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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

May 14, 1963

May 14, 1963

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

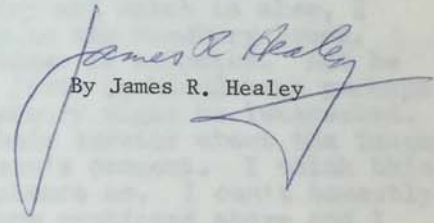
Dear Jim:

Concerning the painting, a photograph of which is returned herewith, of which you inquired about, the following marking appears on the back of the frame: "Licini 1932 Mongol Fiere".

This means nothing to me, but hopefully will be of some significance to you. If not, I would be happy to contact Mr. Darrow to determine whether or not he is familiar with the painting.

Very truly yours,

JOHN S. MONAGAN


By James R. Healey

JRH:bbm

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

May 11, 1963

Mr. John S Monagan,
193 Grand Street,
Waterbury, Conn.

Dear John:

I'm afraid I need your help in identifying the picture in Kay Sage Tanguy's Estate of which a photograph is enclosed. Pierre and Patricia Matisse, my wife and myself all remember seeing the picture in the Tanguys' Woodbury house, but none of us has the remotest idea who painted it. It is not signed on the face of the canvas apparently, but perhaps Jim Healey can see if there's a signature on the back the next time he goes to the Waterbury vault. I somehow think it may have been done by one of the younger Italian painters whom Kay tried to help years ago. But I'm not at all sure. Maybe Alex Darrow in Woodbury would know if there is no signature or other identifying mark on the picture itself. Quite frankly I don't know how to assign the picture; I doubt that any major museum in this country would want it. It doesn't seem a very memorable work, being the only picture in the Woodbury house none of us can remember, perhaps because it hung in one of the bedrooms or in the guest house. If everything else fails, I shall simply sign it "John S. Monagan" and send it to the Smithsonian in Washington, thus paving the way for your impeachment from Congress.

A roughly similar problem arises in connection with the painting by Davis Krieger which he gave Kay and which is also, I think, in the Waterbury vault or possibly in the Woodbury house. I agree with Kay's opinion that young Krieger is talented. But he is also completely unknown. If he still lives in Middlebury perhaps the Mattatuck Historical Society in Waterbury might be interested. I've had an extremely nice letter from their curator about the Tanguy drawing I offered them, with Pierre Matisse's consent. I think this young man would be worth their taking a chance on. I can't honestly say the same about the unidentified picture mentioned above and I suspect that Kay, whose judgment about pictures I always respected enormously, acquired it to help a friend.

Let me know what Jim Healey can find out, and I'll go on from there.

Very best to you,

Sincerely,

P.S. I'm getting on with the list of pictures quite rapidly now. But the next time any painter-friend of yours asks about a Will, just tell him or her, in Shakespeare's words, to be found in the gutter "black, stinking and intestate." Obviously I don't mean this in the case of

Kay's intention of admission.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Oct. 30, 1963

The Honorable John S. Monagan,
193 Grand Street,
Waterbury 2, Conn.

Dear Mr. Monagan:

It occurs to me that you might like for your records in settling the Estate of the late Kay Sage Tanguy a little more information as to the distribution of the works of art in this Estate under the provisions of her Will.

I discussed the problem with Mrs. Tanguy and with her husband, Yves Tanguy, a great number of times before the latter's death in 1955 and even more frequently after his death. My wife and I went to Woodbury repeatedly to visit Mrs. Tanguy and we talked to her on the 'phone on an average of twice a week after her husband died.

I think that after so many discussions with her in person and by 'phone I came to know pretty exactly what she wanted done with the works of art in her collection after her death. Her basic plan was that she wanted these works of art to go eventually to museums, colleges and universities in this country. She never at any time expressed to me the thought that these works should be sold or given to commercial galleries to sell on consignment or on straight commission. Indeed, the opposite was true. She told me over and over that she did not want Yves Tanguy's paintings nor hers nor those of any of their artist-friends to be put on the market and sold for profit. She was always extremely firm in her conviction that all these works of art should go to tax-free, educational institutions as a bequest from her.

ex/ Mrs. Tanguy did at one point express her special interest in a) museums deeply concerned with modern art and b) colleges and universities which had already displayed a special interest in the art of our period. Accordingly, in distributing the works of art in her possession at the time of her death, I allocated all the works of art to museums and educational institutions which, to the best of my knowledge, are tax-exempt by charter. Her most fervent wish was that no painting, sculpture, drawing or other work in her collection should be sold for profit. As a consequence of her repeatedly expressed wishes, I assigned her works of art to such long-established educational institutions as the Museum of Modern Art in New York, Yale and Harvard Universities, Williams and Smith colleges, etc., etc.

I can assure you in conclusion that no one knew her intentions about her Estate better than my wife and myself. We were very close friends from the time she and her husband arrived in this country; we had known them both even before World War II.

My kindest regards,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Please return to JTS

ESTATE OF KAY SAGE TANGUY

LIST OF MUSEUMS BEING GIVEN WORKS BY KAY SAGE, AS OF JUNE 21, 1963 (drawings of Kay Sage Tanguy, presently housed in the Waterbury National Bank, Colonial Bank and Trust Company, or her home in Woodbury, Connecticut).

Colorado Springs	12-1/4 x 10	Tanguy
Denver, Colorado		
Guild Hall, Easthampton, L.I.	22 x 31	Dalvaux
Mattatuck Historical Society, Waterbury		
Baltimore	42 x 29	Mira
Worcester		
Oberlin	38 x 28 1/2	Dalvaux
Newark		
Santa Barbara	35 x 47 1/2	Dalvaux
Calif. Palace of the Legion of Honor		
Princeton	25 x 31	Y. Tanguy '35
Walker Art Center		
Dartmouth	11 x 16	Y. Tanguy '40
Michigan Univ.		
Richmond	20 x 15	Y. Tanguy '48
Wellesley		
Philadelphia	20 x 25	Y. Tanguy '37
Univ. of Nebraska		
Williams	24 x 19 1/2	Y. Tanguy '15
Vassar		
Mt. Holyoke	21 x 25	Y. Tanguy '29
Chicago Art Institute		
Colby College		
Cleveland	29 1/2 x 24	Y. Tanguy '32
Notre Dame		
Duke Univ.	28 1/2 x 23	Mira '41
Wadsworth Atheneum		
14. "Portrait"	28 1/2 x 19 1/2	Saint Raphael
15. "Swedish 'Abba'"	29 1/2 x 24 1/2	Y. Tanguy
16. "Garden of the Gods"	28 1/2 x 18	Dalvaux
17. "The Art"	28 x 28	Y. Tanguy '31
18. "The Art"	1 x 2 1/2	Wadsworth Atheneum
19. "The Art"	4 x 4	Wadsworth Atheneum
20. "The Art"	17 x 12	Mira
21. "The Art"	42 x 32	Wadsworth Atheneum
22. "The Art" (72)	42 x 2	Mira Tanguy
23. Small Oil Painting (85)	5 x 5	Y. Tanguy '40
24. "The Art"	2 x 2	Y. Tanguy
27. "Trois Enfants"	18 x 23 1/2	D. Krieger '59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ESTATE OF KAY SAGE TANGUY

The following is a list of certain paintings, gouaches, objects, and drawings of Kay Sage Tanguy, presently housed in the Waterbury National Bank, Colonial Bank and Trust Company, or her home in Woodbury, Connecticut.

1. "Par La Foret"	12-1/4 x 10	Tanguy
2. 3 Nudes (Chez Claude et Bath)	22 x 31	Delvaux
3. Collage	43 x 29	Miro
4. Smokestacks	38 x 28 1/2	DeChirico
5. Nude and Streetcar	35 x 47 1/2	Delvaux
6. Les Nouveaux Nomades	25 x 31	Y. Tanguy '35
7. Drawing (pen & wash)	11 x 16	Y. Tanguy '49
8. Drawing (pen & red wash)	20 x 15	Y. Tanguy '49
9. Les Mouvements et les Actes	20 x 25	Y. Tanguy '37
10. "Rue De La Santé"	24 x 19 1/2	Y. Tanguy '25
11. #4 Grey Submarine Figures gold frame	21 x 25	Y. Tanguy '29
12. Gouache-"Mira"	29 1/2 x 24	Y. Tanguy '52
13. Water Color and Crayon (inscribed)	28 1/2 x 23	Miro '47
14. "Portrait"	28 1/2 x 19 1/2	Bene Magritte
15. Gouache "Askja"	29 1/2 x 24 1/2	Y. Tanguy
16. "Torment of the Feet"	20 1/2 x 16	DeChirico
17. "Pares que"	20 x 24	Y. Tanguy '51
18. Open Book	7 x 8 1/2	Dorothea Fanning
19. Oil Painting glued to Board	6 x 8	Licini-1932-Mongolfiere
20. Pencil & Crayon Surrealistic painting on white background	10 x 6 1/2	No sig.
21. Kay and Yves	8 1/2 x 3 1/2	Peter Blume '42
22. Four Kay (#3)	8 1/2 x 3	Yves Tanguy
23. Small Oil Painting (#5)	3 x 5	Y. Tanguy '40
24. Beno 17 Aout 1940	3 x 4	Y. Tanguy
25. "A. Kay"	3 x 3	Y. Tanguy 25 Dec. '54
26. "La Tempete"	19 x 26	Magritte
27. "Trois Enfants"	18 x 23 1/2	D. Krieger '59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28. "Y 10" on back - canvas painting in various color tones, yellow, blue, red, etc. - open frame	13 x 15 $\frac{1}{2}$	No signature
29. "Où es tu"	8 x 10 $\frac{1}{2}$	Y. Tanguy
30. "Arizona Nightingale"	8 $\frac{1}{2}$ x 10 $\frac{1}{2}$	Max Ernst
31. Pour Kay (#1)	11 x 13	Y. Tanguy 26 June '47
32. "Y14" - 2 Shells in center of painting-green background	9 $\frac{1}{2}$ x 14	Max Ernst
33. Pour Kay- #8 Gouache	12 x 14	Y. Tanguy '49
34. #7 Gouache	11 x 13	Y. Tanguy '45
35. "LaGrande Mue"	9 x 11	Y. Tanguy '42
36. "LaRéponse Imprévue"	7 $\frac{1}{2}$ x 10 $\frac{1}{2}$	Magritte
37. "Terre des dormeuses"	10 x 12	Y. Tanguy
38. "Épreuve D'Artiste"	9 x 11	Y. Tanguy '47
39. Burlap Collage	13 x 17	Miro
40. June 25, 1945 (#6)	3 x 20	Y. Tanguy
41. Pink Municipal Bldgs. in box	10 $\frac{1}{2}$ x 14	No signature
42. Arrangement-Boxing Gloves, etc.	16 x 21	Breton
43. Oil on Board	36 x 6	Y. Tanguy
44. Forte Monumentale	18 x 21 $\frac{1}{2}$	Edward Berman
45. (Seascape)	23 $\frac{1}{2}$ x 22	Leonid 1945
46. (lanpyre)	15 x 21 $\frac{1}{2}$	W. P. '37
47. "Naissance d'un Vaillier" (inscribed on back)	28 $\frac{1}{2}$ x 19-3/4	Marcel Jean
48. "Où est Mer"	14 x 10	Yves Tanguy 1939

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The following is a list of certain paintings gouaches, objects and drawings of Kay Sage Tanguy, presently housed in the Pierre Matisse Gallery, Corp., New York, New York:

GOUACHES

- | | | |
|-----------------------|------------------|------|
| 1. Unfinished Gouache | 12-1/4 x 9-1/4" | 1945 |
| 2. Gouache | 14-1/8 x 11-1/8" | 1947 |
| 3. "Plan Lamine" | 19-1/2 x 12-3/4" | 1950 |
| 4. Gouache | 5-1/2 x 12-3/4" | 1951 |
| 5. "Feu Volant" | 17 x 12-3/4 " | 1951 |
| 6. "Soleil de Sel" | 5-3/4 x 20-1/4" | 1951 |
| 7. "Dahna" | 19-5/8 x 12-3/4" | 1952 |
| 8. "Illilouette" | 6-1/2 x 24-1/2" | |

OILS

- | | | |
|-----------------------|------------------|------|
| 9. "Les Otages" | 26 x 19-1/2" | 1934 |
| 10. "Les Mains pâles" | 35-3/4 x 28" | |
| 11. "Le Souhait" | 36 x 28" | 1949 |
| 12. "Le Ciel Honte" | 38-3/4 x 31-3/4" | 1951 |

DRAWINGS

- | | | | |
|--------------------------|------------------|---------|-----------------------------------|
| 13. Drawing-gouache | 12 x 9-1/4" | 1926 | Pen, ink and gouache |
| 14. Drawing | 12-1/2 x 9-5/8" | 1926-27 | Pen and ink |
| 15. Drawing | 11-1/8 x 8-1/2" | 1928 | Pen and ink |
| 16. Drawing | 12-1/4 x 9-5/8" | 1938 | Pen and ink on blue background |
| 17. Drawing | 12 x 9" | 1939 | Pen and green ink |
| 18. 22 Drawings for VIEW | 12-1/4 x 9-1/4" | 1942 | Pen and ink on Ingres paper |
| 19. Drawing | 10-5/8 x 10-1/2" | 1945 | White gouache on black paper |
| 20. Drawing | 7-3/4 x 5-1/4" | 1945 | White gouache on marve background |
| 21. Drawing | 17-3/4 x 12" | 1949 | Pen, ink and crayon |
| 22. Drawing | 20 x 14-3/4 | 1949 | Pen, ink and crayon |
| 23. Drawing | 20 x 14-3/4 | 1949 | Pen, ink and crayon |
| 24. Drawing | 20 x 14-3/4 | 1949 | Pen, ink and collage |
| 25. Drawing | 22-1/8 x 28-1/4" | 1949 | Pen, ink and collage |
| 26. Drawing | 22 x 28-1/4" | 1949 | Pen, ink and crayon |

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DRAWINGS (cont)

27. Drawing	18 x 12"	1949	Pen, ink and crayon
28. Drawing	20 x 14-3/4"	1949	Pen, ink and crayon
29. Drawing	19-3/4 x 25-3/4"	1953	Pen, ink and gouache on yellow background
30. Drawing	22-1/4 x 28-1/8"	1953	Pen, ink and crayon
31. Drawing	16-3/8 x 11-5/8"	1954	Pen, ink and gouache
32. Drawing	33 x 22 cm.	1934	Pen and ink
33. Drawing	12-1/2 x 9-1/2"	1935	Pen and ink
34. Drawing	12-5/8 x 9-5/8"	1936	Pen and ink
35. Drawing	12-1/2 x 9-5/8"	1937	Pen and ink
36. Drawing	12-3/8 x 9-7/8"	1937	Pen and ink
37. Drawing	32 x 24.5 cm.	1935?	Pen and ink
38. Drawing	12-3/8 x 9-5/8"	1937	Pen and ink
39. Drawing	12-5/8 x 9-7/8"	1937?	Pen and ink
40. Drawing	15-1/2 x 20-3/4	1938	Pen and green ink
41. Drawing	12-1/8 x 9-3/8"	1938	Pencil and colored crayons
42. Drawing	8-1/2 x 12-3/4"	1938	Pencil and colored crayons
43. Drawing	12-1/2 x 9-1/2"	1939	Crayon
44. Drawing	12-1/4 x 9"	1939	Pen and ink
45. Drawing	12-1/4 x 9-1/2"	1939	Pen and ink
46. Drawing	12-1/4 x 9"	1939	Pen and ink
47. Drawing	12-1/4 x 9"	1939	Pen and ink
48. Drawing	8-1/4 x 10-5/8"	1939?	Crayon
49. Drawing	14-1/2 x 10-1/4"	1939?	Pen and ink
50. Drawing	11 x 8-1/2"	1939?	Pen and ink
51. Drawing	16-1/2 x 14"	1939?	Crayon
52. Drawing	17-7/8 x 12"	1939?	Pen and ink
53. Drawing	10-5/8 x 4-5/16"	1940	Crayon
54. Drawing	11-1/2 x 12"	1940	Gouache and crayon
55. Drawing	13-1/2 x 10-7/8"	1941	Pen and ink

