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25 agosto 1949

In nome della Direzione del  
 Museo d'arte moderna di  
New York

ringrazio vivamente per il cortese omaggio  
 della importante pubblicazione con la quale cod-  
 esto Museo ha voluto presentare al pubblico ameri-  
 cano la recente esposizione di arte italiana con-  
 temporanea da esso promossa e realizzata.

Sebbene riconosco che, a cose fatte, la mostra è  
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 gran parte ignorati dalla critica europea ed americana.

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Con l'attestato della più viva ammirazione  
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JAMES THRALL SOBY  
 29 Mountain Spring Road  
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July 12, 1949

Dear Monroe:

I assume that all the lenders to our Italian exhibition, all the members of the Italian Committee and those thanked on the acknowledgment page will be sent copies of the catalogue. But there are a few others who should have copies, as follows:

- ~~Dr. Fernanda Wittgens~~
- ~~Prof. Costantino Baroni~~
- ~~Countess Elena Amor de Celani~~
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*Rosetta Venosa - Venice, Italy*

On checking, I find that all of these are on the acknowledgment page, so I imagine they'll be taken care of automatically.

Shouldn't we send Memo six copies as a present? I imagine he'll want extra copies.

Wittenborn tells me that neither they nor any other bookshop in New York can get copies of the catalogue out of Simon & Schuster, who are extremely vague as to delivery date. Anything we can do to jack up S & S? Seems a pity not to have copies in the bookshops while the show is on.

*pub date Aug. 12. 49*

Best, hope to be in Thursday to discuss the possibility of a traveling show. Would be fine to do if at all possible, and I'm willing to write all the letters asking for Italian loans. But I realize there are serious problems; we can settle it one way or the other on Thursday perhaps. Hurriedly,

*Jim*

P.S. If the Anniversary show is to be late and the Italian show can therefore stay on an extra few weeks, when should we announce the fact? Point is I should write asking the lenders to extend their loans before anything appears in the press here.

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ACKNOWLEDGMENT LIST:

Countess Elena Amor de Celani  
L. A. Morena 414  
Colonia Del Balle  
Mexico D. F., Mexico

Dr. Umbro Apollonio  
La Biennale di Venezia  
S. Marco, Ca' Giustinian  
Venice  
Italy

Dr. Max Ascoli  
23 Gramercy Park South  
New York 3, N. Y.

Princess Laetitia Boncompagni di Venosa  
46 Via Lombardia  
Rome, Italy

Mr. and Mrs. Paul Hyde Bonner  
American Embassy  
Rome, Italy

Dr. Palma Bucarelli  
Il Soprintendente,  
Galleria Nazionale d'Arte Moderna  
Rome, Italy

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

Douglas Cooper, Esq.  
18 Egerton Terrace  
London, S. W. 3  
England

Dr. Pietro Feroldi  
Piazza Vittoria 6  
Brescia, Italy

Mr. and Mrs. Vieri Freccia  
Campiello Malipiero  
Dossochero 1061  
Venice, Italy

Prof. Virginio Ghiringhelli  
Via S. Andrea 1  
Milan, Italy



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W. J. Wheeler & Co.  
Mr. Wheeler  
Miss Ulrich

Prof. and Mrs. C. Rufus Morey  
American Embassy  
Rome  
Italy

July 7, 1940

Prof. Rodolfo Pallucchini  
La Biennale di Venezia  
S. Marco, Ca' Giustinian  
Venice  
Italy

Miss Isabella Panzini  
c/o American Embassy  
Rome  
Italy

THE MUSEUM OF MODERN ART

Mr. Giovanni Scheiwiller  
Via Meizi d'Eril, 6  
Milano  
Italy

July 15, 1940

Date

S. E. Ambasciatore  
Marchese Taliani  
Ministero Affaire Esteri  
Palazzo Chigi  
Rome  
Italy

Re: Marshall

To:

From:

Dr. Mario F. Vespa  
Compagnia di Navigazione  
Fratelli Cosulich  
4 Via Balbi  
Genoa,  
Italy

I have been informed by the address of Dr. Augusto Vespa, 4 Via Balbi, Genoa, Italy, that he is the representative of the company of Fratelli Cosulich, 4 Via Balbi, Genoa, Italy, who are the publishers of the catalogues.

Dr. Vespa will Mr. Wheeler that Toninelli reports that James, the representative of the company of Fratelli Cosulich, 4 Via Balbi, Genoa, Italy, who are the publishers of the catalogues, will be in New York, N.Y., on July 15, 1940.

Dr. Fernanda Wittgens  
Supervisor,  
Art Galleries of Lombardy  
Milan  
Italy

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# THE MUSEUM OF MODERN ART

Date July 25, 1949

*Wm. J. Spring & Co.  
Sp. Wheeler  
Miss Birch*

To: Miss Dudley  
Miss Keech

Re: Mascioli

From: Soby

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

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

*Thank you for your letter of July 1, in reference to the sixteen fine plates which were forwarded to us by you on May 19, 1949.*

*We were sorry to hear that the correct values were not given to you for the preparation of the Consular Invoice. The correct value is \$299.31. Following is a list of the cost of each set of color plates:*

<i>Guttuso, 1/4 plates</i>	<i>\$ 79.00</i>
<i>Boccioni, 1/4 plates</i>	<i>\$ 75.00</i>
<i>Morandi, 1/4 plates</i>	<i>\$ 70.51</i>
<i>di Chirico, 1/4 plates</i>	<i>\$ 75.00</i>

Will you please send us another Consular Invoice in duplicate, showing the values indicated above.

Very sincerely yours,

Mr. Robert W. Flanagan  
Blanc and Schuster, Registrar  
1230 Sixth Avenue  
New York 20

DD:EK

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CC/ W. J. Byrnes & Co.  
Mr. Wheeler  
Miss Ulrich

July 7, 1919

July 7, 1919

Italeuropa  
Via Brera, 11, Milano  
Milan,  
Italy

Thank you for your letter of July first.

We are indeed gratified that you have agreed to take  
Gentlemen:

Thank you for your letter of July 1, in reference to the sixteen  
zinc plates which were forwarded to us by you on May 19, 1919.

We were sorry to hear that the correct values were not given to  
you for the preparation of the Consular Invoice. The correct  
value is \$ 299.51. Following is a list of the cost of each set  
of color plates:

which should allow, as you suggest, ample time for

Guttuso, 1/4 plates	\$ 79.00
Boccioni, 1/4 plates	\$ 75.00
Morandi, 1/4 plates	\$ 70.51
di Chirico, 1/4 plates	\$ 75.00

Will you please send us another Consular Invoice in duplicate,  
showing the values indicated above.

Very sincerely yours,

Mr. Robert V. Flanagan  
Sims and Schuster, Registrar  
1230 Sixth Avenue  
New York 20

DD:EK

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CC: Miss Ulrich  
Miss Pernas  
Miss Lipkin

# THE MUSEUM OF MODERN ART

Date July 5, 1949  
July 7, 1949

To: Miss Chamberlain

Re: Twentieth-Century

From: Frances Keach

Italian Art

Dear Mr. Rieman, of Simon and Schuster, Inc,

Thank you for your letter of July first.

We are indeed gratified that you have agreed to take 1,000 copies of Twentieth-Century Italian Art on the mutually arranged commission basis and we shall announce Friday, August twelfth as the publication date for this book as well as the Pioneers of Modern Design, which should allow, as you suggest, ample time for reviewers.

With best wishes, I am,

Very sincerely yours,

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

/s/ Monroe Wheeler

EMR:hct

Mr. Robert W. Rieman  
Simon and Schuster, Inc.  
1230 Sixth Avenue  
New York 20

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

# THE MUSEUM OF MODERN ART

Date July 5, 1949

To: Miss Chamberlain

Re: Twentieth-Century

From: Frances Keach

Italian Art

Dear Monroe Wheeler:

In Albert's absence (for about one week) I have handled your request for publication. Mr. Robert W. Rieman, of Simon and Schuster, Inc., wrote Mr. Wheeler today suggesting that, in order to allow full time for reviewers, that we make the publication date of Twentieth-Century Italian Art Friday, August 12th.

As with other publications of this nature placed on a similar basis under your monthly statement of sales

OKW

Sincerely,

*Robert W. Rieman*  
ROBERT W. RIEMAN

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

RWR:hct

MAN

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COPIED FOR: Miss Ulrich  
Miss Pernas  
Miss Lipkin

THE MUSEUM OF MODERN ART



SIMON AND SCHUSTER, INC.  
*publishers*

ROCKEFELLER CENTER, 1230 Sixth Avenue, New York 20 • TELEPHONE Circle 5-6400

July 1, 1949

Dear Monroe Wheeler:

In Albert's absence (for about one week) I have received your newest publication, TWENTIETH-CENTURY ITALIAN ART by James Thrall Soby and Alfred H. Barr, Jr.

We will take in the 1,000 copies on the mutually arranged commission basis, and I'd suggest—in order to allow full time for reviewers—that we make the publication date Friday, August 12th.

As with other publications of the Museum placed on a similar basis, we will render you a monthly statement of sales and commissions.

Sincerely,

ROBERT W. RIEMAN

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

RWR:hct

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COPIED FOR: Miss Ulrich  
Miss Perras  
Miss Lipkin

THE MUSEUM OF MODERN ART

Mr. [unclear]

SIMON AND SCHUSTER, INC. July 1, 1949  
Publishers

Mr. Monroe Wheeler

Re: Pricing of Italian Catalog

From: Mr. Alfred H. Barr

July 1, 1949

Dear Monroe:

Dear Monroe Wheeler:

I think your solution of pricing the Italian catalog is admirable.

In Albert's absence (for about one week) I have received your newest publication, TWENTIETH-CENTURY ITALIAN ART by James Thrall Soby and Alfred H. Barr, Jr.

We will take in the 1,000 copies on the mutually arranged commission basis, and I'd suggest--in order to allow full time for reviewers--that we make the publication date Friday, August 12th.

As with other publications of the Museum placed on a similar basis, we will render you a monthly statement of sales and commissions.

Discount".

Sincerely,

/s/

ROBERT W. RIEMAN

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

RWR:hct

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## THE MUSEUM OF MODERN ART

cc: Mr. Soby

**Date** July 5, 1949

**To:** Mr. Monroe Wheeler

**Re:** Pricing of Italian Catalog

**From:** Mr. Alfred H. Barr

Dear Monroe:

I think your solution of pricing the Italian catalog is admirable. I do hope that in the future we shall be able to maintain a difference between our over-counter exhibition catalog and general retail distribution. In other words, share with the public the large distributors and retailers mark-up which is such a ball and chain to the American publishing industry.

Might it not be better to leave the price off the third floor placard entirely since non-members are likely to be confused by the words "Members' Discount".



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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## THE MUSEUM OF MODERN ART

CC: Miss Ulrich  
Miss Pernas

Date July 1, 1949

To: Mr. Alfred H. Barr, Jr.

Re: 20th C. Italian Art

From: Mr. Monroe Wheeler

Dear Alfred:

The problem of pricing the Italian book is a grave one and does not, as you suggest, concern only two or three book shops in the neighborhood, but our basic relations with Simon and Schuster, Inc. As I explained to you, it was cheaper to bind the entire edition in boards than to have a few copies bound in paper for desk sale.

We have instructed the desk that all purchasers buy the book at the members' discount which brings it down to \$2.80 and we shall continue to do this for the duration of the exhibition unless we get in trouble with local book shops. The problem with them is that once they feel we are not treating them fairly they may refuse to stock any of our books and this would be very serious indeed.

I have asked Jean to amend the sign on the third floor poster so that the price reads \$3.75 less members' discount. I don't think we can do more than this without flaunting our price cut in a way that would provoke the ill will of booksellers.

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Executive Secretary for the Exhibition in Italy: Sig. Romeo Toninelli, Milan

Honorary Committee:

Prof. Giulio Carlo Argan, Rome\*  
Prof. Costantino Baroni\*  
Dottorressa Palma Bucarelli, Rome  
Sig. Carlo Cardazzo, Venice  
D. Sig. Raffaele Carrieri, Milan  
D. Avv. Pietro Feroldi, Brescia  
D. Avv. Riccardo Gualino, Rome  
Ing. Riccardo Jucker, Milan  
D. Prof. Roberto Longhi, Florence\*  
Donna Benedetta Marinetti, Rome  
Sig. Adriano Pallini, Milan  
Prof. Rodolfo Pallucchini, Venice\*  
Dr. Camillo Poli, Milan  
Dr. Pietro Rollino, Rome  
Sig. Giovanni Scheiwiller, Milan  
Sig. Cesare Tosi, Milan  
Dr. Lionello Venturi, Rome\*  
Dr. Mario F. Vespa, Genoa  
N.H. Dr. Franco Marmont, Milan

Note: \* means that I have written saying that we would take the liberty of listing these men on the committee, though we have not heard from them. I feel we should cable Baroni to be sure he wants to be on, because of possible trouble if we list him without his permission. This entire list must be checked before being printed by Mrs. Barr and Mr. Wheeler. The titles used are the ones we have on our records, but it might be better to list the non-titled people not as Sig. but simply by their names.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Executive Secretary for the Exhibition in Italy: Sig. Romeo Toninelli, Milan

Honorary Committee:

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Dottoressa Palma Bucarelli, Rome  
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Sig. Raffaele Carrieri, Milan  
Avv. Pietro Feroldi, Brescia  
Avv. Riccardo Qualino, Rome  
Ing. Riccardo Jucker, Milan  
Prof. Roberto Longhi, Florence\*  
Donna Benedetta Marinetti, Rome  
Sig. Adriano Pallini, Milan  
Prof. Rodolfo Pallucchini, Venice\*  
Dr. Camillo Poli, Milan  
Dr. Pietro Rollino, Rome  
Sig. Giovanni Scheiwiller, Milan  
Sig. Cesare Tosi, Milan  
Dr. Lionello Venturi, Rome\*  
Dr. Mario F. Vespa, Genoa  
H.H. Dr. Franco Marzani, Milan

Note: \* means that I have written saying that we would take the liberty of listing these men on the committee, though we have not heard from them. I feel we should cable Baroni to be sure he wants to be on, because of possible trouble if we list him without his permission. This entire list must be checked before being printed by Mrs. Barr and Mr. Wheeler. The titles used are the ones we have on our records, but it might be better to list the non-titled people not as Sig. but simply by their names.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

144 pages; 133 plates

\$3.75

Twentieth-Century Italian Art

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

The art of Italy has been of greater international influence in our day than at any time since the eighteenth century, and this book tells for the first time the fascinating story of its development.

