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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.331

SOBY/TANGUY

(Note: JTS wrote catalog for MoMA exh#584 YVES TANGUY
6 Sept.-30 Oct 1955 which ran concurrently with
MoMA exh#583, JTS' de Chirico exh.)

filing unit 1. "Tanguy"

incls. 1955 correspondence alphabetically
arranged concerning Tanguy exh, ALS, TLS;
Some correspondents incl. Kay Sage, Marcel
Jean, Paul Gatson, Andre Breton, Paulhan,
Roland Penrose, Charles Ratton, Jean Mesens,
Lydia K. Winston, E. Zanartu (83 items)

" " 2. Tanguy Catalog

incls. lists & other dets re:
catalog
26 items of corresp;
7 photos;
3 articles

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ÖFFENTLICHE KUNSTSAMMLUNG
KUNSTMUSEUM BASEL

ST. ALBANGRABEN 16 · TEL. 23 18 54 · POST-CHECK V 6809

Basel

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn. (USA)

Bâle, le 28 octobre 1955.

Cher Monsieur Soby,

j'ai bien reçu votre aimable lettre du 21 octobre.

Je me permets de vous envoyer une nouvelle photo de "La mélancolie d'un politicien" et je joins également un catalogue de la Fondation Emanuel Hoffmann. Je serai très heureux de connaître votre opinion à propos de la date; je n'avais personnellement jamais de doute.

de vicino

Quant à Tanguy, vous trouverez dans le catalogue au No.56 un petit Tanguy "Le rendez-vous des parallèles" de 1935. Certainement, un tableau très charmant, mais plutôt pour une collection privée. J'ai vu au mois d'avril de cette année chez Simone Collinet à la rue de Furstenberg 4, Paris, un grand Tanguy d'une très haute qualité - mais, malheureusement, pour des raisons de crédit, nous n'avons pas pu l'acheter. Selon ma conviction personnelle, Tanguy est un des surréalistes des plus authentiques. Je le préfère de beaucoup à Max Ernst, Masson et Dali.

J'attends avec plaisir le catalogue de l'exposition au Museum of Modern Art.

Quant à Monsieur Fridtjof Zschokke il a quitté le Musée il y a un an pour prendre le poste de "Denkmalpfleger" du canton de Bâle-Ville. Je lui ai communiqué votre reconnaissance pour ses précieuses indications au sujet de votre visite à Colmar. Il me charge de vous transmettre, à vous et à votre femme, ses meilleures salutations.

Cordialement.

Guy Solaunols

Séparément:
1 photo,
1 catalogue.

Directeur.

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Breton

cc: Miss Dudley
Mr. Soby ✓

May 10, 1955

My dear M. Breton:

June 23, 1955

I was terribly sorry to miss you in Paris. I was there only six days and spent nearly all of my time working on the Grangerie exhibition which I am delighted to hear that you like.

Dear Mr. Breton: brings wonderful news. As you know The Child's Brain has always seemed to me to be one of de Chirico's greatest images, and I am extremely grateful to you for Mr. Soby has just received the Vaux photographs of the Tanguy paintings which you have so generously put at his disposal for the Museum's memorial exhibition. He would like very much to borrow Il faisait ce qu'il voulait and l'Armoire de Protée, and has asked me to send on the loan agreement forms for the two pictures. Since the exhibition dates, September 6 - October 30, are the same as those of the de Chirico exhibition, we shall plan to collect all three paintings at the same time. Our shipping agent, R. Lerondelle, 76 rue Blanche, Paris 9e, will get in touch with you directly. We have asked him to ship in time to arrive in New York the first week in August.

Would you be kind enough to indicate the dimensions of the paintings as well as the insurance valuation on the loan forms, since our catalog goes to press July 1st.

With many thanks for your courtesy, I am
Very sincerely yours,

With repeated thanks and very kindest regards,

Margaret Miller
Associate Curator

Mr. André Breton
42, rue Fontaine
Paris 9e

MM:al
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JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

May 10, 1955

My dear M. Breton:

I was terribly sorry to miss you in Paris. I was there only six days and spent nearly all of my time working on the Orangerie exhibition which I am delighted to hear that you like.

