto di morte, drawing, c. 1900
Paesaggio (verticale), drawing, c. 1900
Donna sdraiata, drawing, c. 1900
Rosso alla scrivania, drawing, c. 1900

Galleria Internazionale d'Arte Moderna, Dr. Guido Perocco,
Ca' Pesaro, Venice
Yvette Guilbert, terra cotta, 1894

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TELEGRAMMI: TARTAGLIASPED ROMA CODICE TELEGR. "ABC 5 EDIZ." CODICE TELEGR. "LIEBERIS" TELEFONI: 670.666 - 670.382

IMBARCHI-SBARCHI-NOLEGGI

BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
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ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

C/C POSTALE 1/6024

AA/ IATA Re: 2414/E

12th April, 1963

THE MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

Gentlemen:

(For the attention of Mrs. Dorothy H. Dudley)

We acknowledge receipt of your letters of March 13 and April 9 concerning the Italian loans to the Rosso exhibition.

We have noticed your instructions and will handle the shipment in accordance with them. We have also noticed your information about the loans granted and the loans pending approval, and look forward to hearing from you again in respect of those works for which the loan has not yet been confirmed to you.

Shipment by air freight will be arranged in time to reach you by August 26, provided that all works be delivered to us in due time. As concerns the works for which the loan has been granted already, we feel that it is useless and, to some extent, dangerous to collect them now. We would therefore wait some time before getting in touch with lenders, unless you wish we do it immediately.

Sincerely yours,

DITTA BRUNO TARTAGLIA

pickup whenever
he thinks advisable

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cc: Mr. Selz
Miss Clagg

TELEGRAMMI: TARTAGLIASPED ROMA CODICE TELEGR. "ABC 5 EDIZ." IMBARCHI-SBARCHI-NOLEGGI CODICE TELEGR. "LIEBERIS" TELEFONI: 670.666 - 670.382

BRUNO TARTAGLIA
di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
MAGAZZINAGGI

TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

C/C POSTALE 1/6024

March 9, 1963

AA/ IATA Ref.: Var.//

The Museum of Modern Art
11 West 53rd Street
[redacted]

Gentlemen:

(For the attention of Mrs. Dorothy H. Dudley)

We acknowledge receipt of your letter dated March 1 regarding the Rosso exhibition and for which we thank you.

In the meantime we have received a second letter from Prof. Cesare Fasola, Bagno a Ripoli (Florence), as per copy attached. You will note that Prof. Fasola demands that the work he is lending to you be insured for Lit.8,000,000 against all risks. He points out, once more, that no copy or replica whatsoever must be made out of his work as this bronze, "Mother's Love", is the sole work by Medardo Rosso that has never been copied. (=$12,960.)

If you will send us the insurance certificate covering this work, we will collect it through the firm Ciolli who are our usual agents in Florence.

While writing, may we ask that you let us know in due time if there are any works made prior to 1914 since - as you probably know - there are particular formalities to accomplish when works of art more than fifty years old are exported from Italy.

Looking forward to hearing from at your earliest convenience and assuring you of our co-operation at all times, we remain,

Yours very truly,

DITTA BRUNO TARTAGLIA
Maria Tartaglia

Enc.: copy of Prof. Fasola's letter.

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COPIA

Bagno a Ripoli (Firenze)
8 marzo 1963

Signor Bruno Tartaglia 26-27, Piazza di Spagna ROMA

La Direzione del Museo d'Arte Moderna di New York mi scrive domandando la valutazione del bronzo Amor Materno di Medardo Rosso, che manderemo alla Mostra sett.-novembre.

Ho consultato diversi competenti, tra cui il prof. C.L. Ragghianti, Ardengo Soffici, e ho conchiuso per una stima di 8-10 milioni di lire. Credo che la assicurazione sia compito Vostro; comunque, mi terrei alla cifra base di 8 milioni, assicurazione, com'è ovvio, contro tutti i rischi.

Certamente siete a conoscenza delle leggi per la esportazione temporanea degli oggetti d'arte, e, cioè, che la cauzione da depositare agli Uffici d'Esportazione va a circa il 30% sul valore dichiarato; ma, nel caso delle Mostre all'estero, è possibile ottenere dal Ministero P.I. la franchigia.

Nei nostri Uffici (Soprintendenza alle Gallerie, cui ho appartenuto) abbiamo più volte incaricato la Ditta Messeri, che sbriga anche le pratiche burocratiche relative, per spedizioni sia di privati, sia per Mostre.