Beginning with the Futurist movement whose salient artists were Boccioni, Carrà and Balla, the book recounts the growth of the famous Metaphysical School -- Carrà again, and de Chirico and Morandi. These two movements foretold and influenced many later developments throughout the world. A third section of the book is devoted to the work of the older and middle generations, Modigliani, de Pisis, Martini, Guidi, Mafai, Campigli, Rosai, Manzù. The fourth and final section of the book deals with the most important of the young contemporary painters and sculptors, most of whom have emerged during and since the war.

James Thrall Soby and Alfred H. Barr, Jr., two of the greatest authorities on the art of our time, have provided the lively and illuminating text. A section of 133 plates illustrates exceptionally fine examples

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

144 pages; 133 plates

\$5.75

of the works of most of the forty-five artists discussed,  
many of whom are little known outside their own country.

The art of Italy has been of greater international influence in our day than at any time since the eighteenth century, and this book tells for the first time the fascinating story of its development.

Beginning with the Futurist movement whose salient artists were Boccioni, Carrà and Balla, the book presents the growth of the famous Metaphysical School -- Carrà again, and de Chirico and Morandi.

Then the author's foretold and influenced many later

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

A third section of  
the book is devoted to the work of the older and middle  
Distributed by Simon and Schuster, N. Y.

Campigli, Rossi, March. The fourth and final section  
of the book deals with the most important of the young  
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

144 pages; 133 plates

\$3.75

Twentieth-Century Italian Art ~~Forty-five artists discussed,~~

by James Thrall Soby and Alfred H. Barr, Jr. ~~own country.~~

The art of Italy has been of greater international influence in our day than at any time since the eighteenth century, and this book tells for the first time the fascinating story of its development.

Beginning with the Futurist movement whose salient artists were Boccioni, Carrà and Balla, the book recounts the growth of the famous Metaphysical School -- Carrà again, and de Chirico and Morandi. These two movements foretold and influenced many later developments throughout the world. A third section of the book is devoted to the work of the older and middle generations, Modigliani, de Pisis, Martini, Guidi, Mafai, Campigli, Rosai, Manzù. The fourth and final section of the book deals with the most important of the young contemporary painters and sculptors, most of whom have emerged during and since the war.

James Thrall Soby and Alfred H. Barr, Jr., two of the greatest authorities on the art of our time, have provided the lively and illuminating text. A section of 133 plates illustrates exceptionally fine examples

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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112 pages; 133 plates  
\$3.75  
of the works of most of the forty-five artists discussed,  
many of whom are little known outside their own country.

The art of Italy had had of greater international influence in our day than at any time since the eighteenth century, and this book tells for the first time the fascinating story of its development.

Beginning with the Renaissance movement whose earliest artists were Botticelli, Ghirlandaio and Bellini, the book recounts the growth of the famous Metaphysical School -- Carracci again, and to Caravaggio and Corradini.

Museum of Modern Art

11 West 53 Street, New York 19, N. Y.

Distributed by Simon and Schuster, N. Y.

The fourth and final section of the book deals with the most important of the young contemporary painters and sculptors, most of whom have emerged during and since the war.

James Thrall Sully and Alfred H. Barr, Jr., two of the greatest authorities on the art of our time, have provided the lively and illuminating text. A collection of 133 plates illustrates exceptionally fine examples

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

144 pages; 133 plates \$3.75

Twentieth-Century Italian Art

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

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James Thrall Soby and Alfred H. Barr, Jr., two of the greatest authorities on the art of our time, have provided the lively and illuminating text. A section of 133 plates illustrates exceptionally fine examples



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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of the works of most of the forty-five artists discussed,  
many of whom are little known outside their own country.

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Distributed by Simon and Schuster, N. Y.

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PALAZZO SERBELLONI

-70972 - MILANO

MAY 17 1949

45

The art of Italy has been of greater  
international influence in our day  
than at any time since the 18<sup>th</sup> <sup>for the first time</sup>  
Century, and this book tells the

~~This first survey in English of Italy's  
contemporary most significant contributions~~

fascinating story of its development.

Walter Dill Kenyon

Beginning with the ~~Symbolist School~~  
~~of the 19th century~~ ~~movement~~  
whose salient artists were  
Boccioni, Carrà and Balla; The book

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PALAZZO SERBELLONI

-70972 - MILANO

MAY 17 1949

2  
 The ~~history~~ <sup>recounts</sup> the growth of the famous  
 Protophysical School — ~~Carra, Agnini, and~~  
 de Chirico, Chirico and Morandi <sup>these</sup> two  
 movements ~~are~~ foretold and  
 influenced many later developments  
 throughout the world.

A third section of the book is devoted  
 to the work of the older and middle  
 generations: Modigliani, de Pisis, Carrà,  
 Guidi, Mafai,  
 Campigli, Rosai, ~~Antonio~~ <sup>Antonio</sup> Manzonni and

The fourth & final section of the book  
 deals with the most important of the  
 contemporary painters & sculptors,  
 & whom have emerged during  
 the war.

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PALAZZO SERBELLONI

-70972-MILANO

MAY 17 1949

3

The Journal July July and Alfred H. Barr Jr.,  
 two of the greatest ~~authorities~~ <sup>authorities</sup> in the art of  
 our time, have ~~presented~~ <sup>presented</sup> the  
 most illuminating text and a section  
 of — plates illustrating <sup>especially fine examples of</sup> ~~the work~~  
 the forty-five artists ~~whose work is~~  
 discussed, many of whom are  
 little known outside their own  
 country.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

Date May 27, 1949

To: Miss Roudin

Re: Excerpts from R. Toninelli's

From: Frances Keech

letter to Mr. Soby, 23 May 1949

"Thank you for having put Mr. Vespa in the catalogue as member of the Committee as I asked you. I think however that in the catalogue it will be better to thank the "Compagnia Italiana di Navigazione Fratelli Cosulich, Trieste-Genova", and not Vespa personally.

"As for me ... Romeo Toninelli - Italian Executive Secretary, apart from the Committee.

"Poli, Tosi and Jucker accept the Museum's invitation to serve on the Honorary Committee..... As for Paccioni... leave him out...also Falqui: after all he did not even lend his drawings."

WESTERN UNION

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UNION

1201

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

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NA251 PD=WUX CHICAGO ILL 24 344P=  
MONROE WHEELER MUSEUM OF MODERN ART=  
(DELIVER) 11 WEST 53 ST=

1949 MAY 24 PM 5 31

RETEL PHTOGRAPHS OF OUR MODIGLIANI BEING FORWARDED TO YOU  
AIR MAIL TODAY BY ART INSTITUTE PAINTING SHIPPED BY THEM  
LAST FRIDAY REGARDS=  
LEIGH B BLOCK=(

COPIED FOR: Miss Pernas  
Miss Dudley

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

1201

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QP4-3-20-PD

MAY 24, 1949

LEIGH B. BLOCK  
1260 NORTH ASTOR STREET  
CHICAGO  
ILLINOIS

HAVE NOT YET RECEIVED PHOTOGRAPH OF YOUR MODIGLIANI.  
IN ORDER TO INCLUDE IT IN BOOK SHOULD BE RECEIVED  
MAY 26.

MONROE WHEELER  
MUSEUM OF MODERN ART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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PRESIDENT

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LC = Deferred Cable  
NLT = Cable Night Letter  
Ship Radiogram

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CC: Miss Ulrich  
Miss Pernas  
Miss Dudley

MAY 21, 1949

DE FEDRINI  
VALLARSA 6  
MILAN  
(ITALY)

KINDLY SEND AIRMAIL IMMEDIATELY PROGRESSIVES FOR  
EACH SET OF COLORPLATES MADE FOR MODERNART NEW YORK  
SHOWING FOUR DIFFERENT INKS USED.

WHEELER  
MODERNART

TAKEN TO WESTERN UNION OFFICE  
CHARGE: Museum of Modern Art  
11 West 53 Street  
New York 19

MUSEUM CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



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# THE MUSEUM OF MODERN ART

**Date** June 3, 1949

**To:** Miss Ellen Roudin

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

**From:** Frances Keech

\_\_\_\_\_

---

Please add to the Honorary Committee of the Italian

Show: Dott. Gianni Mattioli

*J. M. W.*

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PALAZZO SERBELLONI

70972-MILANO

May 17, 1949

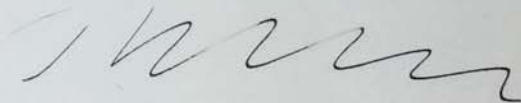
*MW*  
Mr. Monroe Wellher  
c/o The Museum of Modern Art  
11 West 53rd Street  
NEW YORK

Dear Monroe,

thank you very much for the cable and the letter in which you authorize me to sign the receipts for the collectioners.

I take this occasion to enclose <sup>a copy of</sup> the coloured reproduction of the painting by de Chirico "Le Muse inquietanti" belonging to Feroldi.

Most sincerely yours



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ONS,  
N OF AMERI  
TEL. CI 7-55

INC  
RICA  
525

# THE MUSEUM OF MODERN ART

Date May 4, 1949

To: Miss Pernas

Re: Italian Book

From: Mr. Wheeler

Please write a memo to Messrs. Barr and Soby in re  
the deadline of the Italian book.

SYRROT S  
1201

WESTERN UNION

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# WESTERN UNION

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**SYMBOLS**

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Ship Radiogram

JOSEPH L. EGAN  
PRESIDENT

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CC: Miss Dudley  
Miss Pernas

MAY 3, 1949

QD4-H-19-INTC

*NY* TONITALIA  
MILAN  
(ITALY) (VIA WU)

PLEASE SEND IMMEDIATELY AIR EXPRESS GEMELLI  
COMPLETED ORIGINAL PLATES FOR ITALIAN BOOK.  
CONSULAR INVOICE NEEDED.

WHEELER  
MODERNART

CHARGE: Italian Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

AMERICAN  
TELEGRAPH  
AND  
CABLE  
CORPORATION

R

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RATION OF AMERI  
N.Y., TEL. CI 7-55

INC.  
RICA  
535

# THE MUSEUM OF MODERN ART

Date May 3, 1949

To: Mr. Wheeler

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

From: ~~Fatima~~

Betty Chamberlain reports that Dr. Frankfurter of ART NEWS will use the Boccioni color plate. He asks us to cable at his expense for the plate to arrive by May 16th so that he can have electros made here in time to meet their deadline on the 18th. He thinks it is foolish economy to have electros only sent in case they crack when the printing is done. He also will pay the expense of airmailing the plate.

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A CORPORATION OF AMERICA  
30 PLAZA, N.Y., TEL. CI 7-55

RCA  
INC.  
525  
A SERVICE OF RADIO CORPORATION OF AMERICA  
50 KEEFERVILLE PARK, N.Y. TEL. PL 5-5553

1949 MAY 20 10 07 AM  
RX-STANDARD TIME

# THE MUSEUM OF MODERN ART

EX17  
RX/L19E4 ICT1700 MILANO 11 21 0925  
LC WHEELER MODERNART NEWYORK  
To: Miss Frances Pernas  
From: Frances Keech

Date: May 20, 1949  
Re: Italian Catalog

Dott. Mario F. Vespa has been asked to join the  
Honorary Italian Committee and Mr. Soby wrote  
Mr. Wheeler that he "of course will be separately  
thanked in the catalog for his part in arrangements  
for the shipping." He is an official of the Compagnia  
di Navigazione Fratelli Cosulich.

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



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



RX17

RX/L1984 ICT1700 MILANO 11 21 0925

LC WHEELER MODERNART NEWYORK

COLORPLATES DISPATCHED MILAN 16 MAY TWA PLANE

ITALEUROPA

CFM/L1984 ICT1700 LC 16

RX-STANDARD TIME  
1949 MAY 21 AM 7 08

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JOSEPH L. EGAN  
PRESIDENT

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CC: Miss Dudley

②04-3-18-NLT MAY 18, 1949  
NLT ITALEUROPA  
MILAN  
(ITALY) (VIA WU)

CABLE IMMEDIATELY DATE DEPARTURE NAME AIRLINE  
ON WHICH DISPATCHED COLORPLATES CONSIGNED TO  
YOU BY TONINELLI.