Your letter brings wonderful news. As you know The Child's Brain has always seemed to me to be one of de Chirico's greatest images, and I am extremely grateful to you for agreeing to lend it. I will, of course, see that the picture is insured for \$5,000 and the frame for \$100. And I will write again soon regarding shipping arrangements. The de Chirico show will not be large (around 25 top-quality paintings of the early period), and is intended to help launch my completely revised book on the early de Chirico, on which I have been working for almost fifteen years. There is a great deal of new material, especially relating to de Chirico's years in Ferrara, and after several extended trips to Italy I have been able to find the actual models for certain elements in de Chirico's iconography, including the frock-coated sculpture in The Enigma of a Day; it is a statue of the philosopher, Bottero, and stands in a tiny square in Turin. I shall, of course, send you a copy of the book as soon as it is available - probably in two or three weeks.

Ever so many thanks, too, for your offer to lend the two Tanguys. The Tanguy exhibition will take place in the Museum of Modern Art at the same time as the de Chirico, which seems appropriate, I think. Would it be possible for you to 'phone the photographer, Marc Vaux, and ask him to photograph your two paintings at your convenience, with two glossy prints and the bill sent to me at the Museum? Vaux is photographing other Tanguys in Paris for me, and I am just beginning to plan the size of the show from these and other documents. I am certain that I will want to borrow your two paintings, and it is good of you to offer them.

With repeated thanks and very kindest regards,


Sincerely,

Enclosure (Review letter)

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

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Breton

THE MUSEUM OF MODERN ART  TWENTY-FIFTH ANNIVERSARY
NEW YORK 19

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

May 5, 1955

Dear Jim,

I'm sorry for the delay in sending on the Breton letter, but I have been endlessly involved with the museum's new painter and new paint.

As you know, the museum is considering the Orangerie show for approximately the period originally assigned to the de Chirico and Tanguy. Until that is settled one way or the other, it seems wiser to defer any more loan requests. If you feel that Breton's letter needs an immediate reply perhaps you could say that we will write him later concerning shipping arrangements.

At any rate, we can discuss the show further when you come in next week.

All the best,



Margaret Miller
Associate Curator
Department of Painting and Sculpture

MM:emj
Enclosure (Breton letter)

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

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cc: Mr. d'Harnoncourt
Mr. Soby ✓

Cassou

PLEASE RETURN TO SOBY ✓

MUSEE NATIONAL D'ART MODERNE

PARIS (OVI) - 2, RUE DE LA MANUTENTION
TEL. PARIS 79 73

Adresse de correspondance:
2, RUE DE LA MANUTENTION
Etablissement de la Manutention:
13, AVENUE DU PRÉSIDENT WILSON

le 29 Septembre 1955

October 5, 1955

Dear M. Cassou:

Mr. d'Harnoncourt has asked me to give you the necessary data on the projected Tanguy exhibition at your museum.

Mr. Soby believes that, with few exceptions, the works shown at the Tanguy exhibition here will be made available by their lenders for your exhibition. However, this cannot be definitely ascertained without approaching the various lenders. We suggest that, if you agree, we shall write them a preliminary note telling them that they will hear from you officially in the near future. We will send you a list of all the lenders with notations on the few works of art which, for one reason or another it may not be possible to borrow. We believe that you have received, in the meantime, the catalogue of the exhibition.

The insurance value of the exhibition as it was shown here was approximately \$125,000. It has been our experience that lenders are most reluctant to reduce these insurance values, particularly in the case of trans-oceanic transportation.

The cost of the trans-Atlantic shipping itself, based on 24 packing cases, measuring 125 cubic meters, would be approximately \$9,250, provided that you cannot induce a shipping line to give you a reduced rate.

The cost for the making of the packing cases, the actual packing, and the transportation to the ship in New York will amount to \$815.

It would be possible to get the exhibition on board the LIBERTE which is sailing from here on December 2 and due to arrive in Le Havre on December 8. I would be most grateful if you would advise me if you wish us to go ahead with these plans so that we can make the necessary preparations.