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<u>DRAWINGS</u> (cont)		
56. Drawing	9-7/8 x 8-3/8"	1942 Pen and ink
57. Drawing	16-3/4 x 14"	1942 Pen and ink
58. Drawing	17-7/8 x 12"	1947? Pen and ink
59. Drawing	11 x 7-1/2"	1947 Pen and ink
60. Drawing	14-1/2 x 12"	1949? Pen and ink
61. Drawing	11 x 14-3/4"	1949? Pen and ink
62. Drawing	15 x 11-3/4"	no date Pen and ink
63. Drawing	14 x 11"	no date Pen and ink
64. Drawing	14-3/4 x 8-3/4"	no date Pen and ink
65. Drawing	8-3/4 x 3-1/4"	no date Pen and ink
66. Drawing	9-1/2 x 8-5/8"	no date Pen and ink
67. Drawing	12-3/8 x 9-5/8"	no date Pen and ink
68. Drawing	12-5/8 x 9-5/8"	no date Pen and ink
69. Drawing	14-1/2 x 10-1/4"	1939 Pen and ink
70. Drawing	12-5/8 x 10-1/4"	1939 Pen and ink
71. Drawing	3-1/2 x 12"	1942 Pen and ink
72. Drawing	4 x 12"	1942 Pen and ink
73. Drawing		1941 Pen and ink
74. Drawing	12 x 9-3/4	no date Pen and ink
75. Drawing	6 x 14"	1944 Pen and ink
76. 2 Drawings (Mina Dausset 2 Mina Dausset 3)	c.18 x 11-1/2"	1947 Pen and ink
77. Drawing of a Mediterranean house	crayon	Presumably Kay Sage
78. 3 unfinished collages		Yves Tanguy
79. 1 unfinished gouache		Yves Tanguy
80. 1 unfinished drawing		Yves Tanguy
81. 1 drawing (on reverse - Col KST, not for sale)		Yves Tanguy
82. 1 cadavre exquis (on reverse - "Andre Bleton, Jacques Herold, Victor Brauner, 1934)		Yves Tanguy
83. 5 etchings		Yves Tanguy
84. 1 drawing (col. KST)	18 x 13"	1945 Yves Tanguy

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-6187

April 15, 1963

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

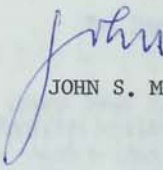
Re: Estate of Kay Sage Tanguy

Dear Jim:

Please take note that Naum Gabo has selected "Unusual Thursday" as his Sage Painting, and the Darrow's have selected "The Answer is No" for theirs. In addition, as you know, Kay had already give my wife and me "No Wind, No Birds".

These paintings, therefore, should not be distributed by you.

Sincerely,


JOHN S. MONAGAN

bm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
 Brushy Ridge Road
 New Canaan, Conn.

April 8, 1963

Mr. John S. Monagan,
 193 Grand Street,
 Waterbury, Conn.

Dear John:

You will remember, of course, that according to one clause in Kay Sage Tanguy's Will each of three friends of the Tanguys was to be given a Tanguy drawing or gouache to be chosen by Pierre Matisse.

Matisse has made his choice. All three works are illustrated in his current exhibition of drawings and gouaches by Tanguy, and the numbers given refer to their listing in the catalogue of the current show.

No. 25	<u>Plan Lamine</u> , 1950, gouache	to Emilie Tanguy
No. 28	<u>Feu Volant</u> , 1951, gouache	to Marcel Jean 17 x 12 3/4
No. 65	Drawing (Untitled) 1949 <i>pen, ink + collage</i> — 22 1/8 x 28 1/4	to Suzanne Cordonnier

As I said on the 'phone, I have now finished allocating all the works in Kay Sage Tanguy's Estate which are not by herself or by Tanguy except for the very few works still in the Woodbury house and one small drawing by Peter Blume which is in the Waterbury vault. I just can't seem to make up my mind who should get the Blume drawing, but I will soon.

Sorry not to be able to meet you at the Matisse Gallery on Friday, but I need the weekends desperately to catch up on my own work. Pierre Matisse will be at the gallery, I'm sure; he's due back from Florida today.

Very best to you,

Sincerely,

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JOHN S. MONAGAN
 ATTORNEY AT LAW
 193 GRAND STEEET
 WATERBURY 2, CONNECTICUT

PLAZA 3-5187

April 20, 1964

Mr. Bartlett H. Hayes, Jr.
 Addison Gallery of American Art
 Phillips Academy
 Andover, Massachusetts

Mr. Pierre Matisse
 Pierre Matisse Gallery
 41 East 57th Street
 New York 22, New York

Re: Estate of Kay Sage Tanguy

Dear Pierre:

I want you to know that I have talked again with the Director of Internal Revenue concerning the status of the Estate Tax Return and I have been informed that a preliminary investigation has been made and that an agent will call me for a conference in the next few weeks. What the purpose of this conference will be I don't know.

Mr. J. T. Soby: You may be sure that I will make every effort to have this matter concluded promptly.

Sincerely,

JOHN S. MONAGAN

JSM:bbm

cc: J. T. Soby

Enclosures

- Mortgage -
- Warrent -
- Quit Claim Deed -
- Release of Mortgage -
- Assignment of Contract -
- Mortgage -
- Receipted Bills -
- Certificate of Title -
- Miscellaneous -

Very truly yours,

JOHN S. MONAGAN
Julia E. Woods
 Julia E. Woods - Secretary

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOHN S. MONAGAN

LAW OFFICES
193 GRAND STREET
WATERBURY, CONNECTICUT
TEL. 753-5187

To: Mr. James T. Soby:

Date: January 11, 1965

Dear Mr. Soby:

Enclosures:

I have forwarded a copy of the attached letter to your home, but in view of the fact that you are doing your checking in the hospital, I felt that you could use the enclosed at present. Hoping that you and Mrs. Soby are up and around soon.

Mortgage Deed -
Warranty Deed -
Quit-Claim Deed -
Release of Mortgage -
Assignment of Mortgage -
Mortgage Note -
Receipted Bills -
Certificate of Title -
Miscellaneous -

Very truly yours,

JOHN S. MONAGAN

By *Julia E. Woods*
Julia E. Woods - Secretary

I must tell you that an embarrassing situation has arisen with regard to "Shivering Mountain". This painting was also referred to as "Monolith" and under this title was allocated to Albany Institute of History and Art by Mr. Soby, and the painting is now in Albany.

Under these circumstances I assume that Mr. Soby would not wish to disturb the allocation which has already been made. I am sorry to say that I cannot discuss this matter with him because he has gone into the hospital, but I am sending him a copy of this letter for his information and consideration. In the event that he should wish to make some other disposition of the painting I would be happy to inform you.

I am sorry that this situation has arisen but I hope you will understand how difficult it has been to dispose of the hundreds of items involved in this estate.

Sincerely,

John S. Monagan
JOHN S. MONAGAN

JSM/j

cc: J. T. Soby

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

753-5187

January 9, 1965

Mr. Bartlett H. Hayes, Jr.
Addison Gallery of American Art
Phillips Academy
Andover, Massachusetts

Re: Estate of Kay Sage Tanguy

Dear Mr. Hayes:

The second and untitled picture referred to in Mr. Soby's letter of August 10, 1963 was misdirected but has now been found and will be forwarded to Andover in due course.

I must tell you that an embarrassing situation has arisen with regard to "Shivering Mountain". This painting was also referred to as "Monolith" and under this title was allocated to Albany Institute of History and Art by Mr. Soby, and the painting is now in Albany.

Under these circumstances I assume that Mr. Soby would not wish to disturb the allocation which has already been made. I am sorry to say that I cannot discuss this matter with him because he has gone into the hospital, but I am sending him a copy of this letter for his information and consideration. In the event that he should wish to make some other disposition of the painting I would be happy to inform you.

I am sorry that this situation has arisen but I hope you will understand how difficult it has been to dispose of the hundreds of items involved in this estate.

Sincerely,

John S. Monagan
JOHN S. MONAGAN

JSM/j

cc: J. T. Soby

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

753-5187

December 31, 1964

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

I received a copy of your letter to Catherine Viviano. I want to your mind the fact that "My Room has Two Doors" is the painting which we have in our possession in the Manhattan Warehouse. It was turned down by the Baltimore Museum and I have asked you to redesignate it preferably to the Mattatuck.

Sincerely,

John S. Monagan

JOHN S. MONAGAN

JSM/j

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Sept. 7, 1963

The Honorable John S. Monagan,
193 Grand Street,
Waterbury 2, Conn.

Dear Mr. Monagan:

As you know, under the terms of the Will of the late Kay Sage Tanguy, I was appointed to distribute the works of art in her Estate, whether by herself, her late husband or by other artists, to museums, colleges, universities and other educational institutions in this country.

I have completed the task of allocating such works of art pursuant to Mrs. Tanguy's Will and, to the best of my knowledge, I have presented them all as bequests from her to tax-free, educational institutions of established standing in our nation. It was Mrs. Tanguy's wish and intention that I do precisely this, as I know from repeated and frequent conversations with her during the later years of her life.

Sincerely yours,

James T. Soby
Brushy Ridge Road
New Canaan, Conn.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Aug. 21, 1963

Mr. James R. Healey,
193 Grand St.,
Waterbury, Conn.

Dear Jim:

On second thought I decided it would be wiser for me to hang on to one copy of the letter I was supposed to sign and about which we talked this morning so that I can have it before me when John Monagan and I talk. I can't tell you how sorry I am to disagree with John. But I really don't like the idea of defaulting on my responsibilities under PARAGRAPH FORTY-THIRD of the Will of Kay Sage Tanguy in the event that this would help tax-wise. I really can't see how it would help, since I assume (though I certainly do not know in all cases) that the museums, colleges and universities to which I've assigned works of art have the same tax-free status as the Museum of Modern Art. All these other institutions are extremely reputable. The directors of many are not only professional colleagues of mine but personal friends. I'd feel rather foolish writing all these letters over again to say that I had defaulted and that therefore matters were in the hands of the Museum of Modern Art. And as vice-president of that museum, I don't want to dump the responsibility on its over-worked staff. An immense amount of explanatory correspondence would be involved and I'm not even sure that the Museum's right to give away that many works of art at one crack might not be questioned.

As an example of the complication which might arise, the Museum of Modern Art cannot dispose of any works of art it owns, whether by sale, exchange or gift, without the approval of the Board of Trustees. I'd have to get a vote on all items given away to other museums. In all conscience I wouldn't like to ask for blanket approval of the entire lot of gifts to other museums, colleges and universities, since so many items are involved. Even if there is a limit to the financial amount involved in art or money which can be given away as a bequest to tax-free institutions under Federal or State law; I should think it would help to have the bequest spread out to many institutions rather than assigned temporarily to one.

Heaven knows I know little about law and I have the greatest faith in John's judgment. But I honestly don't like the contents of this letter from me to Pierre Matisse. And if I have to write these 200-odd letters all over again, I'm going to dive into the ocean and set up a tent on the bottom, believe me.

Best to you. Tell John how badly I feel about disagreeing; he can reach me here any day at 5:00 P.M. until next Tuesday, when we go back to New Canaan.

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 16, 1963

Pierre Matisse, Executor of the
Will of Kay Sage Tanguy
c/o John S. Monagan, Esquire
193 Grand Street
Waterbury 2, Connecticut

Dear Mr. Matisse:

I am sending you this letter to state that in connection with the designation of the beneficiaries which I am authorized to make under PARAGRAPH FORTY-THIRD of the Will of Kay Sage Tanguy, I propose to designate as beneficiaries only public, educational, and non-profit art museums and these designations will be made by me upon the express provision that the transfers made under them shall not be subject to death taxes. If a claim for any such tax shall be made by the Director of Internal Revenue or his District Deputy, or taxability otherwise asserted, then I direct that my designation shall have no effect and that the property which is the subject of such designation shall pass according to the provisions of Mrs. Tanguy's Will as if I had made no such designation.

Very truly yours,

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Judson S. Darrow
PHOTOGRAPHY
Woodbury, Conn.

A5737

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

Aug. 12, 1963

The Honorable John S. Monagan
193 Grand Street
Waterbury, Conn.

Dear John:

According to my records the work of August 19, 1963 to the Albany Institute is the last picture to be allocated. The Albany Institute is no great shakes as museums go but it seemed appropriate to give the responsibility to Kay Sage since she was born and grew up there. She was a State Senator from that district and her step-father lives there. Hope you agree.

Mrs. Henry M. Sage
Menands Road
Albany, New York

is done at last and I'm sorry to have been late finishing up. I keep wondering whether it would help in identifying all the pictures as they are now in a ribbon folder. The files have a separate folder for every museum of which a work of art has been sold and in most cases photographs of the works are also in the files. I'm sure we'll get the photos back from museums but sometimes it's hard to identify them.

Re: Estate of Kay Sage Tanguy

Dear Mrs. Sage:

I have your letter of August 12, 1963.

The book of Tanguy works has been published and I know that Jim Soby has a copy. For further information, I suggest that you write to the Pierre Matisse Gallery Corp., 41 East 57th Street, New York 22, N. Y. I am sure that copies are available.

I also assure you that Mr. Soby has in mind your interest in one of the objects which Kay did in her last years. I will also point out to him that your daughter would be interested in the donation or purchase of one as well.

I am pleased that you thought the sale of the real estate a good one. I feel that way myself and I know that Mr. Soby and Mr. Matisse do also.

If you have further questions, please do not hesitate to write to me.

Sincerely,
JOHN S. MONAGAN

JSM:bbm

Let me know if there's anything else I can do and very best to you,
John.

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Aug. 11, 1963

The Honorable John S. Monagan
193 Grand Street
Waterbury, Conn.

Dear John:

According to my records the work I've assigned to the Albany Institute is the last picture to be allocated. The Albany Institute is no great shakes as museums go but it seemed appropriate to give them one painting by Kay Sage since she was born and grew up there, her father was a State Senator from that district and her step-mother still lives there. Hope you agree.

So the job is done at last and I'm sorry to have been late finishing up. I keep wondering whether it would help in identifying all the pictures assigned if I sent you my voluminous cardboard files. The files have a separate folder for every museum to which a work of art has been offered and in most cases photographs of the works are also in the folders (in a few cases I've never got the photos back from museums). It may not be necessary but sometimes it's hard to identify these pictures by their titles alone.

Eventually I'd like to turn the files over to the Archives of American Art. This organization was started some fifteen years ago by Edgar B. Richardson, Director of the Detroit Institute of Arts. It has grown in leaps and bounds and has gathered an amazing amount of material on American artists of all periods. Or I could deposit the files with the library of the Museum of Modern Art, whichever you prefer. The important thing is to keep the material together so that it can be used if and when the California museum (Palace of the Legion of Honor) and the Whitney Museum in New York hold their retrospective show of Kay's own paintings, as now being discussed. It troubles me that Hugh Chisholm apparently thinks he is organizing the show. I think Kay would stir in her grave if she knew this and I also think that Tom Howe, Director of the Palace of the Legion of Honor, would do a much better job in selecting pictures. He is an old friend of Melissa's and I know him fairly well. And he is, after all, a professional museum man and Chisholm a poet of sorts. There's a vast difference. The Whitney people, with whom I've worked for years on various projects and magazines, feel I should warn Howe that he is more likely to get the picture for the show than Chisholm against whom, as you know, Kay talked widely and violently in her final years. I'll send Howe a note, though he's probably in Europe for the summer.

Let me know if there's anything else I can do and very best to you, John.