WHEELER  
MODERNART

CHARGE: Miss Chamberlain's Office (ART NEWS)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE



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# WESTERN UNION

JOSEPH L. EGAN  
PRESIDENT

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Ship Radiogram.

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

CC: Miss Dudley

MAY 18, 1949

ITALEUROPA  
MILAN  
(ITALY)

CABLE IMMEDIATELY DATE DEPARTURE NAME AIRLINE  
ON WHICH DISPATCHED COLORPLATES CONSIGNED TO  
YOU BY TONINELLI.

WHEELER  
MODERNART

CHARGE: Miss Chamberlain's Office (ART NEWS)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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cc: Frances Pernas  
Mr. Wheeler ✓

W. J. Byrnes & Company  
25 Broadway  
New York 4

Attention: Mr. Swenson

May 18, 1949

Dear Mr. Swenson:

We are expecting a shipment of color plates from Italeuropa, Milan, Italy. These plates were made for color reproduction in our forthcoming catalog of the Italian Exhibition by the Italian firm, Ettore Sormani & Company. The paintings reproduced are as follows:

Guttuso: La Maffia  
Bocconi: Gli addii  
Morandi: Natura morta, 1939  
De Chirico: Le muse inquietanti

Following is the value of the color plates:

4 sets original plates (4 to each set)	\$200. per set	\$800.
* 4 sets shells (4 to each set)	\$ 15. per set	60.

\* We are not sure that these shells will be included in the shipment.

There will be no value for "original art work" because these plates were made from the original paintings.

We have not yet received an arrival notice or any consular papers from Italeuropa. Will you please watch for this shipment and have it cleared through customs and sent to the Museum as soon as they arrive.

Our Order # 44750 will be sent to you under separate cover.

Very sincerely yours,

Registrar

DEID:bh

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# THE MUSEUM OF MODERN ART

**Date** May 11, 1949

**To:** Frances Keech

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

**From:** Betty Chamberlain

\_\_\_\_\_

Dear Frances,

Tom Hess wonders if you have heard anything at all from your cable for the Boccioni color plates. He says he is beginning to get worried even though it is not the deadline yet.

*Betty*

the meantime, all my very best regards.

Sincerely yours

*T.M.H.*

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COPIED FOR: Miss Dudley  
Miss Pernas  
Mr. Soby

PALAZZO SERBELLONI  
70972 - MILANO  
May 5, 1949

*NW*  
Mr. Monroe Weelher  
C/o Museum of Modern Art  
11 West 53rd Street  
New York

Dear Monroe,

I received your cable, and as I already cabled to Soby, I will send you Monday Via Aerea through Italeuropa the plates of the four coloured reproductions.

Here everything seems to be proceeding regularly and quickly, after the last incertitudes of Feroldi and Vitali that are now completely cleared.

I am looking forward to seeing you soon and send you, in the meantime, all my very best regards.

Sincerely yours



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# THE MUSEUM OF MODERN ART

Date April 29, 1949

cc: Miss Pernas

To: Mr. Wheeler

Re: Italian Book Jacket

From: Fatima

*Friday 3 p.m.*

George Guisti, the "Italian" designer, who is Swiss, will call you on Monday at 11 A. M.

Mr. Coiner said that after he spoke to you yesterday he thought perhaps you had meant Leonard Lionni. He would be a very good designer, but he is not Italian either, but from Holland, although he has spent a large part of his life in Italy. He is a good man to use, if you do not have to have an Italian. He is the Art Director of FORTUNE Magazine.

*M. M.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Mr. Wheeler*

# THE MUSEUM OF MODERN ART

Date May 3, 1949

To: Mr. Soby  
CC.: Mr. Bary; Mr. Wheeler  
From: F. Pernas

Re: TWENTIETH-CENTURY ITALIAN  
ART catalog

After our telephone conversation of yesterday, I checked the size of the Italian book with Monroe. It is to be 128 pages, of which approximately 20 pages will be required for frontmatter, catalog, bibliography, etc. This leaves about 108 pages for text and illustrations. The text can be calculated at approximately 500 words to a page; if your text should run to 15,000 words, for example, it would require 30 pages. This would leave you 78 pages for plates.

Best sincerely yours

*[Handwritten signature]*

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PALAZZO SERBELLONI  
70972 - MILANO

May 21, 1949

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

Dear Monroe,

I would be grateful to you if you would have paid De Pedrini's bill to me and not directly to him (as I wrote to you a few days ago), as the exportation and the consular invoice have been done under my name.

Thank you very much and all my very best regards.

Most sincerely yours

*Edoardo Sottsass*

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PALAZZO SERBELLONI  
70972 - MILANO

May 10, 1949

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

Dear Mr. Weelher,

we received your letter of May 3 and will immediately give instructions to De Pedrini, with regard to it.

As to the settlement of A. De Pedrini's bill, Mr. Toninelli would prefer to have you pay it in lire directly to them.

Very truly yours,

*Edmondo Allen-Tusti*  
Secretary to Mr. Toninelli



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CC: Miss Pernas FOR: Miss Pernas  
Miss Dudley

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53rd Street  
N.Y.C.

May 3, 1949

Dear Mr. Toninelli:

Pursuant to Mr. Monroe Wheeler's cable to you of May  
third, as follows:

PLEASE SEND IMMEDIATELY AIR EXPRESS  
GEMELLI COMPLETED ORIGINAL PLATES FOR  
ITALIAN BOOK. CONSULAR INVOICE NEEDED.

I am writing to say that the printing of these color  
plates will be done in New York and we have also de-  
cided to have electrotypes made here from the original  
plates. Will you, therefore, disregard my letter to  
you of April nine<sup>th</sup> and instruct A. De-Pedrini to  
forward to Mr. Wheeler, via air mail, a consular in-  
voice giving the cost of the original plates? It is  
necessary to have this invoice in order to clear the  
plates through customs.

As to the settlement of A. De-Pedrini's bill, would  
you prefer to have us pay you in dollars or in lire  
directly to them?

Very truly yours,

secretary to  
Mr. Monroe Wheeler

Mr. Romeo Toninelli  
Via Sant' Andrea 8  
Milan  
Italy

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COPIED FOR: Miss Pernas ✓

PALAZZO SERBELLONI  
33-70972-MILANO

April 15, 1949

Mr. Monroe Weelher  
c/o Museum of Modern Art  
11 West 53rd Street  
NEW YORK

*ask Timinelli if he  
prefers to be paid in dollars*

Dear Monroe,

here inside please find the bill for the two first coloured reproductions, done by De Pedrini.

I hope you will find the price just.

For the payment, you can have it done in Lit. directly to:

A. DE PEDRINI - Via Vallarsa 6 - Milano

The other two reproductions, Morandi and De Chirico, will be ready at the end of the month.

Most sincerely yours

*M. De Pedrini*

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COPIED FOR: Miss Pernas

Palazzo Serbelloni

April 15, 1949

Mr. Monroe Weelher (sic)  
c/o Museum of Modern Art  
11 West 53rd Street  
NEW YORK

Dear Monroe,

here inside please find the bill for the two  
first coloured reproductions, done by De Pedrini.

I hope you will find the price just.

For the payment, you can have it done in Lit.

directly to: A. DE PEDRINI - Via Vallarsa 6 - Milano.

The other two reproductions, Morandi and De Chirico,  
will be ready at the end of the month.

Most sincerely yours

/s/ Memo

Invoice No. 388: Guttuso 45,964 lire

Invoice No. 392: Boccioni 43,260 lire

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COPIED FOR: Miss Pernaas

Palazzo Serbelloni

April 15, 1949

Mr. Monroe Weelher (sic)  
c/o Museum of Modern Art  
11 West 53rd Street  
NEW YORK

Dear Monroe,

here inside please find the bill for the two  
first coloured reproductions, done by De Pedrini.

I hope you will find the price just.

For the payment, you can have it done in Lit.

directly to: A. DE PEDRINI - Via Vallarsa 6 - Milano.

The other two reproductions, Morandi and De Chirico,  
will be ready at the end of the month.

Most sincerely yours

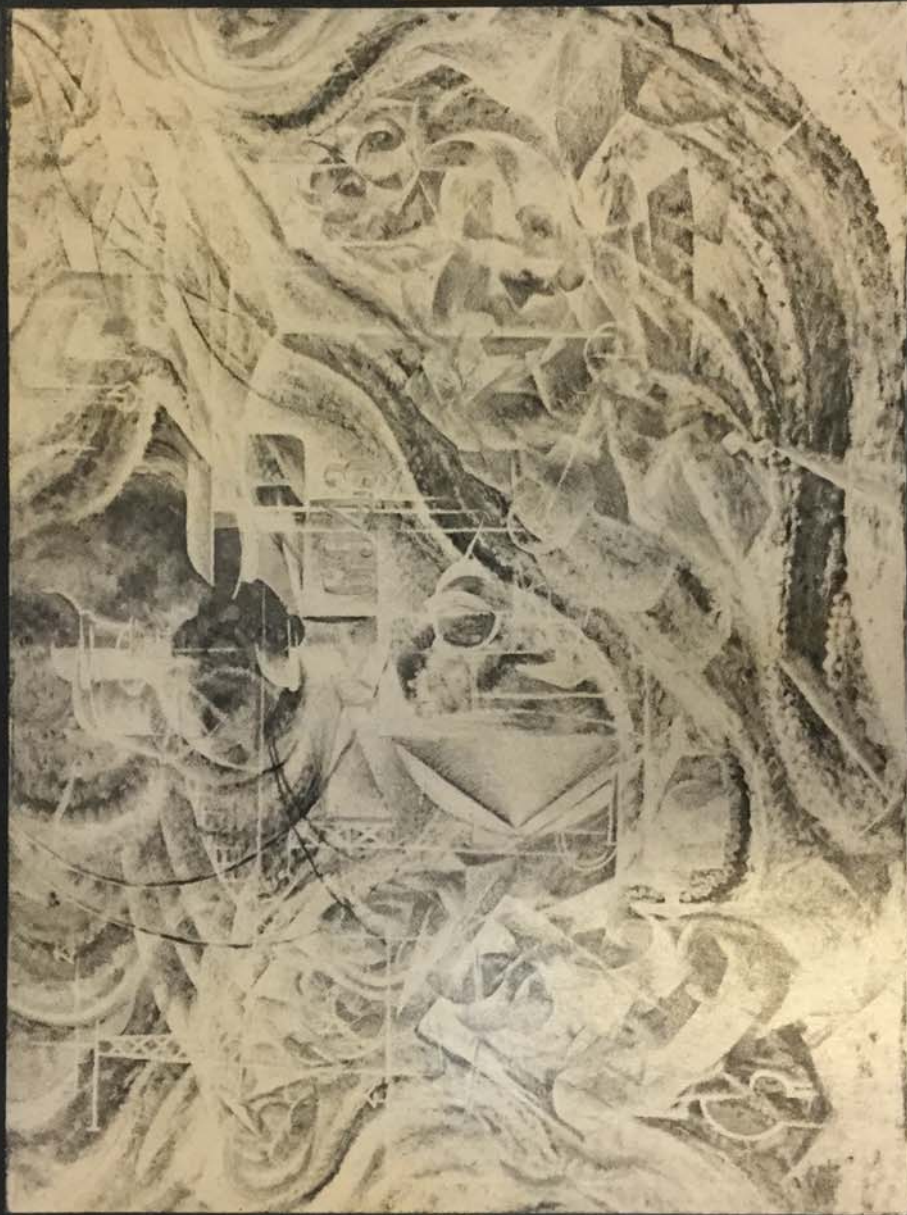
/s/ Memo

Invoice No. 388: Guttuso 45,964 lire

Invoice No. 392: Boccioni 43,260 lire

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GUTTUSO MAFFIA.

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COPIED FOR: Miss Parnas  
Miss Dudley  
CC: Miss Dudley  
Miss Parnas

Palazzo Serravalle  
222 - 10012 MILANO  
12 aprile 1949

Mr. Monroe Wheeler  
c/o Museum of Modern Art  
11 West 57th Street  
NEW YORK

April 19, 1949

Dear Monroe,

I'm sending you the two definitive colored reproductions  
Dear Mr. Toninelli:

of the paintings: "La Maffia" by Guttuso, and "Gli addii" by  
Boccioni. Upon Mr. Monroe Wheeler's return to his office on April  
twenty-fifth he will send you precise instructions for the  
printing of the color plates Ettore Sormani & Company have  
made for the Museum of the following paintings:

Guttuso: "La Maffia"  
Boccioni: "Gli addii"

Morandi: "Natura morta, 1939"

a) If I must send the clichés to New York for the printing  
De Chirico: "Le muse inquietanti"

b) If, on the contrary, I must have the printing done  
In the meantime, if the electrotypes are to be sent to  
this country, it would facilitate passing them through  
customs if you would be good enough to ask the Sormani  
Company to send us in advance a consular invoice including  
each painting therein:

(1) Cost of the original plates

I take the opportunity to enclose the bill of the clichés

(2) Cost of the electrotypes (or shells)

for these two reproductions, that I already payed.

Very truly yours,

Awaiting your answer, I send you, dear Monroe, all my best  
regards.

AA 2981

secretary to  
Mr. Monroe Wheeler

Mr. Romeo Toninelli  
Via Sant' Andrea 8  
Milan  
Italy



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COPIED FOR: Miss Pernas  
Miss Dudley

PALAZZO SERBELLONI  
-70972-MILANO

12 aprile 1949

Mr. Monroe Weelher  
c/o Museum of Modern Art  
11 West 53rd Street  
NEW YORK

Dear Monroe,

I'm sending you the two definitive colored reproductions of the paintings: "La maffia" by Guttuso, and "Gli addii" by Boccioni.