Vorrete informarmi, quindi, del procedimento, che adotterete (penso che riunirete a Roma gli oggetti richiesti da New York per farne unica spedizione). La clausola che io pongo oltre alle assicurazioni e spese a carico del Museo è che non si facciano assolutamente calchi, repliche o copie di qualsiasi genere di questo bronzo; "Amor Materno", ignorato fino ad oggi, è la sola opera del Rosso , che non abbia copie o repliche di sorta; anche questa singolarità ne determina il valore.

Altro discorso è per le fotografie, alla quali acconsento, anche mettendo a disposizione quelle fatte eseguire da me e per mio conto dalla Ditta Talani di Firenze.

con cordiali saluti

(prof. Cesare Fasola)

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Rosso / Import
Italy

cc: Mr. Selz
Miss Legg

March 1, 1963

Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

Dear Sirs:

Thank you for your letter of February 20 regarding the Rosso exhibition that we are organizing and for enclosing a copy of Mr. Fasola's letter. The exhibition will be shown at the Museum from September 23 to the end of November 1963. We are asking that we receive the loans by September 3.

I am enclosing a copy of Mr. Selz's letter to Professor Fasola which should answer any questions raised by his letter to you. In addition to Mr. Fasola's agreement to lend his bronze, we have also received definite approval from Dr. Gianni Mattioli of Milan for the loan of three drawings.

For this exhibition we have requested nineteen sculptures and drawings from nine lenders in Italy. On all the Loan Agreement forms sent to these lenders, your firm was listed as our agent. Next week we shall send you an itemized list of lenders, their addresses, and the works requested from them. As soon as we receive valuations we shall send you a certificate of insurance.

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

Enclosure

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BRUNO TARTAGLIA

di P. e MP. TARTAGLIA

IMBALLAGGI - ASSICURAZIONI
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TRASPORTI INTERNAZIONALI
CASA FONDATA NEL 1907
26-27 PIAZZA DI SPAGNA
ROMA

SPEDIZIONI DI OGGETTI D'ARTE
SERVIZI AEREI

C/C POSTALE 1/6024

AA/ IATA Re: Var.//

20th February, 1963

The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y., U.S.A.

RE - Medardo Rosso Exhibition.

Gentlemen:

Enclosed herewith you will find copy of a letter that we have received from Prof. Cesare Fasola, 19/H Via Roma, Bagno a Ripoli, Florence, Italy - in connection with a bronze sculpture which should be sent for the Rosso Exhibition.

We are also enclosing a translation of the same letter and the loan agreement signed by Prof. Fasola. It seems to us that the loan agreement has not been fulfilled as you expected, but we believe that you will get directly in touch with Prof. Fasola if it is necessary.

As Prof. Fasola awaits an answer to his letter from us, will you please let us have your instructions by return of airmail.

In the meantime, we remain,

Yours faithfully,

DITTA BRUNO TARTAGLIA

Maria Tartaglia

Enc: 3

cc: Prof. Cesare Fasola.
Bagno a Ripoli, Firenze.

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COPIA

Bagno a Ripoli (Firenze)
18/1/1963

Bruno Tartaglia
26/27 Piazza di Spagna
ROMA

La Direzione del Museo d'Arte Moderna di New York allestirà una Mostra di Medardo Rosso (23 Sett.-Nov.).

Poiché io posseggo un bronzo (cm.35 circa) "Amor Materno" opera finora sconosciuta e unicum in quanto non ne esistono repliche o copie, assolutamente documentata, la Direzione me ne domanda il prestito.

Sarò ben lieto di accordarlo: per le condizioni (assicurazione, spedizione ecc.) mi scrivono di accordarmi con Lei. Io di solito mi sono servito (sono un ex-funzionario delle Gallerie di Firenze) delle Ditte, che servono appunto la Soprintendenza: le Ditte Messeri e Ciolli.

La condizione che pongo formalmente è che non se ne facciano calchi, e ciò per conservare la unicità dell'opera.

Mi chiedono anche l'indirizzo del fotografo (essi hanno già alcune copie dell'opera). Il fotografo è Talani, Via Calzaiuoli 4, Firenze; ma le foto sono di mia proprietà, e pertanto non competono diritti al fotografo, sarà sufficiente indicarne il nome nei cataloghi ecc. Se desiderano altre copie (le lastre sono conservate) lo dicano a me, e, a loro spese, potremo provvederle.

In attesa di ulteriore riscontro, La saluto

Prof. Cesare Fasola,
Via Roma 19/H, Bagno a Ripoli,
(Firenze).