Sincerely,

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	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

August 2, 1963

Mr. James T. Soby
Box 1396
Southampton, L. I., New York

Re: Estate of Kay Sage Tanguy

Dear Mr. Soby:

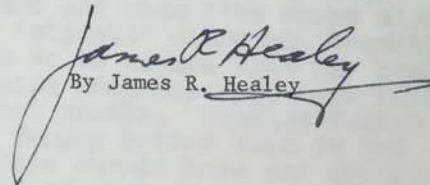
I am returning herewith the photographs which you forwarded to me with the measurements and titles marked thereon.

The picture of the cat, I am certain, is the one given by Mr. Monagan to Mr. Darrow.

I have withheld the one dark picture which I was unable to identify or locate in the vault. I will show same to John this week-end, as he may be able to identify it.

Very truly yours,

JOHN S. MONAGAN


By James R. Healey

JRH:bbm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Aug. 5, 1963

Dear Mrs. Sage:

Your nice letter of July 29 was forwarded to me here on vacation. Pierre Matisse is indeed in Europe and is now staying at his house at Cap Ferrat on the French Riviera. His exact address, in case you want to get in touch with him is: Villa Punta, San Jean, Cap Ferrat, A.M., France. He will be there at intervals until mid-September.

I have now assigned all the paintings in Kay's Estate to various American museums except for five pictures by Kay herself. Two of these I am offering the Corcoran Gallery in Washington, D.C., and the remaining three I will decide about in the next few days. I am enclosing a list of the museums throughout the country to which I had assigned Kay's own paintings as of June 21, 1963. As you will see, I've scattered them pretty widely, which I know was what Kay wanted. Could you kindly return the list to me at your convenience. It is the only copy I have and carbons are almost impossible to deal with in this dampness.

I talked to John Monagan this morning again. He may have written you that the house in Woodbury has been sold for what seems to me a very good price, considering its isolation and the fact that it was arranged for two artists to use rather than for an average family. I gave to the Museum of Modern Art and the Whitney Museum of American Art in New York one each of the "objects" which Kay made with such care during her final two years, when she felt she could no longer see well enough to paint pictures. The two objects had been included in exhibitions - one at the Modern and the other at the Whitney. There are four or five "objects" remaining and both John Monagan and I feel you should have your choice. I should think a second one might be offered to Sage Goodwin, of whom Kay was extremely fond and whom I've known since childhood in Hartford. I find these "objects" extremely beautiful and personal in style; I never cease to be amazed that Kay could work on them with such skilled precision when her eyes were failing. The objects were the solace of her last months. Sentimentalist that I am, I feel they belong in her family rather than in art museums. I feel, too, that you and Sage should have one apiece, since you two were the members of the family of whom she always spoke with particular fondness. There is no special hurry in deciding which one you want, but either John Monagan or I will send you photos of, catalog plates to choose from.

I continue to be haunted by Kay's death and I have tried to allocate works of art by herself, Yves and others where, from many, many conversations, I think she wanted to go them to be.

My kindest regards and do let me know if there's information I can send you,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 30, 1963

Dear John:

I am enclosing a check for \$60 for the Calder firetongs and the calkskin rugs. I think \$50 is fair for the fire tool. \$10 seems low for the rugs but they are pretty show and useless except for one of them.

I sent Jim Healey of the seven works which the Darrows photographed in the Woodbury house and which have not yet been assigned to museums. (The number really should be six, since a photo of that damned cat picture was included and Jim thinks it's already been given to Alex Darrow as I originally suggested, not knowing what else to go with it.) I wrote Jim where I had assigned all other works in the remaining lot of thirteen, now in storage at a warehouse in Waterbury - except for the Onslow-Ford and the Paalen. I couldn't remember where I'd assigned them, but I looked them up in my files last night and find I gave both to the Museum of Modern Art to be sold or traded for better pictures to be listed in Kay's name at the Museum. Both the Onslow-Ford and the Paalen are lousy pictures, as both the Tanguys always said. But both were done by highly intelligent friends of Kay and Yves (Onslow-Ford was one of the most brilliant officers the British Royal Navy has had in our century but gave up his career to become a surrealist artist; to my mind he was thereafter more at sea than ever) and the pictures were gifts to the Tanguys, kept for sentimental reasons.

We're near the end at last, John. It has been a very great pleasure to work with you,

Best,

Sincerely,

P. S. Would you like me to make a complete list showing where I've assigned all the works of art so that you can check it against your records. I'd be glad to do it if it would help.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 29, 1963

Mr. James R. Healey,
193 Grand St.,
Waterbury, Conn.

Dear Jim:

I am enclosing the photographs of the seven works which I have not yet assigned and which the Darrows photographed in the Tanguys' Woodbury house. In addition they photographed two paintings by the Berman brothers (assigned to the Ringling Museum in Sarasota, Florida), two sketches by Kießler (assigned to the Museum of Modern Art), and a work each by Gordon Onslow-Ford and Wolfgang Paalen. I'll have to look up where I assigned the last two works named, but that brings us to a total of 13 works which is the number you thought had recently been transferred from the Woodbury house to a Waterbury vault.

One of the photographs enclosed is so dark that it's almost impossible to read. But I think it almost certainly is one of those black gouaches Tanguy himself painted. You can tell when you see it; it is probably signed but I can't tell where from the photograph. Also enclosed is the picture of that damned cat. I wrote John Monagan that I thought Alex Darrow should have it, the cat having died, and it must be the same picture John took to Alex last week.

The remaining five photos enclosed are of works by Kay Sage herself. I do need dimensions, dates and, if possible, titles on these. I propose to give two of these works to the Corcoran in Washington. I think the Corcoran is getting better (it could hardly get worse in the sense of being stodgy) and there is no other place to turn in Washington. The Phillips Memorial doesn't accept gifts, the National Gallery doesn't accept works by living or lately deceased artists. There is a new museum of contemporary art being formed there. I seem to be on the Advisory Board and will know more after we've had our first meeting in the fall. I doubt that this museum can now form a collection of its own, art prices being what they are, but will rely on loan shows. That leaves the Corcoran. I'll allocate the three remaining pictures by Kay Sage as soon as you send the photos back and that will finish the job.

Sorry to have held things up this past two weeks, but it was hard for me to see.

Very best,

Sincerely,

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	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5167

July 26, 1963

Mr. James T. Soby
P. O. Box 1396
Southampton, L. I., New York

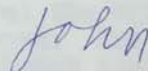
Re: Estate of Kay Sage Tanguy

Dear Jim:

Your suggestions in your letter of July 21st are satisfactory and certainly any amount that you suggest would be perfectly O.K. On the rugs it should be nominal if anything.

I am sorry about the tumors, and hope that you are now blooming. The only fatty problem I have had has been in the vicinity of the Medulla Oblongata.

Sincerely,



JOHN S. MONAGAN

JSM:bbm

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	JTS	1.227

July 21, 1963

The Honorable John S. Monagan,
191 Grand St.
Waterbury, Conn.

Dear John:

I've been out of commission for a few days, having had some fatty tumors removed from my eyelids which made it hard to see well. But I've had your letter of July 17 in mind.

First as to the Calder fire tongs. I have no idea whatever as to a fair price, but I'll send a check at once for whatever value they were appraised for. I should think around \$50 would be fair. I base this on the fact that Calder made the andirons for me for, as I remember, about \$200. This was a long time ago, of course, and his prices were much lower than now. On the other hand the andirons are large and unmistakable Calder objects, whereas the fire tongs he gave Yves and Kay are crude and were batted out in a few minutes. But you let me know what you think is fair and I will send a check pronto. I also owe you for the calfskin rugs Melissa and I brought back from the Woodbury house. Again I have no idea of their value. Two are in excellent shape and we have them out here. The others we had to throw out because they were inhabited by strange insects and smelled to high heaven in the recent heat. Any price the appraisers say is O.K. with me. I haven't owned an animal-skin rug since college, when I bought a tiger-skin rug because Michael Arlen or some other punk novelist said they were an aid to seduction. All I got out of it was a steady cloud of moths. This is known as disillusionment.

The Matta drawings I offered the Whitney and the Museum of Modern Art are not one and the same. The one I offered the Whitney is the larger of the two, though still so small they're not sure they want it without seeing it. The one offered MOMA is of tightly convoluted figures and is inscribed to Kay on the front by Matta. The Whitney one is in the Waterbury vault. The other was in the group of works photographed recently at the Woodbury house by the Darrows.

Following your instructions, I'll go ahead now and allocated the few remaining works and find someone else to take the picture I offered Oberlin.

Very best,

Sincerely,

James Soby
P.O. Box 1396
Southampton, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 21, 1963

The Honorable John S. Monagan,
193 Grand St.
Waterbury, Conn.

Dear John:

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First as to the Calder fire tongs. I have no idea whatever as to a fair price, but I'll send a check at once for whatever value they were appraised for. I should think around \$50 would be fair. I base this on the fact that Calder made the andirons for me for, as I remember, about \$200. This was a long time ago, of course, and his prices were much lower than now. On the other hand the andirons are large and unmistakable Calder objects, whereas the fire tongs he gave Yves and Kay are crude and were batted out in a few minutes. But you let me know what you think is fair and I will send a check pronto. I also owe you for the calfskin rugs Melissa and I brought back from the Woodbury house. Again I have no idea of their value. Two are in excellent shape and we have them out here. The others we had to throw out because they were inhabited by strange insects and smelled to high heaven in the recent heat. Any price the appraisers say is O.K. with me. I haven't owned an animal-skin rug since college, when I bought a tiger-skin rug because Michael Arlen or some other punk novelist said they were an aid to seduction. All I got out of it was a steady cloud of moths. This is known as disillusionment.

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Following your instructions, I'll go ahead now and allocated the few remaining works and find someone else to take the picture I offered Oberlin.

Very best,

Sincerely,

James Soby
P.O. Box 1396
Southampton, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

July 17, 1963

Mr. James T. Soby
P. O. Box 1396
Southampton, L. I., New York

Re: Estate of Kay Sage Tanguy

Dear Jim:

I have your note about the fireplace tongs and suggest that you send me a check to cover that item. Is the Matta which you referred to in your letter to M.O.M.A. of July 8, 1963 a different one from that mentioned in your letter to The Whitney Museum of June 1, 1963?

I agree with all the suggestions in your letter of July 13 and suggest that you go on to allocate the paintings as desired. I suppose the Oberlin painting should be offered to someone else as you have done with the others.

Sincerely,

John S. Monagan
JOHN S. MONAGAN

JSM:bbm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

June 25, 1963

Mr. Pierre Matisse
Hotel Belman
37 rue Francois-Premier
Paris 8, France.

Dear Pierre:

I feel that I owe you a special letter about the folder of drawings by Tanguy which your gallery delivered to the Museum of Modern Art just before you left for Paris. I have no insurance values for these drawings, but there are about 50 of them in all, half rather sketchy and unsigned. The more I studied them the more convinced I became that the proper place for them is the Museum of Modern Art, where they would have gone automatically six months after Kay's death if I had not assigned them elsewhere. The Museum will take excellent care of them, of course, and one day someone may want to publish them as a Tanguy sketchbook. So I've offered them to the Museum and they've been gratefully accepted. I feel sure you will agree with this decision.

I am near the end of this long task at last, but I'll have to finish without consulting you, since the time is getting short. I know I'm free to go ahead by the terms of Kay's Will but it makes me rather nervous not to be able to confer with you by 'phone.

Very best to you both, weary haste,

Sincerely,

P.S. If you see Joan and Pilar Miro give them our love. I worry from time to time about Miro's The Farm which, as you know, I had such a struggle getting out of Cuba in the early Castro days. Miro told me several times that he wanted the picture to end up in our Museum and Hemingway indicated firmly to Alfred in the Museum one day that he intended to end up there as a gift from him. I talked to Hemingway about four times a week on the 'phone when he was out in Ketchum, Idaho and I was trying to get the picture out of Havana. One night he inferred that if we ever did get it out the Museum should have it restored at his expense and hang on to it thereafter. As you know, we did have it beautifully restored and both Hemingway and Miro were delighted with the job. I hope the Museum can somehow hang on to it forever.

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	JTS	1.227

Please return to Selby

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. elderado 5-4269

Saturday, June 29, 1963

Dear Jim,

I think you were right in thinking MOMA is the best place for the 50 drawings the gallery sent you before we left for Europe, and I agree completely with your decision. As for the insurance value it could be calculated from \$75.00 to 3, 4, & \$500.00 according to their importance.

I sent John Monagan the evaluation or rather appraisals for the drawings on the list we went through with Gene Thaw.

I would like very much to know if the Museum has a Giacometti exhibition on schedule and if so the prospective date. In confidence naturally! There is something afoot and I would like to know if the Museum is interested in the question.

I do hope that the Museum will be able to hang on to the Miro Farm but this question must be a little complicated now with the Hemingway estate and his former wife Mrs. Mowrer who I heard has been around the Maeght gallery trying to inform herself. Furthermore the Tate is organizing a huge Miro retrospective for August 1964 and would like, I suppose, to include the Farm! Well, there you are, you and the rest of them, two wives, collectors, dealers and Museums after one single picture! It would seem to me that the Museum is in the best seat still with the picture safely tucked away in their cellars!

Just came back from London where we saw Butler and Roland, both well and working madely one on his coming show at Hanover and the other on the Miro show at the Tate. The weather was beastly but London is always beautiful, Profumo or no Profumo!

We are leaving Thursday night for St-Jean, Villa La Punta so if you have some other questions you may send them to the South. We will be there for about about three weeks before going on a cruise. Let me know when you are going to Long Island.

*Best wishes to you both
Pierre*

cable address piermati new york

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 13, 1963

The Honorable John S. Monagan
193 Grand St.
Waterbury, Conn.

Dear John:

I am greatly relieved to learn that you did not room with Oswaldo Licini at Dartmouth. As I remember it (and I'm trying hard to forget even his name) Licini had rather a bad reputation as an eccentric in Italy. I think he wore brass knuckles when pinching the ladies; this is against the rules.

I have Pierre Matisse's list of the books in Kay Tanguy's Estate which he allocated. The list is by numbers and I have no copy of the inventory of the books. It makes no difference; I'm sure he did an excellent job. I've had a long letter from him describing his difficulties spreading Yves' and Kay's ashes on the Brittany sea. It was stormy and the local dignitaries apparently thought he was trying to get rid of evidence of a criminal nature. But the job has been done and I think it would have meant a good deal to Kay.

I've played hockey for a few days, not really knowing whether I should go ahead and allocate the few remaining pictures in Kay's Estate. There are five early paintings by Kay herself which the Darrows photographed in the Woodbury house; there is one painting so dark in the photographs that I can't possibly tell who did it. And there is a very realistic portrait of one of the Siamese cats the Tanguys had. I don't know who did the portrait, though I remember seeing it in the Woodbury house. Couldn't we give the little picture to Alexandra Darrow to whom in her Will Kay left the cat itself before it died? I loathe cats myself - except for one we own which bullies our two dogs with incredible ferocity. I really think Alex Darrow is the solution for this picture.

Finally, for the first time we've been turned down by a museum on the offer of a painting. I offered the museum at Oberlin College a 1942 painting by Kay herself and they refused it on the grounds that it was not a typical work. Is there any way to make these people understand that the untypical is often the best? I guess not. I'll offer it elsewhere if they ever return the photograph. It's a good picture.

Please ask Jim Healey to send me a card if you want me to allocate the few remaining pictures. I can do it quickly, of course, and I'd rather finish the job than let anything go by default.

Best to you and to your new partner in the law firm, O. Licini. I think it's probably Oswaldo all over again, though your letterhead doesn't dare say so.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 13, 1963

The Honorable John S. Monagan
193 Grand St.
Waterbury, Conn.

Dear John:

I am greatly relieved to learn that you did not room with Oswaldo Licini at Dartmouth. As I remember it (and I'm trying hard to forget even his name) Licini had rather a bad reputation as an eccentric in Italy. I think he wore brass knuckles when pinching the ladies; this is against the rules.