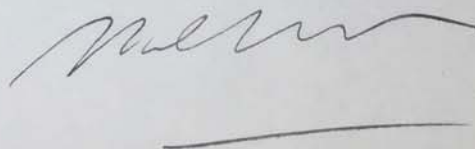
In a few days I'll send you also the other two reproductions and in the meantime I would be grateful if you would send me precise instructions for the printing:

- a) If I must send the clichets to New York for the printing
- b) if, on the contrary, I must have the printing done here by Sormani, and in this case how many copies you want of each painting.

I take the opportunity to enclose the bill of the clichets for these two reproductions that I already payed.

Awating your answer, I send you, dear Monroe, all my best regards.

As ever



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COPIED FOR: Miss Pernas  
Miss Dudley

Palazzo Serbelloni

12 aprile 1949

Mr. Monroe Weelher (sic)  
c/o Museum of Modern Art  
11 West 53rd Street  
NEW YORK

Dear Monroe,

I'm sending you the two definitive colored reproductions of the paintings: "La maffia" by Guttuso, and "Gil addii" by Boccioni.

In a few days I'll send you also the other two reproductions and in the meantime I would be grateful if you would send me precise instructions for the printing:

- a) If I must send the clichets to New York for the printing
- b) if, on the contrary, I must have the printing done here by Sormani, and in this case how many copies you want of each painting.

~~I take the opportunity to enclose the bill of the clichets for these two reproductions that I already payed.~~

Awaiting your answer, I send you, dear Monroe, all my best regards.

As ever

/s/ Memo (Toninelli)

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JOSEPH L. EGAN  
PRESIDENT

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Ship Radiogram

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APRIL 9, 1949

PIETRO FEROLDI  
PIAZZA VITTORIA 6  
BRESCIA  
(ITALY)

URGENTLY NEED PHOTOGRAPHS OF ALL PAINTINGS YOU ARE  
LENDING TO ITALIAN EXHIBITION. REGARDS.

JAMES SOBY  
MODERNART  
(NEW YORK)

CHARGE: 20th Century Italian Art

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ning of June. I wish to hell now that it were put off un-  
til the middle of next year. I dread the thought of those  
eager and skeptical Italians arriving for a post-season open-  
ing, without a catalog, without trustees to make a fuss over  
them and with a temperature of 101°.

Yours pessimistically,

/s/ Alfred H. Barr, Jr.

Mr. James Thrall Soby  
King and Prince Hotel  
St. Simon's Island  
Georgia

/s/ Touloull

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## THE MUSEUM OF MODERN ART

Date March 3, 1949

To: Miss Dudley

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

From: Frances Kesch

Ettore Sormani, Via Valparaiso N. 3, Milan, Italy is making color plates of the following paintings:

Boccioni: Stati d'Animo #1  
Collection: Signora Benedetta Marinetti, Rome

De Chirico: Le muse inquietanti  
Collection: Sig. Pietro Feroldi, Brescia

Morandi: Natura Morta, 1939 Collection: Rollino

Guttuso: La Maffia (smaller version)  
Collection: Sig. Renato Guttuso, Rome

...ing of June. I wish to hell now that it were put off until the middle of next year. I dread the thought of those eager and skeptical Italians arriving for a post-season opening, without a catalog, without trustees to make a fuss over them and with a temperature of 101°.

Yours pessimistically,

/s/ Alfred H. Barr, Jr.

Mr. James Thrall Soby  
King and Prince Hotel  
St. Simon's Island  
Georgia

/s/ Tommaselli

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Milan, le 6 Février 1949

March 17, 1949

Dear Jim:

Nelson has just phoned after receiving your letter about the Futurist section of the Italian catalog. He asked if I could do it without taking too much extra time. I said it would take extra time, maybe two or three weeks, but that I would be glad to do it, with his personal approval as President. He then gave his approval.

I take this on with some misgivings, simply because I am writing so slowly and feeling terribly discouraged. I have done most of the research on the Futurist business but I am horribly muscle-bound in the actual writing. I am afraid your piece on the Scuola Metafisica will be so elaborate and scholarly that it will be completely out of scale with mine on Futurism, which I must keep very short. I don't intend to use a lot of footnotes or make it in any sense a thorough study. Do you mind?

I am seriously concerned over the catalog being delayed, and this is in direct conflict with my equal concern at the show's being at the end rather than the beginning of June. I wish to hell now that it were put off until the middle of next year. I dread the thought of those eager and skeptical Italians arriving for a post-season opening, without a catalog, without trustees to make a fuss over them and with a temperature of 101°.

Yours pessimistically,

/s/ Alfred H. Barr, Jr.

Mr. James Thrall Soby  
King and Prince Hotel  
St. Simon's Island  
Georgia

/s/ Postiglioni

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COPIED FOR: Mr. Barr  
Mr. Soby  
Miss Pernas

Milan, le 6 Février 1949

Milan, le 6 Février 1949

Cher Monsieur Wheeler,

Il y a quelque semaine je parlai avec le typographe Sormani lequel se déclara d'accord d'exécuter le travail.

Maintenant j'ai finalement pu réunir les tableaux de reproduire,

"La Maffia" de Guttuso, "Les adieux" de Boccioni, que j'ai dû aller personnellement retirer à Rome car Mme. Marinetti ne voulait le donner à personne que à moi!

Mr. Rollino m'enverra son Morandi vers la moitié du mois pendant que Mr. Feroldi tiens "Le Muse Inquietanti" à notre disposition à Brescia, où d'accord avec Sormani, nous enverrons le technique à exécuter le travail, vu que le Collectionneur préfère ainsi.

Pour les mesures nous sommes d'accord, maintenant j'ai parlé de la chose à un grand Editeur italien mon ami, lequel serait disposé à discuter avec vous à ce sujet. Je vous serai grè si au moment opportun vous voudrez me préciser le jour exact de votre arrivée à Milan.

Pour un éventuelle édition italienne du livre de l'exposition j'ai parlé de la chose à un grand Editeur italien mon ami, lequel serait disposé à discuter avec vous à ce sujet.

Avec mes plus cordiales salutations.

/s/ Toninelli

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Milan, le 6 Février 1949

Cher Monsieur Wheeler,

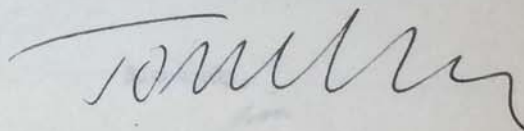
Il y a quelque semaine je parlai~~x~~ avec le tipographe Sormani lequel se déclara d'accord d'exécuter le travail. Maintenant j'ai finalement pu réunir les tableaux de reproduire, " La Maffia" de Guttuso, "Les adieux" de Boccioni, que j'ai dû aller personnellement retirer à Rome car M.me Marinetti ne voulait le donner à personne que à moi!

Mr. Rollino m'enverra son Morandi vers la moitié du mois pendant que Mr. Feroldi tiennent "Le Muse Inquietanti" à notre disposition à Brescia, où d'accord avec Sormani, nous enverrons le technique à exécuter le travail, vû que le Collectionneur préfère ainsi.

Pour les mesures nous sommes d'accord, maintenant ferons en manière de lui faire trouver prêts~~s~~ les essais quand vous verrez en Italie. Je Vous serai grè si au moment opportun vous voudrez me préciser le jourr exact de votre arrivée à Milan.

Pour un'éventuelle édition italienne du livre de l'exposition j'ai parlé de la chose à un grand Editeur italien mon ami, lequel serait disposé à discuter avec vous à ce sujet.

Avec mes plus cordiales salutations.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Jan. 22, 1949

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

Dear Monroe:

As a substitute for the Morandi painting which Dr. Jesi refuses to lend for a color plate, let's use the following:

Natura morta, 1939 (one of two Morandis we are borrowing from this collector - we have already sent him a photostat and the other picture is a landscape)

collection Sig. Pietro Rollino, Via Lazio 23, Rome.

There can't be any confusion if you mention this to Sig. Rollino <sup>as</sup> ~~###~~ the still life we have already asked to borrow for our show. It will have to ~~go~~ from Rome to Milan in order to have the color plate made, but perhaps it can go in the same shipment with Mme. Marinetti's States of Mind, No. I by Boccioni - also a color plate. In any case Rollino is the largest Morandi collector, except possibly for Vitali, so there is a definite advantage in using his picture; I may have to borrow other things from him now that Jesi has refused.

Alfred remembers the Rollino still life as small and thinks we might make the color plate actual size. I have no dimensions, but remember it as at least 12" wide. But I mention the possibility of actual size in case this could be done.

Best,

Sincerely,

*Jim*



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The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MW	II.100

CC: Mr. Barr  
Miss Pernas  
Miss Ulrich

January 14, 1949

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

1280

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JOSEPH L. EGAN  
PRESIDENT

SYMBOLS	
LC	Deferred Cablegram
NLT	Cable Night Letter
S	Ship Radiogram

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1949 JAN 17 PM 10 51

VIA W. U. CABLES

WLNL8 TOGA58 IM796 MILANO PO ~~21-17 1800 =~~

NLT = WHEELER MODERNART NEWYORK. MODERNART  
THE MUSEUM OF MODERN ART  
11 WEST 53RD ST.

JESI NON PRESTA QUADRI ESPOSIZIONE STOP NECESSITA SOSTITUIRE  
MORANDI DESTINATO TAVOLA COLORI CATALOGO TELEGRAFATE  
NUOVA SCELTA =

TONINELLI ...

*asked for: Morandi "Natura Morta"*

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

Connecticut  
Farmington  
Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

CC: Mr. Barr  
Miss Pernas  
Miss Ulrich

January 14, 1949

Dear Jim:

I think I spoke to you one day about the possibility of their being already in existence color plates of Italian modern paintings which are good enough to be used again in our book. If the original plates exist, we can easily purchase electrotypes or shells and do the printing here along with the four plates we have ordered. Our maximum size is 6-1/4" x 8-1/2". If you know of any, I would like to write now to inquire whether plates are in existence so that I can make final arrangements for getting them when I go over there.

Do you want to include in the book our own color reproduction of de Chirico's Toys of a Prince, which we used in Fantastic Art.

Ever yours,  
Ever yours,

/s/ Monroe Wheeler

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

January 14, 1949

Dear Jim:

Are there any color plates of Italian paintings in Italian books which you have which you think of sufficient quality for us to get plates for inclusion in our own book? Our maximum size is 6-1/4" x 8-1/2". If you know of any, I would like to write now to inquire whether plates, from which we could have shells or electrotypes made, are in existence so that I can make final arrangements for getting them when I go over there.

Ever yours,

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

WESTERN  
UNION

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

PALAZZO SERBELLONI  
70972 - MILANO

Milano, December 29th. 1948

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53 Street

DOMESTIC SERVICE	
Check the class of service desired; otherwise this message will be sent as a full rate telegram	
FULL RATE TELEGRAM	SERIAL
DAY LETTER	NIGHT LETTER

# WESTERN UNION

1206

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JOSEPH L. EGAN, PRESIDENT

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

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

CC: Mr. Barr  
Mr. Soby  
Miss Pernas

JANUARY 24, 1949

*6*  
*INTZ* QDY-A-14-INTZ-JAN. 24 =  
TONITALIA =  
MILAN  
(Italy) (VIA WU)

SUBSTITUTE FOR JESI'S MORANDI COLOR PLATE OF ROLLINO'S

MORANDI: NATURA MORTA, 1939. =

WHEELER =  
MODERNART - NEW YORK

CHARGE: 20th Century Italian Painting and Sculpture

**A NEW  
CURTIS  
SERVICE**

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Publisher will, on subscriber's request, refund full amount paid for copies not previously mailed. Prices subject to change without notice.

Most kind regards,

I remain,

Sincerely yours,

*Tommielly*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

PALAZZO SERBELLONI  
70972 - MILANO

Milano, December 29th. 1948

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53 Street

DOMESTIC SERVICE	
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FULL RATE TELEGRAM	SERIAL
DAY LETTER	NIGHT LETTER

# WESTERN UNION

1200

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

JOSEPH L. EGAN, PRESIDENT

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

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

204-1-27-INTL-

JANUARY 7, 1949

NY TONITALIA  
MILAN  
(ITALY) (VIA WU)

MAKE PLATE OF "GLI ADDI" FIRST IN STATI D'ANIMO SERIES  
NOT OTHER TWO. DESIRE PLATES ONLY, PRINTING TO BE DONE  
IN NEWYORK.

WHEELER  
MODERNART  
(NEW YORK)

CHARGE: 20th Century Italian Art

**A NEW  
CURTIS  
SERVICE**

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

Publisher will, on subscriber's request, refund full amount paid for copies not previously mailed. Prices subject to change without notice.

Most kind regards,

I remain,

Sincerely yours,

*Tommielly*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

PALAZZO SERBELLONI  
70972 - MILANO

Milano, December 29th. 1948

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

Dear Mr. Wheeler:

I am just delivered your favor of the 20th. inst., glad to know that you have decided to include into the Catalogue on Contemporary Italian Art tablets in colors too. I will contact the printer Sormani after the 6th. of next month, because of the Holidays, only I wish to let you know, right out, that "Stati d'Animo" of Umberto Boccioni are three different paintings and not only one work, so that the copies in colors to be made shall be 6 in all and not 4.-

I shall at once request the Collectors for the paintings so to be able to make the copies. I shall let you know the prices that will be asked by the printer, but you in turn must let me know the number of the copies to be made for each painting and if the paper will be furnished by the Museum or by Sormani. It is very important for you to be precise about this.