PS: allego la scheda di adesione-consenso, che vorrà trasmettere alla Direzione.

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IMPORT DEPARTMENT Rosny sur seine-France

MUSEUM OF MODERN ART
11 WEST 53rd STREET
NEW YORK 19, NY

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UNPACKING, LABOR	
OPENING & CLOSING FOR EXAMINATION	
STORAGE AND/OR DOCK DEMURRAGE	
CARTAGE SERVICE	6 75
INLAND FREIGHT OR EXPRESS CHARGES	
INSURANCE	
BOND AND CANCELLATION	2 00
MESSENGER SERVICE & PETTIES	
REPRESENTATIVES TIME AND EXPENSES	
SUBMITTING INVOICE TO APPRAISER	
SERVICES AT AIRPORT	
SPECIAL SERVICES AND EXPENSES	
PREPARING SHIPPING DOCUMENTS	
	$100 45

THESE ITEMS REPRESENT PRINCIPALLY CASH PAID OUT FOR YOUR ACCOUNT AND INCLUDE OUR PROFIT AND COMPENSATION FOR OUR SERVICES RENDERED. PROMPT REMITTANCE IN NEW YORK FUNDS IS RESPECTFULLY REQUESTED. SHIPMENTS HANDLED SUBJECT TO CONDITIONS PRINTED ON REVERSE SIDE HEREOF.

mc

FORM 8008

MEMBER I. A. T. A.
FEDERAL MARITIME BOARD REGISTRATION NO. 580
F.M.C. APPL. NO. 190

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Customs Form 7501
TREASURY DEPARTMENT
8.2/, 8.51, 10.31, 10.91, C.R.
July 1960

ITEM# 1

REF# 86260

CONSUMPTION ENTRY

BUREAU OF CUSTOMS

COLLECTOR'S COPY ☐
ACCOUNTING COPY ☐
STATISTICAL COPY ☐

This Space For Census Use Only		Form approved. Budget Bureau No. 48-R217.6.	This Space For Customs Use Only	
BLOCK AND FILE NO.	M.O.T.		ENTRY NO. AND DATE	601 793
	MANIFEST NO.			
FOREIGN PORT OF LADING / U.S. PORT OF UNLADING		Dist. and Port Code: 10-12	Port of Entry Name: NEW YORK	Term Bond No.: 3903

Importer of Record (Name and Address)
W R KEATING & CO., INC. 90 BROAD STREET NEW YORK 4 NY

For Account of (Name and Address)
MUSEUM OF MODERN ART 11 WEST 53rd STREET NEW YORK 19 NY

Importing Vessel (Name) or Carrier	B/L or AWB No.	Port of Lading	I.T. No. and Date
TWA PI#773 FLT#803	782867	PARIS	
Country of Exportation	**Date of Exportation**	**Type and Date of Invoice**	**I.T. From (Port)**
FRANCE	8/12/63	SHIPPER'S INVOICE	
U.S. Port of Unlading	**Date of Importation**	**Location of Goods—G.O. No.**	**I.T. Carrier (Delivering)**
NEW YORK	8/13/63	N.Y. INT'L AIRPORT	

MARKS & NUMBERS OF PACKAGES COUNTRY OF ORIGIN OF MERCHANDISE (1)	DESCRIPTION OF MERCHANDISE IN TERMS OF U.S.I.D. ANNO., NUMBER AND KIND OF PACKAGES (2) / GROSS WEIGHT IN POUNDS (2a) / NET QUANTITY IN U.S. I.D. ANNO. UNITS (2b)	ENTERED VALUE IN U.S. DOLLARS (3)	U.S.I.D. ANNO. REPORTING NO. (4)	TARIFF OR I.R.C. RATE (5)	DUTY AND I.R. TAX (6) Dollars	Cents
MOMA 63	ONE (1) CASE CONT'G: ORIGINAL SCULPTURE 73#	$1,500.	1807.3000	free	free	
	INVOICE: N.FR.FRS.7350.00 @.204050 = $1,499.77					
	"OUTSIDE EXAM" MUSEUM OF MODERN ART 11 W. 53rd ST NYC					
c/o: FRANCE						

MISSING DOCUMENTS	THIS SPACE FOR CUSTOMS USE ONLY
SPECIAL CUSTOMS INVOICE ARTIST OR SHIPPERS DEC OF ORIG.	