I have Pierre Matisse's list of the books in Kay Tanguy's Estate which he allocated. The list is by numbers and I have no copy of the inventory of the books. It makes no difference; I'm sure he did an excellent job. I've had a long letter from him describing his difficulties spreading Yves' and Kay's ashes on the Brittany sea. It was stormy and the local dignitaries apparently thought he was trying to get rid of evidence of a criminal nature. But the job has been done and I think it would have meant a good deal to Kay.

I've played hooky for a few days, not really knowing whether I should go ahead and allocate the few remaining pictures in Kay's Estate. There are five early paintings by Kay herself which the Barrows photographed in the Woodbury house; there is one painting so dark in the photograph that I can't possibly tell who did it. And there is a very realistic portrait of one of the Siamese cats the Tanguys had. I don't know who did the portrait, though I remember seeing it in the Woodbury house. Couldn't we give the little picture to Alexandra Barrow to whom in her Will Kay left the cat itself before it died? I loathe cats myself - except for one we own which bullies our two dogs with incredible ferocity. I really think Alex Barrow is the solution for this picture.

Finally, for the first time we've been turned down by a museum on the offer of a painting. I offered the museum at Oberlin College a 1942 painting by Kay herself and they refused it on the grounds that it was not a typical work. Is there any way to make these people understand that the untypical is often the best? I guess not. I'll offer it elsewhere if they ever return the photograph. It's a good picture.

Please ask Jim Healey to send me a card if you want me to allocate the few remaining pictures. I can do it quickly, of course, and I'd rather finish the job than let anything go by default.

Best to you and to your new partner in the law firm, O. Licini. I think it's probably Oswaldo all over again, though your letterhead doesn't dare say so.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 5, 1963

The Honorable John S. Monagan
193 Grand Street
Waterbury, Conn.

Dear John:

I will make a careful check tomorrow but to the best of my knowledge the painting, An important event, which I have just assigned to the University of Arizona, is the last of the works of art in Kay's Estate which I am supposed to allocate to American museums, with the following exceptions:

- 1) There is a painting by Kay Sage called Morning Myth of which neither Catherine Viviano nor Alexandra Darrow has a photograph. Catherine Viviano says it could be photographed in storage at Manhattan Warehouse in New York by the photographer she always uses. But that seems to me rather an expensive procedure for only one picture. If you agree, I'll decide on a museum for it as soon as possible and offer to send the picture itself on approval. I can't for the life of me remember what it looks like and I'll have to be frank in saying so to whatever museum we choose. I know it's a late picture and Kay was unusually even in quality in her pictures of the final years.
- 2) There are those pictures by artists other than the Tanguys and a few small ones by Kay which the Darrows were to photograph in the Woodbury living room of the Tanguys' house. I have already offered the two pictures by the Berman brothers to the Ringling Museum in Sarasota and will send them photos as soon as they arrive (no photo by the Darrows has yet arrived but then, as blessed Melissa tells me, my trouble is that I'm impatient and stupid, which is presumably worse than being slow and stupid). I tend to think that to meet my deadline the best solution may be to assign the pictures by Gordon Onslow-Ford, Jean Helion (and that picture if it is Helion's is worth some money, as I told you on the 'phone) and your roommate at Dartmouth, Oswaldo Licini, to the Museum of Modern Art, with the specific understanding that if any of all these works are sold or traded by the Museum the funds or replacing purchases will be listed under Kay Sage Tanguy's name in the Museum's records and publications. If I had time I could sound out the market myself but Monday is July 8 and, brother, will I be glad to see it come and go.

Very best to you and to the Front Line Chorus which waves at you and screams "hello, Mr. Monagan" outside your office; damndest thing I ever saw.

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

July 4, 1963

The Honorable John S. Monagan
193 Grand St.
Waterbury, Conn.

Dear John:

I find that in a receipt from the Museum of Modern Art, dated June 3, 1963, the following works by Tanguy are listed as having arrived there: Ajourer les etoiles; Fey a eclats; En hiver; Autour des monts; and La Rose des quatre vents. In my stupid, slow way I had forgotten that the Museum's Registrar made the receipt out to me rather than you or Pierre because the Museum ordinarily will not accept works of art except those intended for possible purchase or for loan exhibitions. As vice-president of the joint and one of its oldest living inhabitants, I got them to make an exception if the receipt were issued to me. I just plain forgot in the usual rush of Museum meetings. Maybe now I'll have to let Patricia take the first punch at me. Sorry.

Also on the Museum's receipts (separate sheet) are a Tanguy oil of 1939 called Outre-mer, an untitled temoera, framed, and the 50 untitled drawings which I gave to the Museum. Could the untitled tempera possibly be Illilouette which I assigned to the Los Angeles County Museum on April 20? I'll find out tomorrow. It bothers me that we've had no word from Los Angeles since May 7, as per the enclosed letter from me to them. And I think tempera might mean gouache. I've never known Tanguy to use tempera in the strict sense of the word.

And finally I'm still waiting word from the Museum's most able restorer as to what the two Duchamps are - whether really gouaches and hence original works or merely signed reproductions. The untitled doily mounted on board used to hang in the Tanguys' dining porch. I honestly don't know anything about it, though I remember it clearly. I'll keep you posted but on second thought I'm enclosing the Museum's two receipts so that you'll have everything together. I thought I asked the Registrar's office to send you copies but, if so, I should have given the message to the Registrar herself, a marvel of efficiency, rather than to her office which I probably did in the usual Museum hurry.

Very best to you. Have a good Fourth. I can't decide whether to get drunk with our artist pals#out here or simply light sparklers on our lawn. I guess the latter is the wiser course, remembering their age as contrasted with mine.

Sincerely,

Best wishes to you

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Please return to Selby

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-4300

Saturday, June 29, 1963

Dear Jim,

I think you were right in thinking MOMA is the best place for the 50 drawings the gallery sent you before we left for Europe, and I agree completely with your decision. As for the insurance value it could be calculated from \$75.00 to 3, 4, & \$500.00 according to their importance.

I sent John Monagan the evaluation or rather appraisals for the drawings on the list we went through with Gene Thaw.

I would like very much to know if the Museum has a Giacometti exhibition on schedule and if so the prospective date. In confidence naturally! There is something afoot and I would like to know if the Museum is interested in the question.

I do hope that the Museum will be able to hang on to the Miro Farm but this question must be a little complicated now with the Hemingway estate and his former wife Mrs. Mowrer who I heard has been around the Maeght gallery trying to inform herself. Furthermore the Tate is organizing a huge Miro retrospective for August 1964 and would like, I suppose, to include the Farm! Well, there you are, you and the rest of them, two wives, collectors, dealers and Museums after one single picture! It would seem to me that the Museum is in the best seat still with the picture safely tucked away in their cellars!

Just came back from London where we saw Butler and Roland, both well and working madely one on his coming show at Hanover and the other on the Miro show at the Tate. The weather was beastly but London is always beautiful, Profumo or no Profumo!

We are leaving Thursday night for St-Jean, Villa La Punta so if you have some other questions you may send them to the South. We will be there for about about three weeks before going on a cruise. Let me know when you are going to Long Island.

*Best wishes to you both
Pierre*

cable address piermati new york

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

June 21, 1963

Dr. Robert Goldwater, Director,
The Museum of Primitive Art,
15 West 54th St.,
New York 19, N.Y.

Dear Robert:

Among the seven objects (six small pieces and the larger chart of channels around the South Seas islands) which you decided your museum would like to have as a bequest from the late Kay Sage Tanguy, there is a standing figure, I think in bronze, with upflung arms. It is roughly six or seven inches high and the metal is quite light in color. It looks Etruscan to me, but who am I to say? The figure is attenuated; I'm sure you'll remember it.

Unfortunately I must withdraw the offer of this particular piece. It was left by Kay Tanguy to a friend, not in her will but in a letter to her lawyer. Could you ask Dorothy Lytle to put it with the pieces you did not want and which Mr. James Healey from The Honorable John S. Managan's office in Waterbury will pick up in his car in a week or so to take back to Waterbury.

I'm sorry about this confusion. I had read the will and its codicils carefully once more before I went to your museum but I had forgotten about the separate letter covering this one item.

Very best to you and regrets,

Sincerely,

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	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

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June xx, 1963

Dear XX:

Under the terms of the Will of the late Kay Sage Tanguy, I am to decide which work of art in her collection should be offered as a bequest from her to which art museum in America. With the assent of Mrs. Tanguy's Executor, I should therefore like to offer you the work of which a photograph is enclosed:

Kay Sage, This is Another Day, 1949
Oil on canvas, 24 x 20 inches

I regret very much that you and your Acquisitions Committee, if any such committee is involved, must make your decision on the basis of a photograph rather than the original picture. All the works of art in Mrs. Tanguy's Estate are now in storage, pending settlement of her Estate early in July. I am required for legal reasons to add that should the assets of the Estate prove insufficient to meet obligations, the offer would have to be withdrawn. This is a most remote possibility indeed.

If you should decide to accept the offer, will you kindly so inform in writing the Executor of the Estate, Mr. Pierre Matisse, 41 East 57th Street, New York 22, N.Y., with copies of your letter to Mrs. Tanguy's lawyer, The Honorable John S. Monagan, 193 Grand Street, Waterbury, Conn., and to myself. Whatever your decision, will you please return the enclosed photograph to me for the Estate's records as soon as convenient. If the picture is accepted, it will be sent to you, insured, at the Estate's expense, as soon as possible.

With kindest regards,

Sincerely,

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	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

The Rev. James Key Reeve, Curator
University of Notre Dame Art Gallery
O'Shaughnessy Hall
South Ben, Indiana

Dear ^{Father} ~~Reverend~~ Reeve

Kay Sage, The Circle Never Sleeps, 1955
Oil on canvas, 28 x 23 inches

Prof. James M. Carpenter
Colby College Art Museum
Waterville, Maine

Dear Professor Carpenter

Kay Sage, The Mask, 1954
Oil on canvas, 16 x 13 inches

Miss Dorothy Cogswell, Chairman, Dept. of Art
Dwight Art Memorial
Mt. Holyoke College
South Hadley, Mass.

Dear Miss Cogswell

Kay Sage, A Short Day, 1951
Oil on canvas, 10 x 10 inches

Dr. Agnes Rindge Claflin, Director
Vassar College Art Gallery
Taylor Hall
Poughkeepsie, New York

Dear Agnes

Kay Sage, Small Portrait, 1950
Oil on canvas, 14½ x 11½ inches

Mr. Henry S. Francis, Curator of Paintings
Cleveland Museum of Art
11159 East Blvd.
Cleveland 6, Ohio

Dear Mr. Francis

Kay Sage, A Bird in the Room, 1955
Oil on canvas, 39 x 32 inches

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Mrs. Rodgers: Here are a few more, but take your time. And
THANKS,

Mr. John McAndrew, Director,
Jewetts Arts Center,
Wellesley College,
Wellesley, Mass.

Dear John

Kay Sage, On the First of March, 1947
Oil on canvas, 24 x 18 inches

Mr. Norman A. Geske, Director
University of Nebraska Art Galleries
209 Morrill Hall
Lincoln 8, Nebraska

Dear Mr. Geske

Kay Sage, This is Another Day, 1949
Oil on canvas, 24 x 20 inches

~~#####Parkhurst##~~

Mr. Charles Parkhurst, Director,
Baltimore Museum of Art
Wyman Park
Baltimore, Md.

Dear Mr. Parkhurst

Kay Sage, My Room has Two Doors, 1939
Oil on canvas, 39 x 32 inches

Turned down

Mr. Fred S. Bartlett, Director
Colorado Springs Fine Arts Center
30 West Dale Street
Colorado Springs, Colorado

Dear Mr. Bartlett

Kay Sage, Afterwards, 1937
Oil on canvas, 36 x 28 inches

Dr. Otto Karl Bach, Director
Denver Art Museum
1300 Acoma St., Civic Center 2
Denver, Colorado

Dear Dr. Bach

Acoma

~~Kay Sage, A Little Later, 1938
Oil on canvas, 36 x 28 inches~~

~~Dear Mr. Lathrop~~

Kay Sage, A Little Later, 1938
Oil on Canvas, 36 x 28 inches

Mr. Churchill P. Lathrop, Director

Dear Mr. Lathrop

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1370
Dear Mrs. Munger: Here are a few more, but take your time. And
THANKS,

JTS

Mr. Churchville P. Lathrop, Director
Art Gallery & Library, Carpenter Hall
Dartmouth College
Hanover, New Hampshire

Dear Mr Lathrop

Kay Sage, The Giants Dance, 1944
Oil on canvas, 14 x 18 inches

Mr. ~~#####~~ Martin L. Friedman, Director
Walker Art Center
1710 Lyndale Ave, South
Minneapolis Minnesota

Dear Mr. Friedman

From Another Approach, 1944, by Kay Sage
1944, Oil on canvas, 15 x 18 inches

~~#####~~

Mr. Thomas Carr Howe, Director
California Palace of the Legion of Honor
Lincoln Park
San Francisco 21, California

Dear Tom

Kay Sage, The ~~Hidden~~ Letter, 1943
oil on canvas, 22 x 15 inches

Mr. Charles H. Sawyer, Director
Museum of Art, Alumni Memorial Hall
University of Michigan,
Ann Harbor, Mich

Dear Charles

Kay Sage, Bounded on the West, etc., 1946
Oil on canvas, 28 x 36 inches

^{Inez}
Mrs. Inez Whipple, Curator
Guild Hall
Easthampton, LI., N.Y.

Dear Inez

Kay Sage, Count the Stars, 1939
Oil on canvas, 13 x 16 inches

Mr. Leslie Cheek, Director
Virginia Museum of Fine Arts
Grove Ave, at the ~~###~~ Blvd.
Richmond, Virginia

Dear Mr. Cheek
Dear Leslie

Kay Sage, Via dei Fiori Chiari, 1947
Oil on canvas, 16 x 13 inches

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

Mrs. Katherine Coffey, Director
Newark Museum Association
43-49 Washington St.
Newark, New Jersey

Dear Mrs. Coffey

June 18, 1963

Kay Sage, At the Appointed Time, 1942
Oil on canvas, 32 x 39 inches

The Director
The Dudley Peter Allen Memorial Art Museum
Oberlin, Ohio

Dear Sir

Kay Sage, Margin of Silence, 1942
Oil on canvas, 18 x 15 inches

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

Dear Mr. Foster

Kay Sage, Second Song, 1943
Oil on canvas, 24 x 18 inches

Mr. Daniel Catton Rich, Director
Worcester Art Museum
55 Salisbury Street
Worcester, Mass.

Dear Dan

Kay Sage, I Have No Shadow, 1940
Oil on canvas, 25 x 21 inches

Sincerely,

Mr. Patrick Joseph Kelleher, Director
The Art Museum
Princeton University
Princeton, New Jersey

Dear Mr. Kelleher

Kay Sage, I Saw Three Cities, 1944
Oil on canvas, 36 x 28 inches

Mr. Laurance Sickman, Director
William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City, Missouri

Dear Mr. Sickman

Kay Sage, Too Soon for Thunder, 1943
Oil on canvas, 28 x 36 inches

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

June 18, 1963

Mr. James Healey,
193 Grand Street,
Waterbury, Conn.

Dear Jim:

I've at last had a chance to re-read Kay Sage Tanguy's Will. The only reference I can find to a specific bequest of a primitive work of art is in Article 25 where she leaves her Pre-Columbian stone frog to Francois Teufferd. In Article 37 she leaves a Pre-Columbian gold brooch to Friedl Richter, but I don't count that as a work of art in the conventional sense. So if when you go to New York you could drop off the other primitive works either at the Museum of Primitive Art, 15 West 54th St., or at the Museum of Modern Art, 11 West 53rd St., attention Mr. Rene d'Harnoncourt, that would be fine. It might be just as well to put my name on the package if you leave it at the Museum of Primitive Art, so that they'll know what it is.