I find a very good idea your visit to Italy in February and I will be very pleased to meet you and right now I beg you to consider yourself my guest for all the time you will be in Milano. Let me know in time of your arrival so that I may be able to meet you at the border. I am looking forward with anxiety to the approaching date of the Show, thinking back to December 1946 when we, together, have planned it.

Awaiting for a kind reply from you, with most kind regards,

I remain,

Sincerely yours,

*Tommielly*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

Mr. Toninelli  
Mr. Soby  
Miss Ulrich  
Miss Pernas

Our Order No. 46417

December 20, 1948

Cromotipia Ettore Sormani

Via Valparaiso N. 3

Milan

Italy

Gentlemen:

I enclose herewith an order for four color plates in the maximum size of 16 x 20 centimeters, which we intend to use in a forthcoming volume on Twentieth Century Italian painting and sculpture.

Will you please get in touch with Mr. Romeo Toninelli, Via Sant' Andrea 8, Milan, who will assist you in obtaining the original paintings from which the reproductions are to be made. The Museum of Modern Art will bear any transportation and insurance costs on the pictures while they are absent from the homes of the owners. Perhaps Mr. Toninelli will be able to take charge of this also.

I expect to come to Italy early in February but if by any chance you have proofs before that time, please send them to me in New York. I enclose herewith samples of the ink colors which are used in American four-color printing. We plan to have electrotypes of the plates sent to this country and leave the original plates in Italy for use in an Italian edition of the same book.

We may also have you made a number of black and white half-tones for the same volume and I shall let you know about this when I arrive in Italy, but I think you should start with the color work at once.

Very sincerely yours,

Yours very truly,

MW:k

Monroe Wheeler  
Director of Exhibitions  
and Publications

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

Mr. Toninelli  
 Mr. Soby  
 Miss Ulrich  
 Miss Pernas

Palazzo Sormani  
 Via Valparaiso - Milano

Our Order No. 46417

Milan, the 20th September 1948

Museum of Modern Art  
 11 West 53 Street  
 New York

December 20, 1948

Cromotipia Ettore Sormani  
 Via Valparaiso N. 3  
 Milan  
 Italy

Dear Mr. Sormani

In reply to your letter of the 23rd. ult. which I received yesterday, at the moment when I finally had succeeded in obtaining an estimate from the best printer of Milan, the only one, in fact, capable of executing a perfect and accurate work in every respect.

I enclose herewith an order for four color plates in the maximum size of 16 x 20 centimeters, which we intend to use in a forthcoming volume on Twentieth Century Italian painting and sculpture.

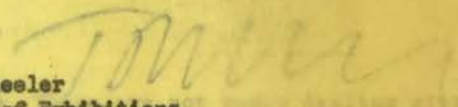
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I expect to come to Italy early in February but if by any chance you have proofs before that time, please send them to me in New York. I enclose herewith samples of the ink colors which are used in American four-color printing. We plan to have electrotypes of the plates sent to this country and leave the original plates in Italy for use in an Italian edition of the same book.

We may also have you made a number of black and white half-tones for the same volume and I shall let you know about this when I arrive in Italy, but I think you should start with the color work at once.

Very sincerely yours,

Yours very truly,



MW:k

Monroe Wheeler  
 Director of Exhibitions  
 and Publications

Under separate cover I am enclosing to you a copy of the book which I am giving you an idea of



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

PALAZZO SERBELLONI  
70972 - MILANO

Mr. Monroe Wheeler  
Museum of Modern Art  
11 West 53 Street  
New York.

Milan, the 2nd. September 1948

Dear Mr. Wheeler,

In reply to your letter of the 23rd. ult. which I received yesterday, at the very moment when I finally had succeeded in obtaining an estimate from the best typography of Milan, the only one, in fact, capable of executing a perfect and accurate work in every respect.

I mean that the "Cromotipia Ettore Sormanni - Via Valparaiso 3" - Milano, is perfectly equiped for any kind of high-class work, and may on your request, supply the paper and bind the book.

Enclosed herewith, please find their estimate, based on the re-printing of the volume "Bonnard" which will enable you to value the difference in cost between the work made in U.S.A. and in Italy.

With reference to the binding of the book, it would be more convenient to have it made by the "Società Torriani & C°" Via Sottocorno, 50 Milano, for it is a concern specialised in this field and is the one likely to make the finest bindings at the lowest price.

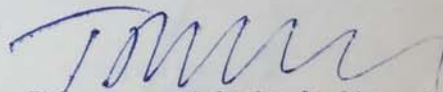
For your information, here are some other concerns :

Amilcare Pizzi - Viale Piave 14 - Milano  
La Bodoniana - Via Eustacchi 23 - "  
Istituto Italiano d'Arti Grafiche - Bergamo  
Istituto Geografico De Agostini - Novara.

However they are all equiped for the usual commercial large scale productions, and might occasionally do special and finer printing work, except that, that being out of the every day routine, they would have to undergo highest expenses which mean higher cost.

I apologize for having been delayed in answering your letter, the fact is that on my return to Italy at the beginning of July we have had some political trouble, followed by the August holidays which have ceased the work throughout the country, so it is only yesterday that I had the estimate from Sormanni.

Yours very truly.



P.S. Under separate cover I am mailing two books. These are not books dealing with Art, it is only to give you an idea of the printing and of the binding.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# TORRIANI & C. S. A.

ANONIMA - CAPITALE SOCIALE L. 6.000.000  
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Da citare nella risposta  
**LEGATORIA**

li 2 Settembre 1948

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In caso di contestazioni competente il Foro di Milano.

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76 144 (9)  
144

CROMOTIPIA

# ETTORE SORMANI

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ED ALBUMS IN CROMO

Spett.  
EDIZIONI TONINELLI  
Via S.Andrea,8  
Milano

~~BRIGNANO D'ADDA (Bergamo)~~

Milano 27/8/48

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A seguito della Vostra cortese richiesta ci pregiamo sottoporVi la nostra migliore offerta per:

Composizione, impaginazione, stampa volume tipo "Bonnard" del formato chiuso refilato di cm. 19x25,5 circa, composto di n. 144 pagine di testo ed illustrazioni a mezza tinta stampate in nero su carta patinata bianca pesante, più 5 tavole fuori testo stampate da un sol lato in tricoloria più nero, pure su carta patinata bianca pesante.

Consegna in fogli stesi.

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(One sixteenth of text and illustrations in black)			1000 lire = 1.80
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<i>9-16<sup>s</sup></i>	Per 10.000 copie .....	" 65.000,=	117.00
(of 5 colored table out text)			
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(of overcover)			
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	Per 5.000 copie .....	L. 50.000,=	90.00
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./..

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Cromotipia ETTORE SORMANI

Spett. EDIZIONI TONINELLI= Milano

Seguito PREVENTIVO del 27/8/48

Foglio N. 1

Eventuale fornitura della carta patinata per il testo e per le tavole da gr. 135/140 al mq. tipo di fabbricazione accurata data la qualità del lavoro da eseguirsi:

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Per 10.000 copie .....	" 104.600,=	188.28

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Per 10.000 copie .....	" 235,= " "	4284

CLICHES: a mezza tinta squadriati.....L. 13,= al cmq. 0234  
 quattricromia artistica....." 115,= " " 12074  
 600

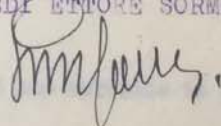
Salvo espressa deroga, nei prezzi sopra indicati non sono comprese le eventuali spese per cliscé, disegni, modificazioni, ecc.

Il presente preventivo non è per noi impegnativo se non dopo l'invio della nostra conferma definitiva.

Tutte le nostre vendite sono vincolate alle condizioni generali di vendita stampate a tergo.

Al piacere di leggerVi con la conferma dell'ordine, Vi presentiamo i nostri migliori saluti.

p. EREDI ETTORE SORMANI



Allegato:

Vs/ libro Bonnard

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Miss Ulrich  
 Mr. Barr  
 Mr. Soby  
 Miss Pernas  
 Miss Chamberlain

ALFRED M. FRANKFURTER -2- August 5, 1948

We might also share with you the cost of having a couple of Bragosa reproductions for the book on Bragosa which we shall issue next winter and I am discussing this with Mr. Henry Sage. August 5, 1948

Very sincerely yours,

Dear Alfred:

Moorea Wheeler  
 Director of Exhibitions  
 and Publications

This will confirm our agreement to share the cost of having made in Italy color reproductions of two of the following Italian paintings for our exhibition of 20th Century Italian art provided the sizes are not larger than 6-1/2" x 8":

Bocconi Stati d'animo, I (Gli Addi) \*  
 Coll.: Signora Benedetta Marinetti  
 Piazza Mancini 20  
 Rome

A+

de Chirico Le Muse inquietanti  
 Coll.: Sig. Pietro Feroldi  
 Piazza Vittoria 6  
 Brescia

A+

Morandi Natura morta (photograph attached)  
 Coll.: Dr. Emilio Jesi  
 Via Brera 12  
 Milan

?

Guttuso La Maffia (smaller version)  
 Coll.: Sig. Renato Guttuso  
 Largo di Villa Massimo 2  
 Rome

A+

or

Carrettiere addormentato, 1946  
 Coll.: Sig. Dino Zanardo  
 Rome  
 (address can be obtained from Guttuso)

Dr. Alfred M. Frankfurter  
 ART NEWS  
 136 East 57 Street  
 New York 22  
 New York

\* This is the first in the Stati d'animo series and its subtitle is Gli Addi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

THE MUSEUM OF MODERN ART

Dr. Alfred M. Frankfurter

-2-

August 5, 1948

Mr. Boby

Date July 31, 1948

We might also share with you the cost of having a couple of Braques reproduced for the book on Braque which we shall issue next winter and I am discussing this with Mr. Henry Hope.

Mr. Boby

Very sincerely yours,

Dear Mr. Boby:

Monroe Wheeler  
Director of Exhibitions  
and Publications

Alfred and I have gone over the list of pictures listed below and decided that the four pictures listed below would be good for the book on Braque, containing and Art News. We have chosen concentrating with the two schools cubism and futurism, one by the outstanding painter of the middle generation and one by Guttuso, the leader of the younger artists in Italy.

Enclosure

- Reverend Luigi d'Amico, I (Gli Addi)  
coll. Moe. Marinetti, Rome
  - Dr. Deaglio La Casa Inquinata  
coll. Pietro Feroldi, Brescia
  - Marzani Spagna 1938 (will send photo for identification purposes)  
coll. Emilio Jesi, Milan
  - Guttuso La Maffia, 1948 (smaller version)  
coll. Renato Guttuso, Rome
- or
- Marziani addornato, 1946  
coll. Ugo Romano, Rome

I will send you tomorrow the addresses of Moe. Marinetti, Feroldi, Jesi and Guttuso. In case the smaller version of Guttuso's La Maffia is no longer available, I'm sure he can tell Dr. Frankfurter the address of the collector who has Marziani addornato.

There shouldn't be much difficulty in getting the two Roman pictures sent to Milan, and Brescia of course is very near Milan.

Sincerely,

P. S. It's important that Dr. Frankfurter gets the right Reverend. It is the first in the Gli Addi series and its subtitle is Gli Addi.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

## THE MUSEUM OF MODERN ART

cc: Mr. Barr

Date July 30, 1948

To: Mr. Wheeler

Re: Italian color plates

From: Mr. Soby

Dear Monroe:

Alfred and I have gone over the Italian pictures and decided that the four pictures listed below would be the best color plates for the Museum catalog and Art News. We have chosen one painting each for the scuola metafisica and futurism, one by the outstanding painter of the middle generation and one by Guttuso, the leader of the younger artists in Italy.

Boccioni Stati d'Animo, I (Gli Addi)  
coll. Mme. Marinetti, Rome

De Chirico Le Muse inquietanti  
coll. Pietro Feroldi, Brescia

Morandi Natura morta (will send photo for identification purposes)  
coll. Emilio Jesi, Milan

Guttuso La Maffia, 1948 (smaller version)  
coll. Renato Guttuso, Rome

or

Carrettiere addormentato, 1946  
coll. Dino Zanardo, Rome

I will send you tomorrow the addresses of Mme. Marinetti, Feroldi, Jesi and Guttuso. In case the smaller version of Guttuso's La Maffia is no longer available, I'm sure he can tell Dr. Frankfurter the address of the collector who owns Carrettiere addormentato.

There shouldn't be much difficulty in getting the two Roman pictures sent to Milan, and Brescia of course is very near Milan,

Best,

*Jim*  
(06)

P. S. It's important that Dr. Frankfurter gets the right Boccioni. It is the first in the Stati d'animo series and its subtitle is Gli Addi.

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CC: Miss Ulrich  
Miss Pernas  
Mr. Soby

Mr. Toninelli

December 20, 1948

December 20, 1948

Since the date of the exhibition is fairly close -- from the point of view of bookmaking -- Mr. Soby thinks it advisable not to have the book printed in Italy but to have the color plates made there. We might also have the black and white plates made there so the originals can remain there for an Italian edition of the book and we will then have electrotypes sent.