I declare that I am the ☒ nominal consignee and that the actual owner for customs purposes is as shown above, or ☐ consignee or agent of the consignee. I further declare that the merchandise ☐ was or ☐ was not obtained in pursuance of a purchase or agreement to purchase. I also include in my declaration all the statements in the declaration on the back of this entry.

W R KEATING & CO INC — 8/14/63 — DATE

WILLIAM L. BRAINER, ATTY — (Signature)

90 BROAD ST NYC — (Address)

☐ *Principal.*
☐ *Member of the firm.*
☐ _____ *of the corporation.* (Title)
☒ *Authorized agent*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rosso / Import
France (Paris)

cc: Mr. Selz
Miss Legg
Mr. Farnie

August 12, 1963

W. R. Keating and Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. William L. Breiner

Dear Sirs:

Lérondelle has informed us that:

Rosso: Petite Rieuse. 1890. Bronze. (Musée Rodin)

is being shipped from Paris tomorrow, August 13, via TWA Flight 803, Airway bill 782887.

Will you please enter this sculpture under Tariff Paragraph 1807 and have it delivered to the Museum for customs examination. Our Purchase Order 33339 for your charges will be mailed to you under separate cover.

Yours very truly,

Sarah Elliston
Assistant to the Registrar

Rec. 8/15/63

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Import

Draper (Paris)

cc: Mr. Selz
Miss Legg

June 14, 1963

R. Lérondelle
76, rue Blanche
Paris IX^{e}, France

Dear Mr. Lérondelle:

The Museum of Modern Art is organizing an exhibition of sculptures and drawings of MEDARDO ROSSO to be shown here from September 30 to the end of November 1963. Mme. C. Goldscheider of the Musee Rodin has agreed to lend the following work:

Rosso: Petite Rieuse. 1890. Bronze. $ 1,500.

Would you please arrange to collect this sculpture, pack it, and ship it by air freight in time for arrival here by August 26. As usual, consign the box to our customs brokers, W. R. Keating and Co., Inc., with freight charges payable at destination. Airmail the original invoice and declaration of originality to Keating with copies to the Museum marked for my attention.

Since this work will be fully covered under our policy, please notify us of the name of the airline, flight number, and date of departure so we can arrange the insurance. Please bill us directly for your services under our Purchase Order 33337 which will be mailed to you under separate cover.

With best regards,

Sincerely yours,

Dorothy H. Dudley
Registrar

DHD:se

cc: Mme. C. Goldscheider
W. R. Keating and Co., Inc.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Import France (Paris)

R. LÉRONDELLE

TÉLÉPHONE :
TRINITÉ 22-03

ADRESSE TÉLÉGRAPHIQUE :
LÉRONDELLE-PARIS

REGISTRE DU COMMERCE
SEINE N° 788 458

SEINE 55 A 3008

Vve LÉRONDELLE SUCCR

EMBALLAGES - EXPÉDITIONS

Correspondants dans les Principales Villes de France et de l'Étranger

SPÉCIALITÉ D'EMBALLAGE D'OBJETS D'ART

ANNEXES
14, Rue Achille-Martinet
PARIS (18E)

CHÈQUES POSTAUX :
PARIS C. C. 1965.51

RÉPERT. PRODUCT. : 10.495-24
SEINE C. A. E. 10.781

76, RUE BLANCHE - PARIS (9e)

le 14 Août 1963

The MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19, N.Y.

Miss Dorothy H. Dudley, Registrar

PURCHASE ORDER, N° 33337, 14 June 1963
(Bronze Rosso (Musée Rodin)

Chère Mademoiselle,

Je vous confirme mon câble d'hier :
"BRONZE ROSSO DEPART AIRLINE TWA AIRWAYBILL 782887 VOL 803
13 AOUT" .

Ce bronze est emballé dans une caisse marquée: MOMA n° 63, consignée à W.R. Keating, 90 Broad Street, New York 4, comme d'habitude et selon vos instructions; Facture consulaire et Form 253 d'œuvre originale leur est envoyée. Ci-inclus veuillez trouver Duplicata de ces documents.

Nous notons que l'Assurance est couverte par vos soins.

Je vous prie d'agréer, Chère Mademoiselle, mes bien sincères et distinguées salutations.

R Lérondelle

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

FORM 253 Duplicata 8 Août 1963

DECLARATION IN CONNECTION WITH PAINTINGS ETC....