I'm trying to leave for Long Island on next Monday at the latest. Our address out there is Meadow Lane, Southampton or P.O. Box 830. The phone number is AT 30324. We're almost always there at noon if John Monagan needs to reach us.

Best to you,

Sincerely,

P.S. I think I told you that the Museum of Primitive Art would be extremely interested in having that South Seas navigation chart, with sticks on a board to show the channel. They've been trying to find one for a long time and they're apparently very scarce. If you could cart that along, too, it would be a great help.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

June 7, 1963

Dear John:

Just a quick note to tell you that I got on the 'phone Eugene Thaw's gallery right after we talked. All the appraisal values set by Pierre, Thaw and myself are being mailed to you and me today. But Thaw's gallery still doesn't have the values on the Tanguy drawings (I just 'phoned Pierre Matisse's gallery and no one there knows anything about a list of values on Tanguy drawings; I'm afraid Pierre forgot it).

See you Monday at noon at the Tanguys' Woodbury house, and I can easily bring back the pictures assigned to the Museum of Modern Art if they can be laced together in cardboard.

One final word. I worked all yesterday afternoon with Catherine Viviano in New York and, between us, we decided where all remaining works by Kay Sage Tanguy herself should be assigned. I have a good secretary typing up the proper letters offering the pictures to various museums, subject as always to the Estate having to recall them, and these letters will all go out the middle of next week at the latest. #That will bring us fairly near the end.

I do think, however, that it's only fair to report Mrs. Matisse's word to me: "you and your friend Monagan are impossibly slow and stupid." I told her that you used to be an expert assayer of metals and could tell even without seeing them why one box of human ashes would weigh more than the other. She seemed to think you or I had put lead or some other heavy substance in one box, presumably to make trouble with the French customs. I assured her that neither you or I had ever seen the metal boxed. And then I took a sleeping pill and a large drink and fell asleep.

Best to you, John. We'll bring along a picnic for Monday.

Sincerely,

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	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

and 2 to other collector

May 27, 1963

The Honorable John S. Monagan,
193 Grand Street,
Waterbury, Conn.

Dear John:

I'm rather puzzled, as I told your office on Saturday, by the reference in the last paragraph of your letter of May 23 to some biographical material in the front room of the Tanguys's Woodbury house. I've racked my feeble head and I can't for the life of me remember what it is. Perhaps this was something you discussed with Pierre Matisse instead of me? In any case from your description I should think the material should go to the Mattatuck Historical Society rather than to Catherine Viviano. I think Pierre will agree.

In connection with the Mattatuck Historical Society, I heard very good things about it last week from Sandy Calder, who is easily the most famous living artist in the Waterbury area. So in addition to the Krieger I wonder whether we shouldn't give them a series of 18 drawings which Kay Sage did, presumably as illustrations for a book of poems by Hugh Chisholm (there were originally 24 drawings in the series but 4 now belong to Chisholm). The series was begun in 1937 and finished in 1943 and in 1939 Kay did a painting, No One Heard Thunder, which is closely related to the series and which Kay, according to Catherine Viviano, wanted kept with the drawings. I had never seen the series until recently and I doubt that Pierre has ever seen it. So I'm photographs of the 18 drawings and the painting for your and Pierre to look at on Wednesday. I had offered the drawings and the painting to Yale and the Museum of Modern Art but both felt they would not be used as a group often enough to justify their taking them. I then suggested to Pierre that we offer the group to the Art Institute of Chicago, which has a very large graphic arts department. But the more I think about it the more I think I should offer Chicago a top-notch Tanguy and a top-notch Sage. I mean paintings by both. I also think the Matatuck Society might one day want to publish the drawings and meanwhile would take good care of them. The painting being early is not one of Kay's best. But it's a good picture and I should think Mattatuck would like to keep it with the drawings. Why don't you and Pierre have a look at the photos and let me know what you think.

I've discovered that the first name of the Italian, Licini, who painted the little mystery picture none of us could identify is Oswaldo. Instead of forging your name to the picture and giving it to the Smithsonian, I now propose to give it to the White House in Washington as a gift from The Honorable Oswald S. Monagan. This should bring Mrs. Kennedy to the window to join those Waterbury girls in cheering you.

Very best,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. H.

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© 1946

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JOHN B. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. BEALEY

27 16XB 1900

1954

#8 - Value: 6000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

27 16XB 1800

1954

The Mask.

Cat #42

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Small Portrait

Cat #32

assigned to Vassar
College

Vassar
College

COPY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGHAN
ATTORNEY AT LAW

JAMES R. SEALEY

27 16XB 1900

1954

The Mask.

Cat. # 42

Mr.
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a Short Day

Cat. # 37

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COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

27 16XB 1800
1954
#1 36x28 \$5000
1937
Re: Afterwards. To Colby
Dea: Cat # 1. Colby, Watrous, Maine
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As whe
a Colorado Springs
B ~~Philippine Art Museum~~
C ~~Panama Art Museum~~

COPY

JSM

cc:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

27 16XB 1900

1954

The Mast.

Cat #42

Assigned To Colby
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~~Mary Wood College~~
~~Fredricksburg, Va~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HOGAN

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Jim Thomson
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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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My Room Has Two Doors.

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JOHN S. MONAGHAN
ATTORNEY AT LAW

JAMES R. WEALES

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Cat # 6

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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. WEALEY

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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R. HEALEY

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JOHN S. MONAGHAN
ATTORNEY AT LAW

JAMES R.

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JOHN S. MONAGAN
ATTORNEY AT LAW

JAMES R.

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JOHN S. MONAGHAN
ATTORNEY AT LAW

JAMES R.

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Oct #18

Oct #19

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JOHN S. MONAGAN
ATTORNEY AT LAW

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Walker Art Center

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
104 CHASE STREET
WATERBURY, CONNECTICUT 06798

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JAMES R. HEALEY

JOHN S. MONAGAN

ATTORNEY AT LAW

105 UNION STREET

WATERBURY CONNECTICUT 06798

November 11, 1964

November 12, 1964

Mr. James Speyer
The Art Institute of Chicago
Michigan Avenue at Adams Street
Chicago, Illinois

Re: Estate of Kay Sage Tanguy

Dear Mr. Speyer: your letter of July 18, 1964 to Mr. John
Soby, I wish to say that I know of no notes among

In accordance with our telephone conversation of today
I have requested that Tanguy's "Ajourer les etoiles"
be packed and sent to the Art Institute of Chicago.
When this painting has been received by you I would
appreciate it if you would examine the condition re-
sulting from the writing of the numbers on the back
of the canvas and let me know your opinion as to the
possibility of repair and whether or not you wish
to accept the painting. This painting was referred
to in Mr. Soby's letter to Mr. Mazon of June 3, 1963.

As I explained to you these numbers were on the canvas
when it was received here in Waterbury.

Very truly yours,

JOHN S. MONAGAN

JSM/j

cc: Mr. James T. Soby
Mr. Pierre Matisse

C
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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY, CONNECTICUT 06702

753-5187

November 11, 1964

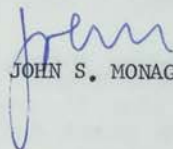
Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

In response to your letter of July 18, 1964 to Mr. John H. Bauer, I wish to say that I know of no notes among Kay's papers which have anything to do with Cornell's "Pink Municipal Building".

Sincerely,


JOHN S. MONAGAN

JSM/j

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. Soby
Brushy Ridge Road
New Canaan, Conn.

Nov. 11, 1964

The Honorable John S. Monagan
193 Grand Street
Waterbury, Conn.

November 11, 1964

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear John:

I phoned your office this morning only to discover that you were off in Florida, presumably spending the holidays with Cecilia Alicia.

Re: Estate of Kay Sage Tanguy

COPY

Dear Jim:

I've thought and thought about where to assign the two 1949 drawings by Tanguy and the little Matta crayon drawing which you left here a few days ago. After conferring with Pierre Batiss, I decided that the Museum of Modern Art is the best place for them. I've now opened Kay's papers which have anything to do with Cornell's "Pink Municipal Building".

In response to your letter of July 18, 1964 to Mr. John H. Bauer, I wish to say that I know of no notes among Kay's papers which have anything to do with Cornell's "Pink Municipal Building".

Sincerely,

JOHN S. MONAGAN

I've assigned the smaller Tanguy drawing and the little Matta crayon to the Williams College Museum of Art. I'm prejudiced, of course, since I went to Williams, but their museum is moving forward in leaps and bounds and the number of students taking art courses is one of the largest in the country for a college of that size. Also, some years ago I gave Williams a big Matta painting and from Kay's Estate I gave them a fine Tanguy painting. These two drawings will make an excellent supplement to what they already own. Williamstown, in brief is becoming an important art center in the country, thanks in part to the Robert Clark Museum (which belongs to the town and not the college and has endless Renoirs, etc., etc.) and to the first-rate faculty in the fine arts at the college itself.

I am having the two Williams items packed and sent to them. I'll take the larger Tanguy drawing in to the Museum of Modern Art next week. I think that settles our problem except for the mysterious Kay Sage, My Room had Two Doors and her equally elusive British Portrait. Now that you burglars have returned my files, I'll trace their work with Catherine Viviano soon. I expect you to send me in return Miss Rosalind Russell wrapped in ermine.

Very best,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Nov. 27, 1964

The Honorable John S. Monagan
193 Grand Street
Waterbury, Conn.

Dear John:

I 'phoned your office this morning only to discover that you were off in Europe, presumably spending the holidays with Oswaldo Licini.

I've thought and thought about where to assign the two 1949 drawings by Tanguy and the little Matta crayon drawing which you left here a few days ago. After conferring with Pierre Matisse, I decided that the larger of the two Tanguy drawings should be given to the Museum of Modern Art. The special point here is that the Museum has now opened its new Paul J. Sachs gallery for drawings - quite likely the greatest concentration of top 20th century drawings in the world. I had not given the Museum a Tanguy drawing of this superb elegance and finish before. My hope is that it will be on view in the new gallery quite constantly, which is what I know Kay Tanguy would have liked most.

I've assigned the smaller Tanguy drawing and the little Matta crayon to the Williams College Museum of Art. I'm prejudiced, of course, since I went to Williams, but their museum is moving forward in leaps and bounds and the number of students taking art courses is one of the largest in the country for a college of that size. Also, some years ago I gave Williams a big Matta painting and from Kay's Estate I gave them a fine Tanguy painting. These two drawings will make an excellent supplement to what they already own. Williamstown, in brief is becoming an important art center in the country, thanks in part to the Robert Clark Museum (which belongs to the town and not the college and has endless Renoirs, etc., etc. and to the first-rate faculty in the fine arts at the college itself.

I am having the two Williams items packed and sent to them; I'll take the larger Tanguy drawing in to the Museum of Modern Art next week. I think that settles our problems except for the mysterious Kay Sage, My Room had Two Doors and her equally elusive Shining Mountain. Now that you burglars have returned my files, I'll track these down with Catherine Viviano soon. I expect you to send me in return Miss Rosalind Russell wrapped in ermine.

Very best,

Sincerely,

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

753-5187

October 27, 1964

October 26, 1964


Mr. James T. Soby
Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

I must ask your help in another matter. On June 20, 1963 you offered "My Room Has Two Doors" to the Baltimore Museum. On August 13, 1964 this painting was declined by the Baltimore Museum. So far as I have been able to determine, this picture has not been offered to anyone else. Is this your recollection and if so do you have any suggestions about its disposition?

Sincerely,


JOHN S. MONAGAN

JSM/j

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY, CONNECTICUT 06702

753-5187

October 26, 1964

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

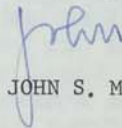
Dear Jim:

Thank you for your letter of October 22nd. I am happy to hear that the matter of the Matta drawing is settled (although contrary to your letter of October 20th). I notice that you have confirmed this with the Museum of Modern Art.

Mr. May of The Manhattan Storage & Warehouse informed us that "The Great Impossible" should be delivered to the Museum today. Incidentally this is an arrangement not a picture.

The drawing for the poster is here and is packed for shipment. Unfortunately the Mattatuck went ahead and had it framed so I am sending it on in this condition.

Sincerely,



JOHN S. MONAGAN

Vote Democratic on November 3rd!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
 Brushy Ridge Road
 New Canaan, Conn.

Oct. 20, 1964

The Honorable John S. Monagan
 193 Grand St.
 Waterbury, Conn.

Dear John:

Now that Pierre Matisse is back, I'm trying to clean up the few remaining problems about Kay Tanguy's Estate as to works of art to be allocated to various tax-free institutions in this country, with special reference to your letter of Oct. 6 to Miss Betty Jones at the Museum of Modern Art.

- 1) The picture called The Great Impossible has not yet been received by the Museum unless it is still being checked by the Registrar's office (the whole museum building is still in a turmoil wftar the re-opening).
- 2) The three Calders listed in your third paragraph have all been delivered to the Museum safely and receipts have probably gone out to you and Pierre. But the drawing you mention in the same paragraph poses a problem. I keep wondering whether this sketch is not by Tanguy rather than Calder and was used as a study for a poster when Yves had a show in Paris. But I'm both rusty on the subject and helpless without my files.
- 3) I think I can clear up from memory the business about the Matta drawing. I did offer it to the Whitney Museum. Jack Baur, the Assistant Director of the Whitney, wrote me on June 5, 1963, that he had doubts as to whether the Whitney could accept it, presumably (though he did not say so that I can remember) because of the drawing's erotic character. I therefore apparently offered it on July 8, 1963, to the Museum of Modern Art on the theory that it could be accepted for the Study Collection and kept under wraps for now at least. I gather that the drawing has been delivered to the Whitney, though I've never heard from anyone there since the original offer was turned down or at least open to question. There's no real practical difficulty, however. The top staff members of the Whitney Museum and the Museum of Modern Art are all old friends and have worked together on various projects for years. I'll simply 'phone Baur in the morning and ask that the Matta be delivered to the Museum of Modern Art, since the Whitney doesn't want it. I don't blame them; it's pretty lurid for general consumption and I wouldn't let it go through our Museum's collections committee without being sure its use would be carefully restricted.

Hope this clears up some problems, John, and forgive my delay in answering your letter. Melissa has had a rough time with this hip infection and I've been deside myself with worry. But now at last things are looking up, I hope, I hope.

Very best,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

cc: Mr. James T. Soby ✓

MOUNT HOLYOKE COLLEGE
SOUTH HADLEY, MASSACHUSETTS

ART DEPARTMENT

October 12, 1964

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear Mr. Soby:

I remember that you were the one that originally told us about the Kay Sage painting and I suppose you are responsible for the choice of the very beautiful oil which has become the property of Mount Holyoke. We are delighted with it and I just wanted you to know how grateful we are to you for sending us such a characteristic and handsome example of her work for our collection. It is really a little gem!

Nellie was up last week for the opening of the Zeisler show and I thought of the time, years ago, when we had the pleasure of having some of your collection and the Roy Neuberger's in our gallery.

We are receiving many very fine gifts now and our permanent collection is growing by leaps and bounds. All we need now is a new gallery in which to house it, and we have some hopes of getting that before too long.

With all good wishes,

Sincerely yours,

Marian Hayes

Marian Hayes
Chairman

MH:lh

JOHN S. MONAGAN

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

cc: Mr. James T. Soby ✓

October 6, 1964

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

Attn: Miss Betsy Jones

Re: Estate of Kay Sage Tanguy

Dear Miss Jones:

I acknowledge receipt of your letter of September 29, 1964.

The "Great Impossible" is being shipped to you by the Manhattan Storage & Warehouse Company.

The three Calder's were delivered to you on October 5, 1964. We are checking the pencil study and will let you know the results.

With reference to the Matta drawing, our file indicates that this was allocated to the Whitney Museum by Mr. Soby by letter dated June 11, 1963. I have since gone over our files and I find that he also appears to have offered it to the Museum of Modern Art by letter dated July 8, 1963.

We have delivered the drawing to the Whitney Museum. Re-reading the correspondence it appears that Mr. Baur, in his letter of June 5th, expressed some doubt of the willingness of the Whitney to accept the Matta.