Dear Mr. Toninelli:

We have been in touch with the various Italian printers and engravers whose names you so kindly gave to us and we have decided to proceed at once with the making of color plates of the following four paintings:

Boccioni: Stati d'animo  
Collection: Donna Benedetta Marinetti

De Chirico: Le muse inquietanti  
Collection: Sig. Pietro Feroldi

Morandi: Natura morta  
Collection: Dr. Emilio Jesi

Guttuso: La Maffia (smaller version)  
Collection: Sig. Renato Guttuso

These should be made in maximum dimension of 16 x 20 centimeters.

We have sent an order for these color plates to Ettore Sormani and they will doubtless be getting in touch with you regarding the steps to be taken to procure the original paintings. We have always found that the best reproductions are obtained when the engraver works from the original and I hope that the lenders in this case will be willing to cooperate.

Would you or one of your associates be able to communicate with the lenders and ask them if they will permit Sormani to have the above pictures? We shall, of course, be willing to pay transportation and insurance costs.

Mr. Romeo Toninelli  
Via Sant' Andrea 8  
Milan  
Italy



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Mr. Toninelli

-2-

Date: December 20, 1948

Since the date of the exhibition is fairly close -- from the point of view of bookmaking -- Mr. Soby thinks it advisable not to have the book printed in Italy but to have the color plates made there. We might also have the black and white plates made there so the originals can remain there for an Italian edition of the book and we will then have electrotypes sent for the American edition.

I am planning to come to Italy early in February to make final arrangements for these plates and also to arrange to have some other books printed by gravure in Italy. I will let you know exactly when I plan to arrive. Meanwhile, I thank you again for your excellent cooperation and send you my cordial holiday greetings.

Faithfully yours,

MW:k

/s/ Monroe Wheeler

I do not have the original of the photograph of the General to Alfred...  
 certain alternate, identical copy. Please advise me the address to which  
 I can send Dr. Friedländer the original and alternate copies. I will send alternate  
 materials that we will need to have made from the original one.

I'm sending the photograph of the General to Alfred...  
 that this is the picture we both have. If you can get the photo...  
 to give to Dr. Friedländer, though it's extremely important that we have a photo  
 that one of the photographs which we give to Dr. F., as the other one...  
 the picture was correctly of him or, that, possibly are placed together in  
 identity without photos.

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## THE MUSEUM OF MODERN ART

Date July 31, 1948

To: Mr. Wheeler ✓

Re: Italian color plates

From: Mr. Soby  
c. to Mr. Barr

Dear Monroe:

The addresses of the four Italian pictures chosen for color plates are:

Boccioni, Gli Addi                      Signora Benedetta Marinetti  
Piazza Mancini 20  
Rome

De Chirico Le Muse inquietanti                      Sig. Pietro Feroldi  
Piazza Vittoria 6  
Brescia

Morandi Natura                      Dr. Emilio Jesi  
Mor ta                                      Via Brera 12  
Milan

Guttuso, La Maffia                      Sig. Renato Guttuso  
Largo di Villa Massimo 2  
Rome


I do not have the address in Rome of the collector who owns the Guttuso alternate, Sicilian Cart. Perhaps Alfred has his address. If not, I am sure Dr. Frankfurter can locate him through Guttuso. I will write Guttuso meanwhile that we will need to know where these two pictures are.

I'm sending the photograph of the Morandi to Alfred today to be sure that this is the picture we both mean. #If o.k., you can get the photo from him to give to Dr. Frankfurter, though it's extremely important that we have a photostat made of the photograph before we give it to Dr. F., so that we can identify the picture when borrowing it from Dr. Jesi. Morandis are almost impossible to identify without photos.

Best,

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Ask Solz re 

Color reproductions  
for Italian  
show - -  
Frankfurter may  
pay 1/2 of costs

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## THE MUSEUM OF MODERN ART

cc: Mr. Barr  
Mr. Soby  
Mr. Braden

Date July 21, 1948

To: Mr. Wheeler ✓

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

From: Miss Chamberlain

Dear Monroe,

As I told you by telephone Alfred Frankfurter would like to arrange jointly sponsored reproductions in color from both the Italian and Braque shows while the pictures are still in Europe. He is leaving August fourteenth by air for Europe and would like to know if it will be possible to see Henry Hope before then. Exactly when is Mr. Hope returning? *"Queen Elizabeth" August 4. B. Chamberlain told.*

In addition to joint color prints, Alfred Frankfurter would like to have an offset form of Braque prints done in Murlot's process with which he says you are familiar. He contemplates a Braque issue, similar to his earlier Matisse issue, and wants the prints included.

Regarding the Italian pictures, he hopes that the largest part can be selected from in and around Milan as this is where the only good color printers in Italy are to be found.

Alfred Frankfurter would like to have a chance to sit in the garden and discuss these matters after the tentative lists are drawn up and before he leaves for Europe.

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Stalin's Book.

Normani estimate . 10/4/49.

144 ppx black + white ; plus color.

Printing. 9-16" @ 117. text + plates.	1063.00
--	---------

Color printing (5 plates)	400.00
---------------------------	--------

Printing of covers for paper copies.	153.00
--------------------------------------	--------

Paper for text	3763.00
----------------	---------

" color plates	270.00
----------------	--------

" paper covers.	188.28.
-----------------	---------

Plates

Binding	43¢ per volume for paper copies.
---------	-------------------------------------

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cost of a Beebe plate 6x5" = \$11.00  
 cost of Italian plate 6x5" = 4.83

cost of color plate of Carrac. Beebe - \$4.75  
 " " " " 6x7 1/2 Italian \$3.60

20561 Italian art  
 ART  
 ART  
 28, 1948  
 hat  
 es  
 uare

centimetre.

\$4.75  
 1.40 per cent

Re color plates, they quote .21 cents per square centimetre. What do we pay?

3937

be able to use our reproductions, sharing with us the expenses.

As far as the volume itself is concerned, we would like to receive full details as soon as possible because there isn't very much time left, especially if there are many color plates and ~~the~~ we have to ~~have~~ <sup>deliver</sup> the volume ready for Spring.

According to your request, so that Mr. Wheeler will have a clear and favorable idea before he comes to Italy, we are sending the prints of some of our reproductions on the French impressionists and other works of art, as well as some sheets of our "retocalco" reproductions.

As far as the rotogravure system is concerned we must tell you that we use this process only for the black-and-white or for prints in one color because the rotogravure in many colors for the reproductions of artistic works has not given faithful results. The retocalco gives the prints a certain metallic shade which changes somewhat the original colors. The reproductions of works of art are still made with the typographic process in three or four colors on patinated (glossy)

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20561 Italian art

THE MUSEUM OF MODERN ART  
THE MUSEUM OF MODERN ART

Date September 28, 1948  
Re: Italian Book

To: Miss Frances Pernas  
From: Mr. Wheeler

Please find out the difference in price between what we are now paying Beck for black & white half-tones and the Italian quotation of .02-1/2 cents per square centimetre.

Re color plates, they quote .21 cents per square centimetre. What do we pay?

be able to use our reproductions, sharing with us the expenses.

As far as the volume itself is concerned, we would like to receive full details as soon as possible because there isn't very much time left, especially if there are many color plates and ~~the~~ we have to <sup>deliver</sup> ~~have~~ the volume ready for Spring.

According to your request, so that Mr. Wheeler will have a clear and favorable idea before he comes to Italy, we are sending the prints of some of our reproductions on the French impressionists and other works of art, as well as some sheets of our "rotocalco" reproductions.

As far as the rotogravure system is concerned we must tell you that we use this process only for the black-and-white or for prints in one color because the rotogravure in many colors for the reproductions of artistic works has not given faithful results. The rotocalco gives the prints a certain metallic shade which changes somewhat the original colors. The reproductions of works of art are still made with the typographic process in three or four colors on patinated (glossy)

057

\$475  
140¢ per unit

3937

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# THE MUSEUM OF MODERN ART

Istituto Italiano d'Arti Grafiche  
Milano

*Do not take out*  
*file book*  
~~Date: September 28, 1948~~

To: Miss Frances Pernas

~~September 8, 1948~~  
~~Re: Italian Book~~

From: Mr. Wheeler

Ettore Sormani  
Via Valparaiso N. 3, Milano, Italy

ETTORE SORMANI, MILAN, ITALY

~~This is in reply to your letter of August 27, 1948.~~  
~~With reference to the exhibition which will be organized next Spring~~  
Please find out the difference in price between what  
~~by the Museum of Modern Art of New York we are led to tell you that our operators~~  
we are now paying Beck for black & white half-tones  
~~will start with a price of .02-1/2 cents per square~~  
and the Italian quotation of .02-1/2 cents per square  
~~works exhibited in Venice. We think, therefore, that the material which is being~~  
centimetre.

~~prepared for our files and stocks will be also useful to the Museum.~~  
Re color plates, they quote .21 cents per square centi-  
~~in Venice~~ metre. What do we pay?  
~~they will have to let us know which~~

~~facilitated the printing of greatest interest to them and we will instruct our~~  
operators to take the desired photographs. The Museum of Modern Art will then  
be able to use our reproductions, sharing with us the expenses.

As far as the volume itself is concerned, we would like to receive  
full details as soon as possible because there isn't very much time left, especially  
if there are many color plates and ~~the~~ we have to <sup>deliver</sup> ~~have~~ the volume ready for Spring.

According to your request, so that Mr. Wheeler will have a clear and  
favorable idea before he comes to Italy, we are sending the prints of some of our  
reproductions on the French impressionists and other works of art, as well as  
some sheets of our "rotocalco" reproductions.

As far as the rotogravure system is concerned we must tell you that  
we use this process only for the black-and-white or for prints in one color because  
the rotogravure in many colors for the reproductions of artistic works has not  
given faithful results. The rotocalco gives the prints a certain metallic shade  
which changes somewhat the original colors. The reproductions of works of art are  
still made with the typographic process in three or four colors on patinated (glossy)



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*20<sup>th</sup> Cent Italian Art*  
*file - Book*

Istituto Italiano d'Arti Grafiche  
Bergamo

Translation

To: Mr. Marcello Maestro  
41 Charlton Street  
New York, N.Y.

September 9, 1948

This is in reply to your letter of August 27, 1948.

With reference to the exhibition which will be organized next Spring by the Museum of Modern Art of New York we are glad to tell you that our operators will start, within a few days, a campaign for the photographic reproduction of works exhibited in Venice. We think, therefore, that the material which is being prepared for our files and stocks will be also useful to the Museum.

If the volume of the Museum of Modern Art concerns the works exhibited in Venice their task will be greatly facilitated: ~~they will have to let us know which are~~ <sup>they will have to let us know which are</sup> ~~the paintings of greatest interest to them and we will instruct our operators to take the desired photographs. The Museum of Modern Art will then be able to use our reproductions, sharing with us the expenses.~~

As far as the volume itself is concerned, we would like to receive full details as soon as possible because there isn't very much time left, especially if there are many color plates and ~~the~~ <sup>we have to deliver</sup> the volume ready for Spring.

According to your request, so that Mr. Wheeler will have a clear and favorable idea before he comes to Italy, we are sending the prints of some of our reproductions on the French impressionists and other works of art, as well as some sheets of our "rotocalco" reproductions.

As far as the rotogravure system is concerned we must tell you that we use this process only for the black-and-white or for prints in one color because the rotogravure in many colors for the reproductions of artistic works has not given faithful results. The rotocalco gives the prints a certain metallic shade which changes somewhat the original colors. The reproductions of works of art are still made with the typographic process in three or four colors on patinated (glossy)

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paper. The offset process doesn't give the desirable results either.

The other color prints can ~~be~~ very well be executed in rotogravure because they go to people who are not expert and who will enjoy them, even if they are not faithful reproductions of the originals. But for an artistic enterprise *like* ~~as~~ that of the Museum of Modern Art, and when the material <sup>goes into</sup> ~~will go in~~ the hands of critics and technicians we think that it is absolutely necessary to choose that system which is the only one that assures an excellent result ~~//~~ from all points of view.

It will be necessary, therefore, that, as soon as the Management of Museum of Modern Art has seen our samples and found our proposals useful, you write us immediately indicating the works to be reproduced and <sup>whether</sup> ~~if~~ they are to be done in colors or in rotogravure in one color.

We can very well make separate prints of the plates contained in our volume "Arte Italiana del nostro tempo", provided the quantity is adequate. In this case the price will be the same that we quote for the Series I.I.A.G., size 18x24. But, of course, the quantity must be large.

We are also willing to make prints of plates that are not contained in our book collections. We can take the photographs and make the reproductions but you must consider that the expenses are about Liras 100-120 for square cm.

.....

Istituto Italiano Arti Grafiche  
(signed: the General Manager, Mr. Legrenzi)

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

RWU B031 QDY THX

PRESIDENT

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

WU B031 INTL=N MILANO VIA WUCABLES 14 SEP 2 1035:  
=LC WHEELER, MODERNART NYK=

POSTED LETTER WITH INFORMATION ITALIAN EDITOR AND PRINTERS

REGARDS=

TONINELLI=

849A..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Thanking you in advance for whatever information you may be able to give us, I am,

Very sincerely yours,

Mr. Marco Toninelli  
Casa Editrice Libreria Ulrico Hoepli  
Corso G. Matteotti 12  
Milano, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 23, 1948

August 23, 1948

Gentlemen: <sup>Signorini</sup>

We are considering having some of our books printed in Italy and I wonder if you would be good enough to give us the names of the best Italian printers for the following All types of work:

- I need their names and addresses so that I can communicate with them directly and obtain samples of their work. I don't want you to look up these printers but perhaps you can put one of the Milan publishers in touch with me.
1. letter press
  2. sheet fed gravure
  3. rotogravure
  4. offset lithography

We would also appreciate having the names of engravers whom you consider the best for four color letter press plates.