-:-:-:-:-:-:-:-:-:-:-:-:-

Paris, France, 8 Août 1963

1, R. Lérondelle, 76 rue Blanche à Paris IXème do hereby declare that I am the shipper of certain works of art viz: Une sculpture bronze par Medzardo ROSSO intitulée " La Rieuse " 1890 for Exhibition covered by the annexed invoice dated 8 August 1963, that the said sculpture is original.

Paris, France 8 August 1963

R. Lérondelle

R. Lérondelle
Authorized agent

Direction des
Musées de France

MUSEE RODIN
77 rue de Varenne
PARIS VII°

Paris le 8 Aot 1963

MUSEUM OF MODERN ART
11 West 53rd street
NEW-YORK (U.S.A.)

Une sculpture en bronze par Medardo ROSSO

intitulée " La Rieuse " 1890 U.S.$ 1.500,00

pour Exposition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.
The Museum of Modern Art Archives, NY
Collection: MoMA EXHS
Series.Folder: 729.2

TREASURY DEPARTMENT
Jan. 1959

Read Carefully Instructions for Preparation of Invoice
(THIS FORM DOES NOT REQUIRE CERTIFICATION BY A UNITED STATES CONSULAR OFFICER)

Budget Bureau No. 48-R3424

SPECIAL CUSTOMS INVOICE

BUREAU OF CUSTOMS

(Original only required for customs purposes)

I. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

1. How were goods obtained by importer? By purchase or agreement to purchase ☐ By some means other than a purchase ☐

DO NOT INCLUDE PURCHASE AND NONPURCHASE GOODS IN SAME INVOICE. USE SEPARATE INVOICE FOR EACH.

2. Place (city and country) and date obtained by importer	3. Name of exporting carrier	4. Date of shipment
Paris, France 8 Août 1963	Air Line	

II. TO BE FILLED IN IF GOODS WERE PURCHASED OR AGREED TO BE PURCHASED

1. Name and address of seller

2. Name and address of purchaser

3. Date order accepted

III. TO BE FILLED IN IF GOODS WERE *NOT* PURCHASED

1. Name and address of person from whom goods were obtained: Musée RODIN 77 rue de Varenne PARIS 7°

2. Name and address of consignee: MUSEUM of MODERN ART NEW-YORK 19 N.Y

3. Name and address of person for whose account goods are shipped: d° 11 West 53rd street

IV. THIS SECTION TO BE FILLED IN FOR EVERY SHIPMENT

(1) Marks and Numbers on Shipping Packages	(2) Manufacturer's or Seller's Numbers or Symbols	(3) Quantity and Full Description of Goods (State contents of each package and importer's numbers or symbols, if any)	(4) Invoice Unit Price or Value	(5) Invoice Totals and Show Separately Packing Costs; All Other Costs, Charges, and Expenses	(6) Current Unit Price for Home Consumption in Home Currency	(7) Current Unit Price for Export to United States
M.O.M.A. 63 New-York		Une caisse Une sculpture bronze par ROSSO pour EXPOSITION	$ 1.500,00			
		Packing	$ 10,00	$ 1.510,00		
Poids brut 24 kgs		Transport payable à destination				

(8) Country of origin: FRANCE

(9) If rate of exchange is fixed or agreed, give rate: $ 1.00 = Fcs 4,90

V. THIS SECTION TO BE FILLED FOR EVERY SHIPMENT

1. IF GOODS WERE PURCHASED, have you stated in section IV, column 4, the purchase price of each item in the currency in which the goods were bought? ☐ Yes ☐ No

2. IF THE GOODS WERE NOT PURCHASED, have you stated in section IV, column 4, the price that you would have received or would be willing to receive now if the goods were sold in the ordinary course of trade for exportation to the United States? ☐ Yes ☐ No

3. What currency was used in this invoice transaction? U.S. paper Dollars

4. Whether the goods were purchased or obtained by the United States importer in some other manner, have you stated in section IV, column 6:
   (A) (1) The price at which you are now selling the goods or offering them for sale for home consumption, including all applicable taxes? ☐ Yes ☐ No
   (2) Is this price freely offered to anyone who wishes to buy the goods for home consumption? ☐ Yes ☐ No
   (B) (1) Have you stated in section IV, column 7, the price at which you are now selling the goods or offering them for sale for export to the United States and whether this price is f. o. b., c. i. f., c. & f., or whatever the fact may be? ☐ Yes ☐ No
   (2) Is this price freely offered to anyone who wishes to buy the goods for export to the United States? ☐ Yes ☐ No

5. Have you listed all charges and stated whether each amount has been included in or excluded from the invoice amount? ☐ Yes ☐ No. Is the inland freight included in the invoice price or value? ☐ Yes ☐ No. Is the price or value of the goods the same at the factory as at the point of delivery? ☐ Yes ☐ No. If the answer is no, have any sales been made at an ex-factory price? ☐ Yes ☐ No

6. Are any rebates, drawbacks, bounties, or other grants allowed upon the exportation of the goods? ☐ Yes ☐ No. If so, have all been separately itemized? ☐ Yes ☐ No

7. If such or similar goods are being sold or offered for sale in the home market for home consumption, what taxes are applicable and are they included in the price shown in section IV, column 6?