In view of this conflict I am sending a copy of this letter to Mr. Soby with the request that he get in touch with you and iron out the difficulty.

Very truly yours,

JOHN S. MONAGAN

JSM/j

COPY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

September 28, 1964

October 4, 1964

Mr. Pierre Matisse
41 East 57 Street
New York 22, New York

Dear Mr. Matisse:

We have received in good condition the painting On the First of March Crows Begin to Search, 1947, from the bequest of Kay Sage Tanguy.

It gives me great pleasure to thank you on behalf of the Art Department for your thoughtfulness and generosity in selecting our museum as the recipient of this gift. This fine work will enrich our teaching program and you may be sure will be seen and appreciated by students and general public alike.

Force One by Yves Tanguy	\$12,000.00
Composition by Matisse	7,500.00
La Surprise by de Chirico	\$15,000.00
Page 49 by Kay Sage	1,500.00

Sincerely yours,

Curtis H. Shell
Curtis H. Shell
Museum Director

If I can be of any further assistance please do not hesitate to contact me.

CHS:mc

cc: Mr. James T. Soby
Hon. John S. Monagan

Very truly yours,

JOHN S. MONAGAN

JMS

cc: J. Soby

COPY

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JOHN S. MONAGAN

ATTORNEY AT LAW

192 GRAND STREET

WATERBURY, CONNECTICUT 06702

JAMES S. HEALEY

10/11/64

October 6, 1964

October 6, 1964

Williams College Museum of Art
 Lawrence Hall
 Williamstown, Massachusetts
 Brushy Ridge Road
 New Canaan, Connecticut
 Attn: Miss Rachel Norton

Re: Estate of Kay Sage Tanguy
 Re: Estate of Kay Sage Tanguy

Dear Jim:
 Dear Miss Norton:

I enclose herewith a copy of a letter to Miss Jones.
 I am in receipt of your letter of October 2, 1964.
 Following are the appraised values which you requested.
 out!

Parce Que by Yves Tanguy	\$10,000.00
Composition by Miro	\$ 5,000.00
La Surprise by de Chirico	\$15,000.00
Page 49 by Kay Sage	\$ 1,530.00

Sincerely,
John S. Monagan

If I can be of any further assistance in the above matter
 please do not hesitate to contact me.

Very truly yours,

JSM/j

JOHN S. MONAGAN

Enc.

JSM/j

cc: J. Soby ✓

COPY

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY, CONNECTICUT 06702

753-5187

October 6, 1964

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

I enclose herewith a copy of a letter to Miss Jones. There does appear to be a conflict this time. Do you recall this problem and is it something you can straighten out?

Sincerely,

JOHN S. MONAGAN

JSM/j

Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

cc: Mr. Soby ✓
Mr. Barr
Mr. Lieberman
Miss Dudley

Page 2 of Mr. Monagan

September 29, 1964

Please forgive me for breaking you, but I thought we should clarify the present status of the distribution.

September 29, 1964

Dear Mr. Monagan:

We received your letter of August 4 saying that the Estate Tax on the Kay Sage Tanguy estate had been approved so that you were now in a position to distribute the estate.

We had already received on July 13 a delivery of six works by Jean, Ernst, Paalen, Licini, Tanguy and Hélion. Later, on August 21, we received a second delivery of two drawings by Kiesler and a gouache by Onslow-Ford. I believe we sent you receipts itemizing the works in these shipments. I might add that the work by Max Ernst (entitled Y ll (Shells), a gouache) was not a work we expected to receive. I assumed it had been added later by Mr. Soby, but perhaps it should actually have been delivered to another institution.

According to our records, however, Mr. Soby did assign six other works to our Museum which have not yet been delivered:

- Kay Sage: The Great Impossible. 1916. Object, 12 3/4 x 9 1/2"
- Yves Tanguy: Yves Tanguy à la Galerie Renou et Poyet. Pencil study for March 1953 exhibition announcement.
- Alexander Calder: (Mobile with motor). Wood and metal.
- Alexander Calder: Pour 3 ans d'assez bonne conduite. August 17, 1943. Mobile of glass (?) and metal.
- Alexander Calder: (Stabile-mobile). Painted metal.
- Matta: Untitled. Drawing.

Mr. John A. Monagan

I wonder if you can tell me when we might expect to receive these works. We should like to present the gifts from the Sage Estate as a group to our Committee on the Museum Collections and Board of Trustees. Both bodies will meet the first week of October for the first time this fall. Their next meetings will be the second week of November. Do you think we could expect to have the remaining six works in time for the November meeting? Can you also tell me whether we should consider the Ernst definitely allocated to our Museum?

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cc: Mr. Soby, Mr. Barr, Mr. Lieberman, Miss Dudley

INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

RECEIVED BY THE ARCHIVES

SEP 29 1964

SEP 29 1964

Page 2 : Mr. Monagan

September 29, 1964

Please forgive me for troubling you, but I thought we should clarify the present status of the distribution.

Sincerely,

Betsy Jones, Executive Secretary
The Museum Collections

Mr. James T. Soby
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Jim:

The enclosed is self-explanatory.

Kindest regards,

Sincerely yours,


Betsy Jones
Chairman

BJ:dw

Enclosures

Mr. John S. Monagan
Attorney at law
193 Grand Street
Waterbury 2, Connecticut

BJ:dw

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INDIANA UNIVERSITY

BLOOMINGTON, INDIANA 47405

DEPARTMENT OF FINE ARTS
FINE ARTS BUILDING

September 17, 1964

AREA CODE 812
TEL. NO. 337-7766

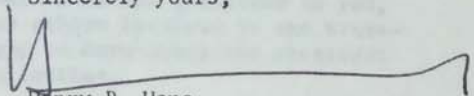
Mr. James T. Soby
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Jim:

The enclosed is self-explanatory.

Kindest regards,

Sincerely yours,


Henry R. Hope
Chairman

HRH:kms

Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JOHN S. MONAGAN
ATTORNEY AT LAW
September 17, 1964
WATERBURY, CONNECTICUT

November 4, 1964

Mr. John S. Monagan
Attorney at Law
193 Grand Street
Waterbury, Connecticut 06702

Dear Mr. Monagan:

Re: Estate of Kay Sage Tanguy
Our registrar has reported that we have received in good condition the two paintings by Kay Sage entitled "The World is Blue" and "Lost Record" which have been donated to the Indiana University Museum of Art (henceforth to be known as the Indiana University Art Museum) as per the arrangements made with Mr. James T. Soby under the provision of the Will of Mrs. Tanguy.

May I add the expression of our gratitude to you, to Mr. Soby, and any others involved in the transaction. We are happy to have these two excellent paintings in our collection.

Sincerely yours,

Henry R. Hope
Chairman

HRH:kms

cc. Mr. James T. Soby

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

753-5187

November 4 1964

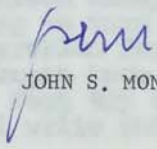
Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

The Tanguy painting "Sans Titre" was originally given to Hugh Chrisholm by Kay but this was revoked in one of her codicils. Sofar as I can determine this painting was not subsequently allocated by you. Would you kindly let me have your recollections on this and any recommendations that you may wish to make.

Very truly yours,


JOHN S. MONAGAN

JSM/j

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J. T. SOBY
 Brushy Ridge Road
 New Canaan, Conn.

Mar. 27, 1963

Mr. John S. Monagan,
 193 Grand Street,
 Waterbury, Conn.

Dear John:

I spent the afternoon at Catherine Viviano's gallery going over with her works of art done by Kay Sage herself which are in her Estate and which I'm now getting ready to allocate to various museums in America. It's rather a complicated business, but I think I'm getting things in order at last.

One problem troubles me a bit. Kay had left in the Viviano gallery a drawing by the contemporary Italian painter, Giorgio de Chirico. It is of a mannequin figure and is dated 1917. Kay and Yves showed me this drawing some years ago and I told them I was sure it was a fake. I based my opinion on around 20 years of research and two books I had written about de Chirico, especially his works of 1911-19. I saw the drawing again today and I'm even more sure it is a forgery. Kay and Yves both agreed with me and told me they wanted to get it out of the Woodbury house, not so much to try to sell it as to get it out of sight. So it's at Catherine Viviano's.

Now what do we do with the drawing. I refuse to offer it to any museum, knowing it's a fake, and I don't feel I have the authority to have it destroyed or given to some friend of Kay's as an interesting but spurious document on de Chirico's career. If it is my responsibility to give it to someone, I would want to write on the back of the drawing that in my opinion it's a fake; I would not under any circumstances want to offer it to any museum or person except as a sort of study piece in forgery. It might be interesting to turn it over to the Fogg Museum at Harvard as a ~~sort of~~ research problem for students to work on. In that case, I would let Miss Agnes Mongan know exactly what I think and let her students in drawing at the Fogg try to prove an aging art-historian wrong! I'm thinking aloud as I write and I tend to think this last suggestion the best I can make.

Very best to you,

Sincerely,

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5167

May 23, 1963

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

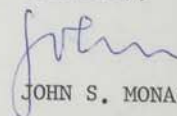
Jim Healey has already responded to the first half of your letter of May 11, 1963. Please do not tie me in with that painting. I have been doing well so far with my public career (Do you remember those girls at the bank?) and I would prefer not to terminate my career abruptly.

With reference to the painting by David Krieger, I have checked with Rawson Haddon, the Curator at the Mattatuck Historical Society, and he indicates that they would be happy to get it. I suggest, therefore, that you designate the Mattatuck Historical Society as the recipient, and I will be happy to deliver the painting to the Society.

Incidentally, Haddon expressed great pleasure at the receipt of the Tanguy drawing.

At some point, you spoke about the desirability of giving the biographical material in the front room of the house to the Viviano Gallery. Mr. Haddon has requested some biographical material. In view of this request, would you still say that the material should go to Viviano in preference to the Mattatuck Historical Society?

Sincerely,


JOHN S. MONAGAN

JSM:bbm

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	JTS	1.227

JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

January 28, 1963

Mr. James T. Soby
Brushy Ridge Road
New Canaan
Connecticut

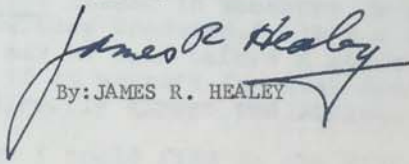
Re: Estate of Kay Sage Tanguy

Dear Jim:

Thank you for your letter of January 26, 1963 expressing your views in connection with the Will. Your observations are well taken and much appreciated, and will be discussed with John this week.

As for your reference to Article Seven of the second codicil to the Will, please be advised that the mimeograph copy of the Will reflected a typographical error. The name should read "Louis Woodward," as you suggested. The original Will on file in the Probate Court has the correct name.

Very truly yours,
JOHN S. MONAGAN


By: JAMES R. HEALEY

JRH/b.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Jan. 26, 1963

Mr. James R. Healey,
c/o John S. Monagan,
193 Grand Street,
Waterbury 2, Conn.

Dear Jim:

I'm sure that by now John Monagan and yourself know that I am terribly dull-witted about legal documents. But I've now read John's admirably clear Will and the two Codicils to Kay Sage Tanguy's estate about ten times, and I think I have all their provisions clear in my mind at last.

With one minor exception. In article seven of the Second Codicil, dated Sept. 8, 1961, Kay asked that Louis and Freda Gauthier look after her house after her death until the house was sold. I think this specific provision, plus her bequests to the Gauthiers in the Will, make clear that we had to let the Gauthiers check on the house frequently and without a police guard on hand to supervise them - this in answer to a statement by one of Kay's closest friends that toward the end Kay began to feel the Gauthiers were not entirely reliable. But what baffles me is that in the same article seven, one Lawrence Atwood is named to take care of the grounds. It's a trivial point in that no legacy is involved, but I wonder whether Kay didn't mean to say "Lawrence Woodward," whom she had previously mentioned in her Will to whom she had left not only cash but Yves Tanguy's most cherished possession - his rifle with telescopic sight. I never knew the last names of the people who worked for Kay. But I now know from Alex Darrow, a close friend and near neighbor of Kay's, that the full name of that wretched "Buddy" who used to drive Kay is Henry S. Atwood. So far as Alex Darrow knows, there is no Lawrence Atwood in Woodbury or nearby. I think Kay must have meant to say "Lawrence Woodward." It's a small matter, since that marvelous house and farm may be sold before a gardener is needed. I'd feel more optimistic about this if it weren't for that development of small ranch houses going up almost directly across the street.

That's the only possible flaw I could find in the Will or Codicils. I worry constantly as to what museums in this country I should name as recipients of those works of art not specifically given to friends. I have only two things to go on: first, Kay told me several times that she would prefer the remaining Tanguys to go to museums not already owning a work or works by Yves; second that she began to agree with my constant hints that the Delvaux painting in the living room, and perhaps the huge Delvaux drawing on the dining porch should go to the Museum of Modern Art. Having worked for that Museum for years, I shall try not to let my instinctive greed for its collections affect me too much. But I think in the case of the two Delvauxs, that's really what Kay wanted. I'll try to see that Yves' pictures (and now those which Kay herself painted and left, since the provision leaving her remaining works to Catharine Viviano is revoked in one of the Codicils) go to first-rate museums around the country. Pierre Matisse and I are old friends, and we can work together on this problem.

Very best to you,

Sincerely,



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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Jan. 23, 1963

Dear Pierre:

I thought I'd have this note waiting for you at the gallery on your return, Jan. 28. There seem to be so many minor complications about Kay Tanguy's estate that I'm afraid you and I will have to get up there soon after your return. I've just talked again to John Monagan on the 'phone and he tells me a) he has sent a copy of Kay's will to your gallery, to her step-mother and to me. He added that he could meet us in Woodbury or Waterbury on Thursday, Jan. 31 or Friday, Feb. 1 but probably not before because of his duties in Congress in Washington. I can up up either day that suits you, but preferably Friday because I have meetings in New York on Thursday (for your amusement Kay told me a few weeks ago that Patricia was convinced that I loved committee meetings; I leave it to you to slap her behind; I hate committee meetings of every kind).

One very minor problem. Sage Goodwin, whom I've known since childhood and like very much, thinks a picture of his was left in Kay's house. Neither Monagan nor I remembers seeing it when we went through the house and studios but not the little guest house. Could it have been a picture Kay wanted you to see? Let me know one day, no hurry. There are two paintings by that young Krieger left in Kay's house. I didn't send them to the vault in the Waterbury bank because we'd been there for some six or seven hours, and I was too tired to think about them. I think you and I should go to the vault together, you as executor and I as the one Kay appointed in her will to decide which pictures, excepting those left to specific friends, should go to which Museums. There are black-and-white photos of all the remaining pictures by Yves and Kay in the house and that will help; they were made by Alex Darroz. I know that Kay wanted most of these pictures to go to museums, here or abroad, which didn't already own works by Yves of herself. You and I can work it out easily, I'm sure.

I think I told you or Patricia on the 'phone that I did not remove the little Pre-Columbian sculptures on the grounds that they were too fragile for a local trucking firm to handle. Nor did I take any books; I don't think a burglar would know one from another. I know longer know frankly to whom I've told what. The 'phone still rings constantly, with calls from relatives and old friends, some of whom I know, some not. And Melissa and I are still haunted by Kay's death. We're so used to talking to her several times a week that we always think it will be she on the 'phone or vice versa. Freda checks the house for heat every day and the police go by in patrol cars very often. But they will not keep a guard on the house, and I had to tell Monagan to let Freda in despite Patricia's misgivings - and my own.

Phone me as soon as you can and we'll make arrangements to meet Monagan, who is extremely able - and interested.

Best, love to that eminent committee-woman, Patricia,

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

January 21, 1963

Mr. James Thrall Soby
Bushy Ridge Road
New Canaan
Connecticut

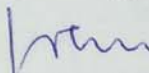
Re: Estate of Kay Sage Tanguy

Dear Jim:

I enclose herewith a mimeograph copy of Kay's Will and two Codicils for your information.