Thanking you in advance for whatever information you may be able to give us, I am,

Very sincerely yours,

Mr. Marco Zanussi  
Casa Editrice Libreria Ulrico Hoepli  
Corso G. Matteotti 12  
Milano, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 23, 1948  
August 23, 1948

Dear Sir:

Dear Mr. Toninelli:

We are considering having some of our books printed in Italy. As I told you when you were in New York early this summer, we are considering having some of our books printed in Italy and you kindly offered to give me the names of the best Italian printers for letter press, gravure and offset printing. All I'd need are their names and addresses so that I can communicate with them directly and obtain examples of their work. I don't want you to take up your own time to look up these printers but perhaps you will be good enough to ask one of the Milan publishers to send me this information.

We would also appreciate having the names of engravers whom you consider. With kindest remembrances, I am,

Thanking you in advance for whatever information you may be able to give us, I am, Sincerely yours,

Very sincerely yours,

S. S. Benson  
Mr. Romeo Toninelli  
"Il Camino"  
Via S. Andrea 1  
Milan, Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 23, 1948

Dear Sir:

We are considering having some of our books printed in Italy and I wonder if you would be good enough to give us the names of the best Italian printers for the following types of work:

1. letter press
2. sheet fed gravure
3. rotogravure
4. offset lithography

We would also appreciate having the names of engravers whom you consider the best for four color letter press plates.

Thanking you in advance for whatever information you may be able to give us, I am,

Very sincerely yours,

G. C. Sansoni  
Editore  
Viale Mazzini 46  
Florence, Italy

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THE MUSEUM OF MODERN ART

TONINELLI

Date August 23, 1948

To: Mr. Selig

Re: July 30, 1948 Century

From: Marco Wheeler

Italian Art and

Exhibition

Dear Sir:

Dear Mr. Toninelli: I am not sure that you have had time to write part of the book. I thought

On the day you sailed, Mr. Wheeler gave Mrs. Taylor a memorandum in which he asked (1) suggestions from you of

printers in Italy who do letter press and gravure and the names of printers who do offset, if you recommend Italian work in this process; and (2) your opinion of bindings in Italy.

Mr. Wheeler would be happy to receive your recommendations and suggestions after you have had an opportunity to

give this matter some consideration.

Very truly yours,

secretary to Mr. Wheeler

Mr. Romeo Toninelli  
"Il Camino"  
Via S. Andrea 1  
Milan  
Italy

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# THE MUSEUM OF MODERN ART

## TONINELLI

Date August 23, 1948

To: Mr. Soby

Re: Book on 20th Century

From: Monroe Wheeler

Italian Art and

Exhibition

Dear Jim:

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

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

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

Don't forget that you promised me a list of the European paintings you would like to have reproduced in color for the Italian

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



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# TONINELLI

Milan, the 18th August 1948  
RT/ab

To the Secretary of Mr. Wheeler  
c/o Museum of Modern Art  
II West 53rd Street  
New York

## THE MUSEUM OF MODERN ART

Your letter of July the 30<sup>th</sup> **Date:** July 20, 1948 was very much  
to have not yet had the estimates I asked for, from the Italian print-  
**To:** Mr. Soby **Re:** Italian book  
ers, owing to the fact that during the annual holidays all the Ita-  
**From:** Monroe Wheeler  
lian factories are closed.

With my kindest regards, I am, dear Miss,  
Dear Jim:

Don't forget that you promised me a list of the four paintings  
that you would like to have reproduced in color for the Italian  
book.

I have arranged with Alfred Frankfurter to share the cost of  
these plates and he is leaving soon for Europe where he will  
make the necessary arrangements with the printer.

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# TONINELLI

Milan, the 18th August 1948  
RT/ab

To the Secretary of Mr. Wheeler  
c/o Museum of Modern Art  
II West 53rd Street  
New York

Dear Miss,

Your letter of July the 30th to hand. I regret very much to have not yet had the estimates I asked for, from the Italian printers, owing to the fact that during the annual holidays all the Italian factories are closed.

With my kindest regards, I am, dear Miss,

very truly yours.

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New York

Send to: Bernhard Berenson, Esq.,  
I Tatti,  
Settignano,  
Firenze,  
Italy.  
(Phone 212 77944)

The Pilgrim Hawk

Modern Drawings

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SOBY: Eugenio Venturi's correct address:

Via Guicciardini, 22.

Florence.

(Phone ~~272~~ 27944)

sc Degas' Sculpture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Send to Raffaele Carriere,  
Via Borgonuovo, 15,  
Milan.

Rewald's book on Degas' Sculpture. March 17, 1948

Dear Sir:

I have just phoned after receiving your letter about the editorial section of the Italian catalog. We agreed to proceed with it without taking too much extra time. I said it would take extra time, maybe two or three weeks, but that I would be glad to do it, with his personal approval as President. He then gave his approval.

I take this on with good blessings, simply because I am writing so slowly and feeling terribly discouraged. I have done most of the research on the Futurist business but I am horribly hampered by the actual writing. I am afraid your piece on the Futurist business will be so elaborate and unholier-than-thou that it will completely out of scale with mine on Pissarro, which I have now very nearly finished. I don't intend to use a lot of statistics or make it too dry and a thorough study of the Futurist

I am extremely concerned about the weather being so cold, and this is in direct contrast with the weather in the city of Rome at the same time last year. I don't know if this is the result of the weather in the city of Rome being so cold, or if it is the result of the weather in the city of Rome being so cold, or if it is the result of the weather in the city of Rome being so cold.

Yours respectfully,  
Alfred H. Barr, Jr.

Mr. James Thrall Soby  
King and Polara Hotel  
11, Piazza del Gesù  
Rome

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

March 17, 1949

Dear Nelson:

I spent an hour yesterday March 17, 1949  
Jimmy Dunn. He couldn't have been more  
cordial. He is greatly interested in our  
show, having begun to look at modern art

Dear Jim: and he wants to see the collections  
to which I told his show. He had  
already Nelson has just phoned after receiving your letter  
about the Futurist section of the Italian catalog. He  
asked if I could do it without taking too much extra time.  
I said it would take extra time, maybe two or three weeks,  
but that I would be glad to do it, with his personal ap-  
proval as President. He then gave his approval.

I take this on with some misgivings, simply be-  
cause I am writing so slowly and feeling terribly dis-  
couraged. I have done most of the research on the Futurist  
business but I am horribly muscle-bound in the actual writ-  
ing. I am afraid your piece on the Scuola Metafisica will  
be so elaborate and scholarly that it will be completely  
out of scale with mine on Futurism, which I must keep very  
short. I don't intend to use a lot of footnotes or make  
it in any sense a thorough study. Do you mind?

I am seriously concerned over the catalog being  
delayed, and this is in direct conflict with my equal con-  
cern at the show's being at the end rather than the begin-  
ning of June. I wish to hell now that it were put off un-  
til the middle of next year. I dread the thought of those  
eager and skeptical Italians arriving for a post-season open-  
ing, without a catalog, without trustees to make a fuss over  
them and with a temperature of 101°.

Yours pessimistically,

/s/ Alfred H. Barr, Jr.

Mr. James Thrall Soby  
King and Prince Hotel  
St. Simon's Island  
Georgia

With kind regards,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MW	II.100

Rome  
5 March 1949

Dear Nelson:

I spent an hour yesterday with Jimmy Dunn. He couldn't have been more cordial. He is greatly interested in our show, having begun to look at modern art himself, and he wants to see the collections in Milan that I told him about. He had already written to the obstreperous Dr. Jesi, politely telling him to mind his own business.

He is giving a little cocktail party for me at his house on Sunday, because he said he particularly wanted me to meet our economist here, Paul Bonner, who is passionately interested in modern art, and has been buying it.

I also saw our Cultural Attaché Prof. Morey, who isn't interested in modern art at all. He has been working on a plan to send Italian youngsters to American Youth Hostels this summer, and got one of the air lines to give him reduced fares, and now he is terribly depressed because he can't find any Italian families who will fork up \$475 to send their kids to see us. If the families have that many dollars, they want to come themselves. So he offered me Youth Hostel transportation for my Milanese millionaires to come over and see our show. Unfortunately these gentlemen have already made their own cut-rate deal with the Belgian Air Line, and poor Prof. Morey was more depressed than ever. Why do we have to have old crocks in important jobs like that?

All the Roman lenders to our show are most enthusiastic about it.

I am looking forward to seeing you here in April. Let me know where you want to meet me. Jimmy Dunn said he would like to give a luncheon or dinner for you if you get to Rome, but he agreed with me that if you wanted to see art you would do well to focus on northern Italy.

With fond regards,

*Michael*

c/o Guaranty Trust Co., 4 Place de la Concorde, PARIS.

MODIGLIANI

De CERICO

BOCCIONI

MORANDI

CARLA

De VIGIS

MARINI

MARIS

MOSAI

CARPIOLI

Sironi

Guttuso

Toal

Gina Rossi

Birelli

Licini

Soldati

Marlotti

Tonca

Galdi

Mirko

Fabrizi

Bredio

Garbani

Prampolini

Al. Martini

Breviglieri

Martolini

Maccari

Corra

et al

Maggioli

Vedova

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Milan le 22/2/1949

Mon cher M. Jobby,

Je vous remercie de m'avoir répondu sans délai et de m'avoir exposé bien clairement toute la question. A présent que je suis au courant des détails de l'organisation et de choix, je suis en mesure de vous faire connaître mon point de vue sur le sujet de l'une et de l'autre. Nous les Italiens nous sommes intéressés non moins que vous à la parfaite réussite de l'exposition, car nous comprenons très bien que c'est la seule manière de faire connaître l'art italien à l'étranger qui est en jeu et que c'est de toute importance de tenir avec succès l'inévitable comparaison avec les expositions de votre pays.

- |            |           |             |
|------------|-----------|-------------|
| MODIGLIANI | Casorati  | Tosi        |
| De CHIRICO | Sironi    | Gina Rossi  |
| BOCCIONI   | Scipioni  | Birrolli    |
| MORANDI    | Severini  | Licini      |
| CARRÀ      | Mafai     | Soldati     |
| De PISIS   | Guttuso   | Morlotti    |
| MARINI     | Martini   | Tomea       |
| MANZÙ      | Mafai     | Guidi       |
| ROSAI      | Semeghini | Mirko       |
| CAMPIGLI   | Cagli     | Fabrizi     |
|            |           | Breddo      |
|            |           | Garbani     |
|            |           | Prampolini  |
|            |           | Al. Martini |
|            |           | Breviglieri |
|            |           | Bartolini   |
|            |           | Maccari     |
|            |           | Borra       |
|            |           | et al       |
|            |           | Magnelli    |
|            |           | Vedova      |



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Milan le 22/2/1949

Mon cher M. Soby,

Je vous remercie de m'avoir répondu sans demi-mots et de m'avoir exposé bien clairement toute la question. A présent que je suis au courant des détails de l'organisation et du choix, je suis à même de vous faire connaître mon point de vue au sujet de l'une et de l'autre. nous les Italiens nous sommes intéressés non moins que vous à la parfaite réussite de l'exposition, car nous comprenons très bien que c'est un peu la destinée de l'art italien à l'étranger qui est en jeu et que par conséquent il est de toute importance que la physionomie générale de l'exposition soit digne de tenir avec succès l'inévitable comparaison avec d'autres manifestations similaires.

Quant aux accords pris en son temps avec la direction du Circolo delle Grazie, je n'en savais personnellement rien. Vous avez évidemment le droit de vous réserver le choix des pièces sans appel et il est bien naturel que vous ne soyez pas disposés à y renoncer, mais l'on nous avait fait entendre que lors de votre séjour ici vous aviez déclaré d'avoir l'intention d'organiser une exposition dédiée aux maîtres de l'art italien moderne, c.à.d. non une exposition stype Quadriennale romaine. Nous avons toutefois de notre côté le devoir de défendre ceux que nous croyons être les véritables pilons de notre art contemporain, cet art pour lequel nous nous sommes battus pendant tant et tant d'années. Et c'est cette foi dans nos valeurs essentielles qui nous pousse à réfléchir très sérieusement sur les inévitables conséquences d'une exposition basée sur un choix excessivement eclectique et excessivement abondant.

Je suis convaincu que nous ne vivons pas à l'âge d'or et qu'aucune génération <sup>ou</sup> reste ne peut aligner dix Ingres et dix Delacroix, mais qu'il est nécessaire en même temps de parier pour un Ingres et un Delacroix, et non pas pour un Ingres + un Lehmann et pour un Delacroix + un Boulanger. C'est la qualité et non la quantité qui pèse et ce sont les solutions picturales et plastiques et non les nouveautés ou les pseudo-nouveautés des inventions littéraires qui résistent et qui confirment la validité et la vitalité de l'oeuvre d'une génération. Quand je relis les Salons de Baudelaire et de Thoré, je suis émerveillé par l'abondance des noms qui y figurent et qui pourtant ont disparu définitivement de l'histoire de l'art mais si je pense, par ex., à la peinture française romantique, je m'identifie avec Géricault, Delacroix et Daumier et non avec Boulanger, Déveria et Decamps. Or, se présenter à un public étranger tel que celui de N.Y. correspond en quelque sorte à se présenter au public de l'an 2049; je crois donc que nous devons avoir le courage de faire dès à présent notre choix avec la plus grande décision possible.