Rate _____ Kind _____

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Collection: MoMA EXHS
Series.Folder: 729.2
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	MoMA EXHS	729.2

8

PURCHASE DECLARATION

I declare that the merchandise described in this invoice is SOLD OR AGREED TO BE SOLD; that all the information contained herein is true and correct; and that there is no other invoice(s) except _____
(explain)

_____

_____

_____
(Signature of ~~seller~~, shipper, ~~or agent of either~~)

_____
(Date)

9

NONPURCHASE DECLARATION

I declare that the merchandise described in this invoice is shipped OTHERWISE THAN BY PURCHASE OR AGREEMENT TO PURCHASE; that all the information contained herein is true and correct; and that there is no other invoice(s) except _____
(explain)

pour Exposition

_____
(Signature of shipper or agent)

- 8 AOUT 1963

_____
(Date)

This form of invoice required generally if rate of duty based upon or regulated by value of goods and purchase price or value of shipment exceeds $500. Otherwise, use commercial invoice.

False statements or willful omissions in any invoice or other document executed and forwarded for United States Customs entry purposes will subject the goods to seizure and forfeiture or any person involved will be subject to a penalty equal to the value of the goods. Publicity will be given to all seizures and penalties, including the disclosure of the identity of the offenders involved (19 U. S. C. 1592).

Vague or misleading information may result in expensive trouble to importer and delays in customs clearance.

Supplies of this form may be secured from consular offices of the United States and from The Director, Customs Information Exchange, 201 Varick Street, New York 14, N. Y. Privately printed forms must conform in all respects to the official form.

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	MoMA EXHS	729.2

Rosso / Depart
France (Paris)

RB ACR072/FW397

PARIS 15/14 12 1823

MEDERNART NEWYORK

BRONSE ROSSO DEPART AIRLINE TWA AIRWAYBILL 782887 VOL
803 13 AOUT
LERONDELLE

1953 AUG 12 PM 1 26

782887 803 13

21

Via All America
Via Commercial
Via Globe
Via Mackay Radio

Sarah Elliston
Assistant to the Registrar

po 33340

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

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

cc: Mr. Selz
Miss Legg
Mr. Farnie

August 12, 1963

W. R. Keating and Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. William L. Breiner

Dear Sirs:

Lérondelle has informed us that:

Rosso: Petite Rieuse. 1890. Bronze. (Musée Rodin)

is being shipped from Paris tomorrow, August 13, via TWA Flight 803, Airway bill 782887.

Will you please enter this sculpture under Tariff Paragraph 1807 and have it delivered to the Museum for customs examination. Our Purchase Order 33339 for your charges will be mailed to you under separate cover.

Yours very truly,

Sarah Elliston
Assistant to the Registrar

po 33340 you mail.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

MEDARD ROSSO/Pa

Rosso / Dupont
France (Paris)

64

M^on LERONDELLE
Emballage d'Objets d'Art
76, Rue Blanche, PARIS (9e)

Paris, le 1er Juillet 1963

The MUSEUM OF MODERN ART
11 West 53rd Street
NEW YORK 19 N.Y.

à l'attention de Miss Dorothy H. Dudley,

Cher Monsieur,

J'accuse réception de votre lettre du 14 Juin 1963 - Your Purchase order n° 33337, concernant le bronze de ROSSO: "Petite rieuse" 1890; nous nous sommes mis en rapport avec le Musée Rodin qui nous a confirmé que nous pourrions prendre livraison de cette œuvre très prochainement. Nous vous aviserons de l'expédition comme à l'habitude. De toute façon j'ai noté qu'elle devait vous parvenir avant le 26 Août.

Je vous prie d'agréer, Chère Mademoiselle, mes bien sincères et distinguées salutations.