I am looking forward to meeting with you and Pierre on or about the 28th, but if you have any questions or suggestions in the meantime, I hope that you will call me.

Sincerely,



JOHN S. MONAGAN

JSM/b.
enclosure

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HOTEL BELLMAN
37, RUE FRANÇOIS 1^{ER} - PARIS
TÉLÉPH. : ÉLYSÉES 62-51

Dear Jim
I came flying in today!
It's alright for Feb 8 or
9 or even Sunday. Leave
the message at the gallery
so I can tell the
chauffeur when he comes
to the boat or rather
we can miss more tell him -
have pick you up at drive
New Canaan if you dont
want to drive up there.
I am glad you think that
all I do on the boat is
drink + so to the movies.
+ sleep and work
so that

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When I get to n.y. I have
 all my papers
 in order. and I spend the
 day filing in order all
 I saw & did ~~was~~ in Europe
 I never go to the movies
 so there. Yes I have all
 goes well with giacomelli
 it is a very nervous
 moment. Will call you the
 night we arrive. What a
 trip this has been I never
 would have had ^{the} ~~the~~
 courage to come if ^{had known} and the
 weather!
 love patricia
 + to melissa
 love too.

HOTEL BELLMAN
 37, RUE FRANÇOIS 1^{ER} - PARIS
 TÉLÉPH. : ÉLYSÉES 62-51

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Dear Jim forgot about your
childhood friend Sage no we
had the pleasure of seeing all his
painting in New York, maybe Kay
took his picture over to Barrow
to photograph or gave it to
Krieyer to look at. anyway
he has not painted so many
that he can't remember
where he left them.
Will try and bring news
of Jeanette because I
think we need more information
in order to proceed with
Ray's wishes Bank France
etc etc etc
home Patricia

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Dear Patricia,

I was happy to have your letter this morning - I always worry so about that terrible plane trip, knowing how you hate it. I hear on the radio (still no newspapers) that the weather has been pretty bad there too and hope you did not have to go to England. Here, we had 18 below zero one awful night and a wind such as I have never felt or heard even in the hurricanes. The house didn't shake, it just waved back and forth so that I was pushed up and down in bed. I finally got into such a state of nerves that I came downstairs and smoked innumerable cigarettes until I got so exhausted that I just had to go back to bed. The next day, the temperature never got above zero all day. I hope this doesn't happen again but suppose it will.

No answer, ofcourse, from Hodes but I didn't really expect any. Ask Pierre what he would think of replacing the color reproduction by my painting "Parce que". Although it doesn't in the least replace the other, the colors are all very gray and white and should not be difficult to get right. I have a transparency of it, taken by Hans Richter's photographer, if that could be of any assistance - although I have never understodd very well how they make these. Perhaps it would be easier to take one that is already at the Gallery. I told Hodes, in my letter, that if he didn't send the picture (or have it sent) we would be forced to omit it from the catalogue. No news except that I telephoned Calas after having a note from Lolya saying he had been operated on for a tumor in the throat. He is all right and it was not malignant but, before the operation, they did not know this or if it would impair his vocal chords. You can imagine what a state of nerves the poor man must have been in, until he knew.

A very plush catalogue from the Jolas Gallery of a Victor Brau-

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ner show. The Iolas catalogues are getting bigger and bigger and will no longer fit in the mail-box. I cannot see the point of it.

Could Pierre possibly find the time to let me know, and write a note to that effect, the value of a Masson drawing (done in Martinique 1941) pen and ink, the size of a large sheet of drawing paper? I hate to ask when I know how busy you are but I need it for income tax deduction. ^(20 $\frac{1}{4}$ x 26 $\frac{1}{4}$) before Jan. 15. If it is impossible, never mind.

My jaw and face and neck still ache without stopping. The dentist finds no solution and says I had better go to a neurologist which I have no intention of doing.

Don't stay away too long although I must say there seems to be no particular attraction to bring you back if this weather goes on.

Much love,

Kay

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J. T. SOBY

THE MATTATUCK HISTORICAL SOCIETY
FOUNDED DECEMBER 1877
119 WEST MAIN STREET
WATERBURY 2, CONNECTICUT

February 1, 1963

Mr. John S. Monagan
103 Buckingham Street
Waterbury 10, Connecticut

Dear Mr. Monagan:

May I hope that in the distribution of the Kay Sage collection the executor will keep the Mattatuck in mind.

Mrs. Tanguy was a member of this Society and a member of our committee on Special Exhibits for many years. She was much interested in our plan for making a collection of the work of artists in the Waterbury area. For this collection she gave us, several years ago, a drawing by Arsene Gorky. Our hope is to include in this collection a painting by Yves Tanguy and by Kay Sage, and any others.

Also I would like to explore the possibility of arranging, here at the Mattatuck, a Memorial exhibition of the Kay Sage paintings now in Waterbury.

May I have your assistance in this?

Very truly yours

Rawson W. Haddon
Rawson W. Haddon
Director

RWH/cb

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Feb. 3, 1963

Dear Lane:

When our very dear friend Kay Sage Tanguy shot and killed herself a month ago, she left behind the most explicit and detailed instructions as to what should be done with the works of art she owned, principally by herself and Yves Tanguy but also with admirable works by such surrealist artists as Magritte, Delvaux and the others.

I was appointed in her Will to decide which museums in America should be given these works after her death, though her over-all executor is Pierre Matisse. It is such a troubling business to go exactly what she wanted, though I had talked to her about the matter endless times. I really have only two things to go by of which I'm completely positive. She wanted the Museum of Modern Art to have the pictures by Delvaux and also the most impressive surrealist object Andre Breton ever made (she had already given our museum her best Magritte, retaining life interest); and she wanted the remaining paintings by Tanguy and herself to be distributed, so far as possible, among New England museums which do not already own works by either artist. She had a special interest in college art museums, so that I naturally think first of Williams, Smith, Yale and the Fogg. I feel almost certain that Williams does not own a picture by either Kay Sage or Tanguy, but I'd like to be positive before I go up to Waterbury again on this coming Friday to meet with the lawyer and Pierre Matisse. (I was up there for seven hours right after her death, and had all the paintings sent to a vault in a Waterbury bank). So please let me know a) whether you already have works by Tanguy and Sage and b) whether you'd be interested in having, perhaps, one work by each. The estate is in such a state at the moment that it's impossible to say what may be available after specific bequests to friends have been made. But in general she left watercolors and drawings to such friends, and my guess is that there may be four or five top-flight Tanguys left to be given to museums unless there isn't enough cash in the estate to carry out the other bequests of money in Kay's Will, and this I doubt, since she was most precise as to what she had and what she wanted done with it.

So don't count on anything, but let me know whether in principle you'd like to have a Tanguy and perhaps a Sage painting, the former being far more important, as Kay knew full well.

Such a melancholy business. I'm utterly exhausted with 'phone calls to friends and relatives, but Pierre Matisse has been in Europe, and there wasn't anyone else who knew her well enough to take over and help the lawyer. The most bitter fact to me is that I was on the 'phone with Kay for almost an hour on Monday, Jan. 7, the night before she shot herself. She sounded so depressed that I begged and begged her to have a nearby friend stay with her for a day or so. She refused pointblank. I reproach myself for not having driven up at once but, as the doctor told me Tuesday night and as she had told me repeatedly, she could find a way if she decided to put an end to her loneliness and illness.

Best, love to Jody,

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

No. 20 in current Matusse show of
Tangay belongs to Matusse & cannot
be given away

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CLASS OF SERVICE This is a fast message unless its deferred character is indicated by the proper symbol.	WESTERN UNION TELEGRAM SF-1201 (4-60) W. P. MARSHALL, PRESIDENT	SYMBOLS DL = Day Letter NL = Night Letter LT = Inter Letter
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The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NF155 BD006
B NCA002 (B NA446) PD N PARIS JAN 30 VIA NEW CANAAN CONN JAN 31
31
JAMES SOBY BRUSHY RIDGE RD NEW CANAAN CONN
~~TEL EL 5-1641 NYK~~
TALKED TO MANAGAN TONIGHT EVERYTHING IS ARRANGED ACCORDING
TO YOUR CALL BY CABLE TO RAYMOND QUINN WATERBURY WILL BE AVAILAB
AS SOON AS I LAND FROM QUEEN ELIZABETH BEST
PIERRE MATISSE
(30).

ADD
224 926A
Mc

JOHN S. MONAGAN

JSM/b.
enclosure

P. S.
Enclosed also is a photostatic copy of a letter from
the Catherine Viviano Gallery, Inc.

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

February 4, 1962

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

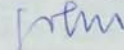
Dear Jim:

Re: Estate of Kay Sage Tanguy

Enclosed herewith is a photostatic copy of a letter which I suggested be sent to me. This is for your information.

Pierre would have to decide whether or not a memorial exhibition would be appropriate.

Sincerely,



JOHN S. MONAGAN

JSM/b.
enclosure

P. S.

Enclosed also is a photostatic copy of a letter from the Catherine Viviano Gallery, Inc.

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

Feb. 8, 1963

Dear Alfred:

I spent yesterday up at Woodbury checking details about Kay Sage's estate with Pierre Matisse, the Executor, and John Monagan, Kay's lawyer.

Pierre and I went through all the works of art left by Kay to be sure they were safely stacked in the vault of the Waterbury National Bank. I tend now to think MOMA should have both the Delvaux painting and the large (about 26 by 36") drawing by Delvaux. I think, too, that Kay wanted the Breton "object" with small leather boxing gloves attached to the surface, to go to MOMA. I have six months to assign to various museums in America the works of art in Kay's estate not specifically left to friends (the latter works are chiefly drawings or small pictures by Tanguy). The process is simple in that I simply write Pierre Matisse as Executor and tell him which museums should get which works of art. But I have to wait a little while until the lawyers know precisely how much cash or other ready assets there is in the estate to pay off cash bequests; I'm sure there is enough but Trust Funds Kay inherited complicate the matter until the Woodbury house and land are sold.

Meanwhile I am having all the works of art left by Kay photographed at the Waterbury National Bank. Probably the photographs will not be very good but they should do for identification purposes. I will send you photographs of the two Delvaux pictures and the Breton "object" as soon as available.

Yours most business-like (and still half frozen in that one of the hydraulic windows on Pierre's hired car froze wide open in the zero temperature coming home last night),

Sincerely,

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JAMES R. HEALEY

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

PLAZA 3-5187

February 12, 1963

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

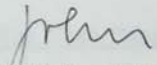
Re: Estate of Kay Sage Tanguy

Dear Jim:

I want to tell you that I have discussed with one of the local newspaper photographers the project of taking photographs of the pictures in the bank vault and he has expressed his willingness to do so. He believes he could make suitable 8x12 prints.

Any time that you want to have this done either when you are here, or otherwise, let me know in advance and I will arrange to have Walter King available.

Sincerely,


JOHN S. MONAGAN

JSM/b.

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JOHN S. MONAGAN

LAW OFFICES
193 GRAND STREET
WATERBURY, CONNECTICUT
TEL. 753-5187

Date: March 11, 1963

To: Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut

Enclosures.

Re: Estate of Kay Sage Tanguy

~~Mortgage Deed~~
~~Warranty Deed~~
~~Quit Claim Deed~~
~~Release of Mortgage~~
~~Assignment of Mortgage~~
~~Mortgage Note~~
~~Receipted Bills~~
~~Certificate of Title~~
Miscellaneous-

I enclose herewith 47 pictures of the paintings in the Waterbury National Bank vault.

JOHN S. MONAGAN

BY JSM

have). Obviously, therefore, would appear to take care of our problem. I don't think John Monagan would have then sent up to Waterbury. So photographs are probably the multi-frames of Modern Art often has one Rudy Burkhardt, 44 West 29th St., Phone Nu 6-8632, do Leica shots of pictures which he then blows up to 4 x 5". I'm sure Pierre Matisse knows him and would have no objection to his working in the gallery if we need him.

Very truly yours,
JOHN S. MONAGAN

Meanwhile I will finish as soon as possible the allocation of works in Kay Sage's collection which are not by herself or by Yves Tanguy. I have c.c. Mr. James Soby allocation step by step with Pierre Matisse and he has raised no objection to any allocation I've made. Matisse will be back from Florida next Monday, April 8 - much sooner than I had thought, so that John Monagan and I can meet him at the gallery in the early afternoon on Wednesday, April 10, if that suits John. I'm glad I decided to allocate works by other artists first, since the job of deciding what Kay's own pictures and Yves' should go will take much more time and thought.

To repeat, if you take the Tanguy chess set and the Breton "object" to 21 West 53rd St. next Tuesday, the girl at the desk will have a receipt signed by some responsible Museum curator ready for you or will send whatever receipt you may want to bring sent up at once to be signed. It's a tough place to park but usually the cops are lenient if they see you lugging works of art out of or into the building.

Best to you,

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

J. T. SOBY
Brook Edge Road
New Canaan, Conn.
PLAZA 3-5187

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

April 3, 1963

March 22, 1963

Mr. James Healey,
John S. Monagan & Co.,
193 Grand Street,
Waterbury, Conn.

Mr. Pierre Matisse
Pierre Matisse Gallery Corporation
41 East 57th Street
New York 22, New York

Dear Jim:

Perhaps I was unduly alarmed by the number of works by Yves Tanguy now at Re: Estate of Kay Sage Tanguy on consignment from Kay Sage Tanguy. I 'phoned Pierre Matisse right after I had talked to you and he tells me that all these works, drawings or gouaches, are in his current show of Tanguy's work which I have seen. Even so, I can't possibly Eugene Thaw has agreed to appraise the Tanguy, and I think we'll have to and other similar pictures and Catherine Viviano drawings or gouaches which haven't has agreed to do the same for Kay's painting. This, therefore, would appear to take care of our problem. Obvious oil paintings. I don't think John Monagan would have them sent up to Waterbury. So photographs are probably the best. Very truly yours,
John S. Monagan
of Modern Art often has one Rudy Burkhardt, 44 West 29th St., phone MU 6-8632, do Leica shots of pictures which he then blows up to 4 x 5". I'm sure Pierre Matisse knows him and would have no objection to his working in the gallery if we need him.

Meanwhile I will finish as soon as possible the allocation of works in Kay's collection which are not by herself or by Yves Tanguy. I have c.c. Mr. James Soby allocation step by step with Pierre Matisse and he has raised no objection to any allocation I've made. Matisse will be back from Florida next Monday, April 8 - much sooner than I had thought, so that John Monagan and I can meet him at the gallery in the early afternoon on Wednesday, April 10, if that suits John. I'm glad I decided to allocate works by other artists first, since the job of deciding where Kay's own pictures and Yves' should go will take much more time and thought.

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Best to you,

Sincerely,

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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

April 3, 1963

Mr. James Heeley,
John S. Monagan & Co.,
193 Grand Street,
Waterbury, Conn.

Dear Jim:

Perhaps I was unduly alarmed by the number of works by Yves Tanguy now at the Pierre Matisse Gallery on consignment from Kay Sage Tanguy. I 'phoned Pierre Matisse right after I had talked to you and he tells me that almost all these works, if drawings or gouaches, are in his current show of Tanguy's work which I have seen. Even so, I can't possibly work on that many pictures from memory, and I think we'll have to get photographs made of the paintings, drawings or gouaches which haven't already been photographed (I assume all the oil paintings have). Obviously we can't have the pictures sent here to study, and I don't think John Monagan would want them sent up to Waterbury. So photographs are probably the solution. The Museum of Modern Art often has one Rudy Burkhardt, 44 West 29th St., 'phone Mu 6-8632, do Leica shots of pictures which he then blows up to 4 x 5". I'm sure Pierre Matisse knows him and would have no objection to his working in the gallery if we need him.