With kindest regards and best wishes,

Sincerely yours,

Andrew C. Ritchie, Director
Department of Painting and Sculpture

M. Jean Cassou, Director
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVIe, France

ACR:al

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PLEASE RETURN TO SOBY ✓

copied for A.C. Ritchie

Cassou

MUSÉE NATIONAL D'ART MODERNE

PARIS (XVI) - 2, RUE DE LA MANUTENTION

Tél. PASy 77-73

Adresser la correspondance :
2, RUE DE LA MANUTENTION
Entrée de la conservation :
13, AVENUE DU PRÉSIDENT-WILSON

Le 29 Septembre 1955

Cher Monsieur Soby,

Je venais d'écrire à M. d'Harnoncourt au sujet de l'exposition Tanguy lorsque je reçois votre bonne lettre et le catalogue de l'exposition. J'attends donc votre liste des adresses des prêteurs pour faire auprès d'eux la démarche nécessaire.

Votre exposition ^{admette} est fort belle et Tanguy était un artiste d'une imagination poétique extrêmement captivante. Ce double hommage des Etats-Unis et de la France était nécessaire et j'espère que l'exposition aura autant de succès à Paris qu'à New-York.

Merci, cher Monsieur Soby, et croyez, je vous prie à l'assurance de mes sentiments les plus cordiaux.

Jean Cassou

Jean Cassou.
Conservateur en chef.

P.S.: Votre câble reçu à peu près en même temps que votre lettre me suggère l'ouverture de notre exposition pour la mi-Septembre, c'est évidemment une erreur de transmission pour mi-Novembre. Dans ce cas d'ailleurs je crois qu'avec la traversée, les formalités douanières, etc. il faudra compter un délai un petit peu plus large pour notre date d'ouverture à Paris.

M. James Thrall Soby
Brushy Ridge Road
New Canaan Conn.

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Cassou

COPY: Miss Dudley
Mr. Soby

JAMES THRALL SOBY

MUSEE NATIONAL D'ART MODERNE
Paris (XVIIe) - 2, Rue de la Manutention
Tél. PASSy 77-73

May 18, 1955

le 20 Juin 1955

M. Jean Cassou, Directeur
Musée National d'Art Moderne,
2 rue de la Manutention,
Paris XVI, France,

My dear M. Madame,

Le tableau de TANGUY "Le Palais aux rochers de fenêtres", dont vous nous demandez le prêt par votre lettre du 15 Juin, n'est pas encore la propriété du Musée National d'Art Moderne. It est exact que Monsieur Pierre Matisse a la grande générosité de nous l'offrir, mais tant qu'il n'a pas été accepté par le Comité des Conservateurs et le Conseil des Musées Nationaux et qu'il n'est pas porté sur notre inventaire, nous ne pouvons pas nous considérer comme propriétaires de cette oeuvre. C'est donc à son possesseur actuel que vous devez en demander le prêt. Veuillez agréer, Madame, l'expression de mes respectueux hommages.

My kindest regards to you. I was naturally delighted to hear your good opinion of the American exhibition in your museum.

/s/ Bernard Dorival
Bernard Dorival
Conservateur.

Sincerely,

Madame Margaret Miller
Associate Curator
The Museum of Modern Art
11 West 53rd Street,
NEW YORK, 19, N.Y.

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Cassou

cc: Miss Dudley
JAMES THRALL SOBY. Soby

Brushy Ridge Road
New Canaan, Conn.

May 19, 1955

M. Jean Cassou, Director
Musée Nationale d'Art Moderne,
2 rue de la Manutention,
Paris XVI, France.

June 15, 1955

My dear M. Cassou:

Dear M. Cassou:

Pierre Matisse informs me that he is giving your distinguished museum the Tanguy painting of 1942 entitled Sur le palais au rocher de fenetres. He adds that he has requested that you postpone taking delivery of the picture until after the Museum of Modern Art in New York has held its large retrospective Tanguy exhibition, which I have been asked to direct.

IF you are willing to lend the painting to our forth-

May I add a personal plea that you let us include this picture in our Museum's exhibition? As you undoubtedly know, it is the largest and one of the most important pictures Tanguy ever painted, and we need it badly for our show, which runs from September 7 to the end of October, 1955. I do hope you will consent. Since Tanguy was a very old and dear friend, I am doing everything possible to make the show representative of his best work.

My kindest regards to you. It was good to see you in Paris, and I was naturally delighted to hear your good opinion of the American exhibition in your museum.