Pendant toute mon activité critique j'ai toujours fait de mon mieux pour garder cette attitude-là, même si parfois ou souvent je me suis trompé, et maintenant, tout en me préoccupant de ne pas perdre de vue la nécessité d'encadrer historiquement une période de 40 ans, je ne peux pas y renoncer. Ces prémisses pour vous dire que je ne crois nullement aux expositions "omnibus", mais à des expositions qui se basent exclusivement sur les personnalités les plus marquantes; à mon avis il est inutile de présenter 40 ou 50 artistes avec deux ou trois pièces chaque, artistes dont

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un public étranger ne pourra forcément se former une idée quelconque, tandis qu'un groupe de 15 pièces d'un artiste est plus que suffisant pour émettre un jugement exact ou presque.

En lisant la liste que vous avez bien voulu me communiquer, ce dont je vous remercie, je constate que nous sommes évidemment partis de deux points éloignés et que par conséquent c'est à des résultats différents que nous parvenons. Je me demande pourtant s'il est encore possible de concilier les deux thèses: au fond, je crois que oui.

J'abandonne les questions d'ordre général et je passe aux faits purs et simples. Vous désirez représenter les périodes suivantes de l'art Italien:

art futuriste

art métaphysique

art post-métaphysique

art de la nouvelle génération,

mais d'après votre choix il me semble que vous avez quelque peu négligé l'art post-métaphysique, de sorte que l'on peut dire qu'entre l'art métaphysique (c.à.d. 1915-20) et l'art de la nouvelle génération "sont les lions".

Voici ce que pourrait être un projet du plan de l'exposition:

art futuriste: Boccioni, 9 peintures, dessins

Balla, 1, maximum 2 peintures

Carrà, 2 peintures

Rosai, 1 peinture

Russolo (?), maximum 1 peinture

Severini, 2 ou 3 peintures

Soffici, 1 ou 2 peintures

art métaphysique: Carrà, 5 peintures

Chirico, 8 peintures

Morandi, 4 ou 5 peintures

art post-métaphysique: Campigli, 6 peintures

- Carrà, 6 peintures

Casorati, 4 ou 5 peintures

Chirico, 4 peintures

De Pisis, 10 peintures

Guidi, 5 peintures

Magnelli, 3 peintures

Modigliani, 12 peintures

Morandi, 12 peintures

Rosai, 2 peintures

Semeghini, 5 peintures

Severini, 2 ou 3 peintures

Sironi, 4 ou 5 peintures

Tosi, 7 peintures.

✓ Notes. Carrà: à retenir: Vele nel porto (Pacchioni tav.17) *good*

Morina o Moneglia ( " 19)

Monti di Valsesia ( " 20)

Paesaggio (Pacchioni 66) la date exacte est

il Cinquale (Pacchioni 24) 1923

Monte caricatore a Forte dei Marmi (pacch.24)

Lido a Forte dei Marmi (Pacchioni 35)

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San Giorgio Maggiore (Pacchioni 45)

- Casorati - je considère les dessins de Casorati des soi-disants grands dessins et je serais d'avis de les exclure
- Chirico - à choisir parmi les tableaux de l'époque romaine romantique (1 tableau) et de la période parisienne (époque Rosenberg)
- De Pisis - à choisir surtout parmi les tableaux des années 1928-35; ne pas oublier les dessins et aquarelles
- Guidi - à choisir parmi les tableaux de la période moyenne
- Modigliani - je crois que vous pourriez grouper aisément 12 pièces provenant de collections américaines; il est de toute nécessité que Modigliani soit représenté d'une manière abondante et exemplaire
- Morandi - lors de votre séjour ici, je vous ai exposé mes idées sur cet artiste: ne pas se borner à la peinture métaphysique, inclure des exemples de toute sa production jusqu'à aujourd'hui, y compris les paysages qui ne sont pas moins importants que les natures mortes
- Rosai - à choisir exclusivement parmi les tableaux de la période 1920-23 (petits tableaux à petites figures, toujours soignés; Jesi possède des excellents)
- Semeghini - Je ne crois pas que vous ayez eu l'occasion de voir des Semeghini de la bonne période (deux de Jesi appartiennent à la dernière période) et par conséquent de vous rendre compte des qualités de ce très sensible peintre. Il devrait être facile d'opérer un bon choix; la Galleria Nazionale d'Arte Moderna de Rome possède une pièce capitale (La Pupa). D'autres figures dans les collections privées à Venise et Milan.
- Severini: à choisir parmi la production parisienne cubistisante de la première période.
- Tosi. Je sais que cet artiste ne répond pas à votre goût, mais même s'il n'est pas un moderne dans le sens commun du mot et s'il a toujours été un instinctif avec toutes les limitations d'un tel tempérament, il devrait être représenté d'une manière plus abondante. D'autre côté les trois pièces que vous aviez mises de côté dans son atelier, sont loin d'être le mieux de sa production (la meilleure est celle entre 1925 et 35 à peu près).
- Gino Rossi** - Vous avez négligé cet artiste; ne croyez-vous pas qu'il faudrait le représenter au moins avec 3 pièces bien choisies?
- art des nouvelles générations - Je suis d'avis que cette partie de l'exposition devrait être indépendante de l'autre, en marquant la séparation entre les deux sections. Les jeunes ou presque jeunes, à l'exception de Scipione (qui est plus important que Mafai et qui par conséquent devrait figurer plus abondamment que lui - mais je ne permets de ne pas partager le choix de la Nature morte Cardezzo) et de Mafai (à choisir non parmi la production actuelle, mais parmi les petits tableaux de fleurs sèches, danseuses etc.), ne devraient avoir plus que 2 tableaux chaque (Scipione, 4 ou 5 pièces, Mafai, 3 pièces). En fait de noms, il est extrêmement difficile d'en faire sans être injustes dans un sens ou dans l'autre; d'autre côté

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*Mario  
Marini  
sur le seul  
en fait*

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je pourrais vous nommer plusieurs artistes de la génération précédente, qui valent au moins autant que eux et que vous connaissez peut-être que très peu. Et pourquoi Santomaso, p.e., et non Vedova, pourquoi Pizzinat et non Birilli? et pourquoi certains qui ont débuté par des académies et continuent à faire des académies sous d'autres formes? Pourquoi oublier un Soldati et surtout un Licini ( tous les deux du reste déjà assez âgés ) Pourquoi choisir ceux qui créent et négliger ceux qui se taisent? Vous voyez donc qu'un choix est vraiment très difficile, extrêmement difficile, mais si vous voulez absolument des noms, en voici :

Borra, Cagli, Cassinari, Guttuso, Breddo, Pizzinato, Soldati, Licini, Santomaso (??), Scialoja (??), Stedone, Afro, Morbotti, Birilli.....

Exclusions : permettez-moi de ne pas faire des noms : ce sont ceux de certains artistes qui peuvent avoir acquis une renommée en Amérique seulement grâce aux tout récentes expositions personnelles ou d'autres qui sont des décorateurs ou des illustrateurs peut-être mais non des peintres, d'autres encore qui ne sont absolument pas des peintres.

Sculpture - Je me bornerais exclusivement à  
Boccioni, 2 pièces  
Modigliani, le plus possible  
Martini, à choisir avec beaucoup de soin et en n'oubliant pas les pièces de la période des Valori plastici  
Marini, 6 pièces  
Manzù, 5 pièces.

Fazzini et Mascherini sont des manieristes et encore Mascherini d'un manierisme très médiocre; dans un certain sens Minguzzi p.e. est mieux.

Dessins - Boccioni, De Pisis, Manzù, Marini, Modigliani ( au moins une dizaine ), Scipione, Semeghini, éventuellement Carrà ( à choisir avec grand soin - les dates!! )

Gravures - Bartolini (eauxfortes), Campigli (litographies), Carrà (eauxfortes), Manzù (eauxfortes), Morandi (eauxfortes), Marini (litographies), Tosi (litographies) et Maccari ( pointes sèches et eauxfortes - c'est un artiste qu'à mon avis il ne faudrait absolument pas oublier ) .

Je vous prie de garder ces notes comme strictement confidentielles ; je ne désire pas qu'elles soient divulguées ici et surtout parmi les artistes. il s'agit d'autre côté d'indications personnelles.

J'espère que j'aurai tout prochainement le plaisir de voir ici M. Wheeler, mais comme son rôle est, d'après ce que l'on me dit, d'un ordre organisationnel, je suppose que c'est entre M. Barr et vous que la question du choix sera discutée et décidée. Les autres questions passent évidemment en deuxième ligne, y compris celle de la date. Je vous serai reconnaissant si vous voudrez bien me faire connaître vos décisions définitives, d'après lesquelles, naturellement, les collectionneurs italiens pourront prendre les leurs en toute indépendance l'un de l'autre. Je vous parle, je vous le répète, pour moi seul.

Quant au deuxième tableau de Cassinari, je m'en occuperai tout prochainement lors de ma visite à l'atelier de l'artiste. En ce qui concerne les dessins de Modigliani, combien vous en faudrait-il? Ne pouvez-vous pas compter sur les collections américaines?

Bien cordialement à Vous

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THE MUSEUM OF MODERN ART

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

As to Guidi, you have photos enough to make the choice yourself. As to Tosi, the best of the 1930's pictures belong to Dr. Zibordi here who never lends anything; but Carriere can doubtless find a good one if you need it. The Braddo's are in Venice and Gerardo can choose for you there.

March 13, 1949

Dear Jim:

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

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

*James T. Solty*

Source Wheeler, Sec.  
c/o American Express Company  
Via Mazzini 30  
Milan, Italy

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2.

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

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

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

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

Fond regards,

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

Marcel Wexler, Esq.  
c/o American Express Company  
Via Venezia 50  
Milan, Italy

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THE MUSEUM OF MODERN ART  
NEW YORK 19

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

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

March 2, 1949

Feb. 17, 1949

Dear Monroe:

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

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

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

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

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

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

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

James T. Soby

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THE MUSEUM OF MODERN ART  
NEW YORK 19

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

JAMES THRALL SOBY  
Chairman of the Department of Painting and Sculpture

Feb. 17, 1949

Dear Monroe:

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

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

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

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

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

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

(over)



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

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

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

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

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

Best. Good luck.

*Jin*

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## THE MUSEUM OF MODERN ART

cc: Mr. Barr

CONFIDENTIAL

**Date** February 9, 1949

**To:** Mr. Wheeler

**Re:** Italian show

**From:** James Thrall Soby

Dear Monroe:

The basic objections in Italy to our Italian exhibition are:

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

### ANSWERS

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

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

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

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

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

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

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

\*\*\*\*\*

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## DRAMATIS PERSONAE

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

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

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

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

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

\*\*\*\*\*

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

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

\*\*\*\*\*

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

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

Good luck and bon voyage!

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## THE MUSEUM OF MODERN ART

Date Jan. 31, 1949

Italian show

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

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

Dear Monroe:

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

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

---

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

Trojan Onion Skin  
COTTON CONTENT USA

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February 4, 1949

Dear Jimmy:

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

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

The Honorable  
James C. Dunn  
American Embassy  
Rome, Italy

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

With personal regards and very best wishes,

Sincerely,

NELSON A. ROCKEFELLER FEB 10 1949

Nelson A. Rockefeller  
President

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

c.c. Mr. Soby  
Mr. Wheeler ✓



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*Florine Stettheimer*



Peter A. Juley & Son  
Photographers of Fine Arts  
SINCE 1896  
225 West 57th Street - New York City

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*L'Obelisco  
Galleria d'Arte*

Torino - Galleria della Bussola  
via Po 9  
(Esposizione Vespignani  
Urbinali  
Muccini)

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Tom Greenlee

Palazzo  
Orsini

Botteghe

Oscura

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## THE MUSEUM OF MODERN ART

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confidential



21 February 1949

GR. ALBERGO CONTINENTALE  
MILANO

Dear Jim:

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

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

, and Jesi's SEMEGHINI,

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Rome

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GR. ALBERGO CONTINENTALE  
MILANO

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

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GR. ALBERGO CONTINENTALE

MILANO

(continued on 22 Feb. 1949)

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

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

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

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GR. ALBERGO CONTINENTALE  
MILANO

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

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

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

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

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GR. ALBERGO CONTINENTALE  
MILANO

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

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

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

Fond regards,

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Rome

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GR. ALBERGO CONTINENTALE

MILANO

24 February 1949

Dear Jim:

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

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

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

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

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

Fond regards,

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G. ABERGO CONTINENTALE

MILANO

28 February 1948

Dear Jim:

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

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

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

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

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

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GR. ALBERGO CONTINENTALE  
MILANO

3.  
Wittgens, Supervisor (Sovrintendenza) of the Art Galleries of Lombardy and Director of the Brera Pinacoteca ~~for placing~~ and to Dr.          Boroni, for placing the facilities of the Palazzo Sforzesca at the disposal of the MMA for the assembly of the works in this exhibition. " -- or something like.

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

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

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

ROME: Gino AZZURRO  
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4.

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

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

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

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

Fond regards,

Via all  
Rome

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