R Léonardelle

FORM NO. 2012

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

MEDARO ROSSO/Rome

MARCH 19, 19 64

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

W. R. KEATING & COMPANY
INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK 4, N. Y.

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

OUR REF. #47449 YOUR REF. #39452

9 CASES SCULPTURES & DRAWINGS FOR THE ACCOUNT OF BRUNO TARTAGLIA, ROME, ITALY, SHIPPED ON P.A.A. ON FLIGHT 162 ON NOVEMBER 29, 1963.

FOREIGN CHARGES:

CLEARANCE & DELIVERY CHARGES IN ROME	$238.95
COLLECTION, REMITTANCE AND SERVICES	4.75
	$243.70

MEMBER OF I. A. T. A.

FEDERAL MARITIME BOARD REGISTRATION NO. 580

F. M. C. APPL. NO. 190

FORM NO. 2012

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The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

Medardo Rossi / Italy

THE MUSEUM OF MODERN ART

11 WEST 53rd STREET

NEW YORK 19, N. Y.

DECEMBER 5 1963

EXPIATS

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK, N.Y. 10004

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

OUR REF. 47449 YOUR REF. 39452

NO. OF PACKAGES	CONSIGNEE	STEAMER	SAILING DATE
9	BRUNO TARTAGLIA	AIR FREIGHT	

INLAND FREIGHT	
CARTAGE TO WAREHOUSE	
STORAGE	
CARTAGE TO STEAMER OR AIRPORT	11 50
COLLECTING AND PACKING	
CONSULAR BLANKS	
CONSULAR FEES	
PREPARATION OF CONSULAR INVOICE	
OCEAN OR AIR FREIGHT TO ROME	304 72
CUSTOMS CLEARANCE	
PREPARATION OF BILLS OF LADING AND HANDLING	20 00
INSURANCE AND/OR PLACING	
POSTAGES	60
ADVANCING OR COLLECTION CHARGES	
SENDERS INVOICE	
MESSENGER AND PETTIES	
BANKING SERVICES	
	$336 82

OUR BILL FOR CLEARANCE & DELIVERY IN ITALY WILL FOLLOW.

THE ABOVE ITEMS REPRESENT PRINCIPALLY CASH PAID OUT FOR YOUR ACCOUNT AND INCLUDE OUR PROFIT AND COMPENSATION FOR OUR SERVICES RENDERED. PROMPT REMITTANCE IN NEW YORK FUNDS IS RESPECTFULLY REQUESTED. SHIPMENTS HANDLED SUBJECT TO CONDITIONS PRINTED ON REVERSE SIDE HEREOF.

ga

FORM 2004

F.M.C. LIC. NO. 190

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F. M. B. No. 580
F. M. C. Appl. No. 190

MEMBER I.A.T.A.

W. R. KEATING & COMPANY
INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

90 BROAD STREET
NEW YORK 4, N.Y.

TELEPHONE WHITEHALL 4-4830
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

TO BRUNO TARTAGLIA, ROME, ITALY

DATE 11/27 REFERENCE 47449

NEW YORK TO ROME S/S AIR FREIGHT SAILING 11/29

SHIPPER THE MUSEUM OF MODERN ART

CONSIGNEE BRUNO TARTAGLIA, 26-27 PIAZZA DI SPAGNA, ROME, ITALY

MARKS AND NUMBERS	PKGS.	CONTENTS	GROSS WEIGHT	VALUE
MOMA ROME # BT-1/BT-9	9 CASES	SCULPTURES & DRAWINGS	567# 567#	

REMARKS:

ENCLOSURES

INVOICE IN TRIPLICATE.

INSTRUCTIONS

DELIVER TO LISTED CONSIGNEES FREE OF ALL CHARGES.

DEBIT US WITH ALL EXPENSES.

BOOKED FOR P.A.A. FLIGHT #162 ON NOV. 29. WAYBILL #031598.

INSURED BY THE SHIPPER.
NOTE YOUR REF. #2414/E.

COLLECT FOR OUR ACCOUNT

TO YOUR DEBIT

FORM 2006

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Rosso / Export
Italy

F. M. C. NO. 190

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT CONTRACTORS
CUSTOM HOUSE BROKERS
INTERNATIONAL FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD

TELEPHONE WHITEHALL 4-4630
CABLE ADDRESS WILKEAT
CORRESPONDENTS THROUGHOUT THE WORLD

90 BROAD STREET
NEW YORK 4, N. Y.

11-20-63

SHIPPER — YOUR REF. NO. 39452

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

CUSTOMER—OUR REF. NO. 47449

BRUNO TARTAGLIA
26-27 PIAZZA DI SPAGNA
ROME, ITALY

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
9 CASES	SCULPTURES & DRAWINGS	567#

REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY
INCORPORATED

BY D Magner

MEMBER OF I. A. T. A.