Margaret Miller
Sincerely, Associate Curator

M. Jean Cassou, Director
Musée National d'Art Moderne
2, rue de la Manutention
Paris XVI, France

KH:al

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Cassou

JAMES TIBALD
 cc: Miss Dudley
 Mr. Soby ✓
 1000
 1000
 New Orleans, Louisiana

Sept. 12, 1955

June 15, 1955

Mrs. Simone Callias,
 Galerie Furstenberg,
 4, rue de Furstenberg,
 Paris VI, France.

Dear M. Cassou:

Dear Mrs. Callias: Mr. Soby has asked me to send to you the enclosed loan agreement form for the Tanguy Sur le Palais aux rochers de fenêtres.

If you are willing to lend the painting to our forthcoming retrospective exhibition this Autumn, would you kindly return the form to us with an indication of the amount for which you wish the picture to be insured.

Since the Matisse Gallery is closed for the summer, the picture is now in the custody of the Museum.

Very sincerely yours,

Margaret Miller
 Associate Curator

M. Jean Cassou, Director
 Musée National d'Art Moderne
 2, rue de la Manutention
 Paris XVI, France

MM:al

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collinet

cc: Miss Dudley
JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

Sept. 12, 1955

May 31, 1955

Mme. Simone Collinet,
Galerie Furstenberg,
4, rue de Furstenberg,
Paris VI, France.

Dear Mme. Collinet:

About two weeks ago I wrote you to ask whether you would quote me a price on your Tanguy painting of 1928, L'Humeur des temps - the larger of the two pictures you have so kindly lent to my Tanguy exhibition at the Museum of Modern Art. You had mentioned in a previous letter that you would be willing to sell me either of the two pictures in view of my long friendship with Tanguy.

Not having heard from you, I am wondering whether my letter ever reached you (I have had bad luck with airmail to Europe in recent months for some reason). In any case, I do hope you'll let me know the price of L'Humeur des Temps at your earliest convenience, so that I can decide whether or not I can afford the purchase.

With kindest regards and repeated thanks,

Sincerely,

Sincerely,

James Thrall Soby

Mme. Simone Collinet,
Galerie Furstenberg,
4 rue Furstenberg,
Paris VI, France

JTS:sl
Enclosures

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collinet

cc: Miss Dudley
Mr. Soby ✓

JAMES THRALL SOBY
Ready Edge, East
New Canaan, Conn.

GALERIE FURSTENBERG

MAY //, 1955

May 31, 1955

Mme. Simone Collinet,
Galerie Furstenberg,
4 rue Furstenberg,
Paris VI, France.

Dear Mme. Collinet:

Dear Mme. Collinet:

Marc Vaux has sent me photographs of the six Tanguy paintings which you and Marcel Duhamel kindly showed me in your gallery last month.

Of these paintings I am most anxious to borrow two for our Tanguy retrospective exhibition from September 6 to October 30, 1955, and I do hope it will be possible for you to lend them. Since M. Vaux did not mark the titles of the paintings on the backs of the photographs, I am enclosing photostats of the two pictures in question.

If you are willing to lend these two important early works, will you kindly fill out, sign and return to me one copy each of the enclosed Registrar's forms, retaining the other copies for your own files. All costs of transportation and insurance will of course be paid by the Museum. Our shipping agent, the firm of R. Lerondelle, 76 rue Blanche, Paris IX, will get in touch with you directly to make the necessary arrangements.

With kindest regards and thanks,

Sincerely,

James Thrall Soby

Mme. Simone Collinet,
Galerie Furstenberg,
4 rue Furstenberg,
Paris VI, France

JTS:al
Enclosures

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Collinet
Collinet

PLEASE RETURN TO SOBY

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

GALERIE FURSTENBERG

DIRECTRICE : SIMONE COLLINET

May //, 1955

TABLEAUX & SCULPTURE MODERNES

Mme. Simone Collinet,
Galerie Furstenberg,
4 rue Furstenberg,
Paris VI, France.

Paris le 26 mai 1955

Monsieur JAMES THRALL SOBY

NEW YORK

Dear Mme. Collinet:

Marc Vaux has sent me photographs of the six Tanguy paintings which you and Marcel Duhamel kindly showed me in your gallery last month.

Of these paintings I am most anxious to borrow two for our Tanguy retrospective exhibition from Sept. 6 to Oct. 30, 1955, and I do hope it will be possible for you to lend them. Since M. Vaux did not mark the titles of the pictures on the backs of the photographs, I am enclosing photostats of the two paintings in question.