Meanwhile I will finish as soon as possible the allocation of works in Kay Tanguy's collection which are not by herself or by Yves Tanguy. I have gone over this allocation step by step with Pierre Matisse and he has raised no objection to any allocation I've made. Matisse will be back from Florida next Monday, April 8 - much sooner than I had thought, so that John Monagan and I can meet him at the gallery in the early afternoon on Wednesday, April 10, if that suits John. I'm glad I decided to allocate works by other artists first, since the job of deciding where Kay's own pictures and Yves' should go will take much more time and thought.

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Best to you,

Sincerely,

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	JTS	1.227

PLAZA 3-5187

E. V. THAW & CO. INC.
 JOHN S. MONAGAN
 ATTORNEY AT LAW
 50 EAST 78th STREET
 193 GRAND STREET
 WATERBURY 2, CONNECTICUT
 LEWIS 3-1033

1. "The 1st Party"	12 1/2 x 20	Tanguy	\$5,000
2. 3 Nudes (after Claude at Bath)	20 x 21	Delvaux	2,500
3. Collage	12 x 20	Miro	10,000
4. The Sorcerer	12 x 20	De Chirico	15,000
5. Nude and Streetcar	12 x 20	De Chirico	5,000
6. Les Deux Femmes	20 x 31	Y. Tanguy '35	12,000
7. Drawing (man and wash)	11 x 16	Y. Tanguy '45	1,500
8. Drawing (man and wash)	20 x 15	Y. Tanguy '49	2,500
9. Les Deux Femmes	20 x 20	Y. Tanguy '37	10,000
10. "The 2nd Party"	24 x 24	Y. Tanguy '45	2,500
11. "The 3rd Party"	21 x 21	Y. Tanguy '45	3,500
12. Gouache "The 4th Party"	21 x 21	Y. Tanguy '45	1,500
13. Water Color and Grayon (The 5th Party)	21 x 21	Y. Tanguy '45	5,000
14. "The 6th Party"	21 x 21	Y. Tanguy '45	5,000
15. Gouache	21 x 21	Y. Tanguy '45	1,500
16. "The 7th Party"	21 x 21	Y. Tanguy '45	10,000
17. "The 8th Party"	21 x 21	Y. Tanguy '45	10,000
18. Open Book	21 x 21	Y. Tanguy '45	500
19. Oil Painting	21 x 21	Y. Tanguy '45	100
20. Pencil & painting	21 x 21	Y. Tanguy '45	100
21. Key and	21 x 21	Y. Tanguy '45	100
22. Four Key	21 x 21	Y. Tanguy '45	1,500
23. Small Oil Painting	21 x 21	Y. Tanguy '45	1,500
24. Reno 17	21 x 21	Y. Tanguy '45	1,500
25. "A Key"	21 x 21	Y. Tanguy '45	1,500
26. "La Tempête"	13 x 15 1/2	No signature	2,500
27. "Trois Enfants"	10 x 20	D. Degeer '39	100
28. "120" on back - canvas painting in various colors, yellow, blue, red, etc. - open frame	13 x 15 1/2	Y. Tanguy	5,000
29. "Océan"	8 x 10 1/2	Y. Tanguy	4,000
30. "L'oiseau Nightingale"	11 x 13	Y. Tanguy 29 June '47	3,000
31. Four Key (#1)	9 1/2 x 14	Max Ernst	3,500
32. "The 9th Party" - 2 shells in center of painting on background	12 x 15	Y. Tanguy '49	2,500
33. Four Key - #8 Gouache	11 x 13	Y. Tanguy '45	2,500
34. #7 Gouache	9 x 11	Y. Tanguy '45	1,000
35. "La Grande Rue" collage gouache	10 x 12 1/2	Sagrillo	1,000
36. "La Femme Improbable"	10 x 12	Y. Tanguy	5,000
37. "Terre des dormeurs"	9 x 11	Y. Tanguy '47	500
38. Etching. Epreuve d'Artiste			

April 5, 1963

Re: Estate of Key-Sage Tanguy

Dear Mr. Thaw:

I am enclosing herewith an original and one copy of a list of paintings, gouaches, and drawings, the property of the above captioned estate, for your consideration and appraisal.

Mr. James Soby has photographs of all of the items on the list, with the exception of those designated as being housed in the Pierre Matisse Gallery Corp., and I am certain he would be happy to furnish you with same upon request.

Upon placing your appraised value of each item adjacent thereto on the list, kindly return same to this office.

Very truly yours,
 JOHN S. MONAGAN

bm

encs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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E. V. THAW & CO., INC.

50 EAST 78TH STREET

NEW YORK 21, N. Y.

LEHIGH 5-6333

CABLE ADDRESS: NEWGALART, NEWYORK

1. "Par la Forêt"	12 1/4 x 10	Tanguy	\$5,000
2. 3 Nudes (chez Claude et Ruth)	22 x 31	Delvaux	2,500
3. Collage	43 x 29	Miro	10,000
4. The Surprise	38 x 28 1/2	De Chirico	15,000
5. Nude and Streetcar	35 x 47 1/2	Delvaux	5,000
6. Les Nouveaux Nomades	25 x 31	Y. Tanguy '35	12,000
7. Drawing (pen and wash)	11 x 16	Y. Tanguy '49	1,500
8. Drawing (pen and red wash)	20 x 15	Y. Tanguy '49	2,500
9. Les Mouvements et les Actes	20 x 25	Y. Tanguy '37	10,000
10. "Rue de la Santé"	24 x 19 1/2	Y. Tanguy '25	2,500
11. #4 sans titre	21 x 25	Y. Tanguy '29	8,500
12. Gouache-"Mira"	29 1/2 x 24	Y. Tanguy '52	7,500
13. Water Color and Crayon (inscribed)	28 1/2 x 23	Miró '47	5,000
14. "Portrait"	28 1/2 x 19 1/2	René Magritte	5,000
15. Gouache "Askja"	29 1/2 x 24 1/2	Y. Tanguy '52	7,500
16. "Torment of the Foot"	20 1/2 x 16	De Chirico	14,000
17. "Parce que"	20 x 24	Y. Tanguy '51	10,000
18. Open Book	7 x 8 1/2	Dorothea Tanning	500
19. Oil Painting glued to Board	6 x 8	Licini-1932-Mongol- fiere	100
20. Pencil & Crayon Surrealistic painting on white background	10 x 6 1/2	Matta '42	600
21. Kay and Yves, drawing	8 1/2 x 5 1/2	Peter Blume '42	500
22. Pour Kay (#3)	8 1/2 x 3	Yves Tanguy	3,500
23. Small Oil Painting (#5)	3 x 5	Y. Tanguy '40	3,500
24. Reno 17 Août 1940	3 x 4	Y. Tanguy	3,500
25. "A Kay"	3 x 3	Y. Tanguy 25 Dec. '54	2,500
26. "La Tempête"	19 x 26	Magritte	2,500
27. "Trois Enfants"	18 x 23 1/2	D. Krieger '59	100
28. "Y10" on back - canvas painting in various color tones, yellow, blue, red, etc. - open frame	13 x 15 1/2	No signature	
29. "Où es-tu"	8 x 10 1/2	Y. Tanguy	5,000
30. "Arizona Nightingale"	8 1/2 x 10 1/2	Max Ernst	4,000
31. Pour Kay (#1)	11 x 13	Y. Tanguy 28 June '47	3,000
32. "Y14" - 2 Shells in center of painting-green background	9 1/2 x 14	Max Ernst	3,500
33. Pour Kay - #8 Gouache	12 x 14	Y. Tanguy '49	2,500
34. #7 Gouache	11 x 13	Y. Tanguy '45	2,500
35. "La Grande Mue" collage gouache	9 x 11	Y. Tanguy '42	4,000
36. "La Réponse Imprévue"	7 1/2 x 10 1/2	Magritte	1,000
37. "Terre des dormeuses"	10 x 12	Y. Tanguy	5,000
38. Etching. Epreuve d'Artiste	9 x 11	Y. Tanguy '47	200

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E. V. THAW & CO., INC.

39. Burlap oil	13 x 17	Miro	\$10,000
40. June 25, 1945 (#6)	3 x 20	Y. Tanguy	4,000
41. Pink Municipal Bldgs. in box	10 1/2 x 14	Joseph Cornell	3,500
42. Arrangement-Boxing Gloves, etc.	16 x 21	Breton	1,500
43. Oil on Board "Vite, vite"	38 x 6	Y. Tanguy '26	6,000
44. Porte Monumentale	18 x 21 1/2	Eugene Berman	1,000
45. (Seascape)	23 1/2 x 22	Leonid 1945	2,000
46. (lenpyre)	15 x 21 1/2	Wolfgang Paalen	300
47. "Naissance d'un Vaillier" (inscribed on back)	28 1/2 x 19 3/4	Marcel Jean	300
48. "Outre Mer"	14 x 10	Yves Tanguy 1939	5,000

The appraisals on the drawings will be supplied by
the artist's estate

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E. V. THAW & CO., INC.

50 EAST 78TH STREET
NEW YORK 21, N. Y.

LEHIGH 5-6333

CABLE ADDRESS: NEWGALART, NEWYORK

GOUACHES

1. Unfinished gouache	12 1/4 x 9 1/4"	1945	\$2,000
2. Gouache	14 1/8 x 11 1/8"	1947	4,000
3. "Plan Lamine"	19 1/2 x 12 3/4"	1950	1,500
4. Gouache	5 1/2 x 12 3/4"	1951	3,000
5. "Feu Volant"	17 x 12 3/4"	1951	6,000
6. "Soleil de Sel"	5 3/4 x 20 1/4"	1951	4,000
7. "Thar"	25 x 19"	1952	7,500
8. "Illilouette"	6 1/2 x 24 1/2"	has not been identified	

OILS

9. "Les Otages"	26 x 19 1/2"	1934	12,000
10. "Les Mains pales"	35 3/4 x 28"	has not been identified	
11. "Le Souhait"	36 x 28"	1949	22,000
12. "Le Ciel Traque"	38 3/4 x 31 3/4"	1951	25,000

The appraisals on the drawings will be supplied by
Mr. Pierre Matisse

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

JOHN S. MONAGAN

LAW OFFICES
193 GRAND STREET
WATERBURY, CONNECTICUT
TEL. 753-5187

Date: April 9, 1963

To: Mr. James T. Soby
Brushy Ridge Road
New Canaan, Conn.

Enclosures. Re: Estate of Kay Sage Tanguy

Mortgage Deed-
Warranty Deed-
Quit-Claim Deed-
Release of Mortgage-
Assignment of Mortgage-
Mortgage Note-
Receipted Bills-
Certificate of Title-

X Miscellaneous—List of paintings, gouaches, objects & drawings - housed
in W.N.B., Col. Bank & Trust Co., Tanguy home, Pierre Matisse
Gallery, Corp. JOHN S. MONAGAN

By John S. Monagan

(Sob)

Soboy do Godhat

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

THE MUSEUM OF MODERN ART

Date April 13, 1963

To: JAMES THRALL SOBY

Re: Tanguy Drawings

From: William S. Lieberman

Dear Jim:

At the Collections meeting I mentioned the Tanguy drawing at Pierre's. And, as you said I might, I'm jotting down my note.

Of the drawings that are estate owned, two seem extraordinary and, unlike anything we have, have brushes of charcoal which in their effect of veiled swiftness recall Matta (at least to me). They are number 62, a vertical, and number 75, a horizontal.

Also the suite of drawings for VVV seemed fascinating. However, these should be conserved as a series, which would probably be too great a request to ask the estate.

Bill

Soby to Godket

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	1.227

THE MUSEUM OF MODERN ART

Date April 26, 1963

To: JAMES THRALL SOBY
From: William S. Lieberman

Re: Drawings: Sage-Tanguy Bequest

Dear Jim:

What a job the Tanguy-Sage estate has been but, from where I sit, you certainly have done a fantastic job!

Glad we agreed about the two drawings and, of course, they should go to the Fogg and Yale. As you remember, Kay, through you, gave us our big late drawing during her lifetime.

The 22 View drawings I also mentioned and completely agree they should be here. Perhaps Monroe can be persuaded to publish them in his poet-painter series for which he has a subsidy. I hope so.

I don't think we should announce acquisition of the View drawings until their publication is arranged. Don't know why I thought they were for VVV.

The big Delvaux and the Blume, if they arrive in time would, however, be stellar additions to our new ax show of drawings opening here this summer.

Jim, thanks again.

Bill

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	JTS	1.227

JOHN S. MONAGAN
ATTORNEY AT LAW
193 GRAND STREET
WATERBURY 2, CONNECTICUT

JAMES R. HEALEY

PLAZA 3-5107

May 6, 1963

Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Re: Estate of Kay Sage Tanguy

Dear Jim:

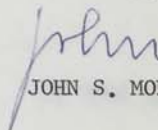
I acknowledge receipt of the photograph of the Tanguy painting with your letter of May 4, 1963. Jim Healey will see that the three (3) pictures are delivered to Yale on or before May 8, 1963.

With reference to your statement about my instructions, I want to make it clear that the Designation of the Beneficiaries should be made as soon as possible, in view of the time limitation set out in Kay's Will. It is only the actual delivery that I would prefer to withhold.

I assume that you have in mind the Second Paragraph of Article FORTY-FIFTH of the Will. If this possible surplus is not to go to the Museum of Modern Art, an alternative beneficiary should be designated within the six month period from Kay's death.

Incidentally, the six month period for the designation for the paintings, water colors, etc., runs from Kay's death and not from the probate of her estate. However, it is the designation which is important, rather than the actual delivery.

Sincerely,



JOHN S. MONAGAN

JSM:bbm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TANOUY REQUESTS

11 April 1963

✓ Museum of Modern Art

- 22 Drawings for VIEW. 1942. Pen and ink on Ingres paper. 12½ x 9½"
 "La Grande Mue". 1942. Gouache. 11 1/8 x 8½" 12 ^{44-55 (+ 6)}
 Unfinished Gouache. 1945. 21½ x 9½" 14

∟ The Fogg Art Museum

- Drawing-gouache. 1926. Pen, ink and gouache. 12 x 9½" 37
 Drawing. 1953. Pen, ink and crayon. 22½ x 28 1/8" 75

Yale University Art Gallery

- Drawing. 1928. Pen and ink. 11 1/8" 39
 Drawing. 1949. Pen, ink and crayon. 20 x 14½" 62

Vadsworth Athenaeum, Hartford

- Drawing. 1926-27. Pen and ink. 12½ x 9 5/8" 38
 Drawing. 1949. Pen, ink and crayon. 20 x 14½" 61

Lawrence Art Museum, Williams College

- "Dshna". 1952. Gouache. 19 5/8 x 12½" 20

Smith College Museum of Art, Northampton

- Gouache. 1946. 13 1/8 x 9½" 20

Art Institute of Chicago

- Gouache. 1952. ~~no number~~ no number
 Drawing. 1954. Pen, ink and gouache. 16 3/8 x 11 5/8" 76

Waterbury Museum - MATTAUCK HISTORICAL SOCIETY

- Drawing. 1953. Pen, ink, gouache on tan background. 19½ x 25½" 74

Boston Museum of
Gouache. 197

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
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The Baltimore Museum of Art

Drawing. 1939. Pen and green ink. 12 x 9" 42

"Soleil de Sel". 1951. Gouache. 5½ x 20½" 24

University of Arizona, Arizona State Museum

Drawing. 1945. White gouache on mauve background. 7½ x 5½" 51

Metropolitan Museum

Drawing. 1949. Pen, ink and collage. 20 x 14" 58

Guggenheim Museum

Drawing. 1949. Pen, ink and collage. 20 x 14½" 64

Los Angeles County Museum

"Illilouette". 1952. Gouache. 6½ x 24½" 31

Princeton University Art Museum

Gouache. 1951. 5½ x 12½" 27

Drawing. 1949. Pen, ink and collage. 20 x 14" 63

Philadelphia Museum of Art

Drawing. 1949. Pen, ink and crayon. 18 x 12" 47

Dartmouth College, Carpenter Art Galleries

Gouache. 1945. 14 x 10 5/8" 18