FORM 2001

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

Rosso / Export

THE MUSEUM OF MODERN ART

Italy

cc: Miss Dudley
Mr. Selz
Miss Legg

November 19, 1963

W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York

Attn: Mr. Albert Sorrentino

Dear Mr. Sorrentino:

I am enclosing six copies of an invoice covering the shipment of nine boxes containing eleven works by Medardo Rosso. The shipment is to be sent air freight and consigned to Bruno Tartaglia, Rome, for delivery to the owners in Italy.

Your firm imported these sculptures and drawings for us on August 25, 1963 (your reference number 86363, entry number 602244).

Please arrange to collect these works from the Museum on Friday, November 29, and send them to Rome by air freight, prepaying all charges including delivery to the owners. Please notify us of the airline, date of departure and flight number so that we can arrange transit insurance. Our Purchase Order 39452 for your services follows under separate cover.

Sincerely yours,

Sarah D. Elliston
Assistant to the Registrar

Enclosures

cc: Bruno Tartaglia

PO for insurance 39452

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The Museum of Modern Art Archives, NY	Collection: MoMA EXHS	Series.Folder: 729.2

THE MUSEUM OF MODERN ART

NEW YORK 19

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

To: Bruno Tartaglia
26-27 Piazza di Spagna
Rome, Italy

For delivery to lenders in Italy as indicated below:

MOMA/ROME
B.T. 1 — 19 1/2 x 33 1/2 x 47 1/2" — 143 lbs.

63.1466 Rosso: Portrait of Rouart. (1890). Bronze. $ 32,400.

Lender: Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

MOMA/ROME
B. T. 2 — 20 x 23 x 33 1/2" — 86 lbs.

63.1465 Rosso: Conversazione in Giardino. (1893). Bronze. $ 16,200.

Lender: Galleria Nazionale d'Arte Moderna
Viale delle Belle Arti, 131
Rome

MOMA/ROME
B.T. 3 — 16 1/2 x 18 x 24" — 57 lbs.

63.1453 Rosso: Ecce Puer. (1906). Bronze. $ 15,000.

Lender: Mr. Piero Biffi
Piazza S. Erasmo, 5
Milan

MOMA/ROME
B.T. 4 — 19 1/2 x 26 x 27 1/2" — 134 lbs.

63.1464 Rosso: Madame Noblet. (1897). Bronze. $ 16,200.

Lender: Civica Galleria d'Arte Moderna
Villa Reale
Via Palestro, 16
Milan

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA EXHS	729.2

THE MUSEUM OF MODERN ART

NEW YORK 19

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

MOMA/ROME
B.T. 5 — 8 1/2 x 16 1/2 x 24 1/2" — 18 lbs.

63.1461 Rosso: Bosco. (1893). Pencil. $ 6,000.
63.1462 Rosso: Effetto al Café du Roches. (1893). Ink. $ 6,000.
63.1463 Rosso: Two Figures (Persone in Cammino). (1893). Charcoal. $ 6,000.

Lender: Mr. Gianni Mattioli
Via Manzoni 41/A
Milan

MOMA/ROME
B.T. 6 — 10 x 12 x 19" — 20 lbs.

63.1454 Rosso: Grande Rieuse. (1891). Wax. $ 15,000.

Lender: Mr. Vittorio Cini
San Vio 732
Venice

MOMA/ROME
B.T. 7 — 16 x 19 x 20 1/2" — 37 lbs.

63.1467 Rosso: Madame X. (1896). Wax. $ 19,400.

Lender: Galleria Internazionale d'Arte Moderna
Ca'Pesaro
Venice

MOMA/ROME
B.T. 8 — 16 1/2 x 22 x 23 1/2" — 44 lbs.

63.1468 Rosso: Yvette Guilbert. (1894). Plaster $ 16,200.

Lender: Galleria Internazionale d'Arte Moderna
Ca'Pesaro
Venice

MOMA/ROME
B.T. 9 — 13 x 16 x 20" — 28 lbs.

63.1455 Rosso: Woman and Child Sleeping. (1883). Bronze. $ 12,960.

Lender: Professor Cesare Fasola
Via Roma 19A
Bagno a Ripoli (Firenze)

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	MoMA EXHS	729.2

These works were borrowed for temporary exhibition in the United States and are now being returned to their owners.