J'ai reçu dans un état parfait le magnifique livre

If you are willing to lend these two important early works, will you kindly fill out, sign and return to me one copy each of the enclosed Registrar's forms, retaining the other copies for your own files. All costs of transportation and insurance will of course be paid by the Museum, and we will get in touch with you shortly regarding shipping arrangements. We are anxious to have all paintings on hand in the Museum early in August.

With kindest regards and thanks, je vous remercie infiniment d'avoir tenu si fidèlement votre promesse, et je vous prie de bien vouloir transmettre mes Sincerely, sentiments à M. Barr que je serai si heureuse de revoir. C'est une grande joie pour moi, aussitôt que je dispose d'un moment de liberté, de regarder cet ouvrage avec l'illusion de me promener dans votre Musée.

J'espère que vous avez reçu les photographies de M. Marc Vaux, et qu'elles vous donnent satisfaction. Voulez-vous me dire si vous désirez que je vous fasse photographier d'autres tableaux de Yves Tanguy que je connais dans des collections.

Après réflexion, je consentirais, comme suite à l'envie que vous en avez exprimée, à vous céder un des miens, sachant qu'il ne saurait nulle part être en meilleure place.

Mon plus cher désir, comme je vous l'ai dit serait de

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Duhamel
Collinet

PLEASE RETURN TO SOBY

GALERIE FURSTENBERG

DIRECTRICE : SIMONE COLLINET

R. C. SEINE 99.501

TABLEAUX & SCULPTURE MODERNES

ART PRIMITIF

4, RUE DE FURSTENBERG - PARIS VI^e
MÉTRO : ST GERMAIN DES PRÉS
DANTON 17-89

Paris le 26 mai 1955

Monsieur JAMES THRALL SOBY
NEW YORK

Cher Monsieur,

J'ai reçu dans un état parfait le magnifique livre de votre Musée qui représente pour moi une documentation précieuse au premier chef, non seulement par les splendides reproductions qu'il contient, mais parcequ'il me permet d'apprécier la richesse et le choix excellent de vos collection dont je tiens à vous féliciter. Je vous remercie infiniment d'avoir tenu si fidèlement votre promesse, et je vous prie de bien vouloir transmettre mes remerciements à M. Barr que je serai si heureuse de revoir. C'est une grande joie pour moi, aussotôt que je dispose d'un moment de liberté, de regarder cet ouvrage avec l'illusion de me promener dans votre Musée.

J'espère que vous avez reçu les photographies de M. Marc Vaux, et qu'elles vous donnent satisfaction. Voulez-vous me dire si vous désirez que je vous fasse photographier d'autres tableaux de Yves Tanguy que je connais dans des collections.

Après réflexion, je consentirais, comme suite à l'envie que vous en avez exprimée, à vous céder un des miens, sachant qu'il ne saurait nulle part être en meilleure place.

Mon plus cher désir, comme je vous l'ai dit serait de

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Duhamel
Collinet

GALERIE FURSTENBERG

DIRECTRICE : SIMONE COLLINET

R. C. SEINE 99.661

TABLEAUX & SCULPTURE MODERNES

ART PRIMITIF

4, RUE DE FURSTENBERG - PARIS VI^e
MÉTRO : ST GERMAIN DES PRÉS
DANTON 17-89

2

faire à Tanguy l'hommage d'une exposition rétrospective
avant que ses oeuvres ne s'expatrient. Si vous y pouvez
quelque chose, je compte, cher Monsieur sur votre soutien,
et vous en remercie à l'avance.

J'espère avoir le plaisir de vous revoir prochainement
et vous prie de croire à mon souvenir le plus sympathique

Simone Collinet

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Duhamel

JAMES THRALL SOBY
 Brushy Ridge Road
 New Canaan, Conn.

Margaret: Please return this to me when
 through; my carbon papers have expired
 completely.

Jim

July 12, 1955

Duhamel

M. Marcel Duhamel,
 Librairie Gallimard
 5, rue Sebastien-B
 Paris VII, France
 retrospective T
 with a small sh
 of my revised
 My dear M. Duhamel

In con
 New York photograph
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I
 Yves, yourself and
 too, is a remarkabl
 it in the text. But I
 Kay tells me he was never close to you and Jacques Prevert. He is the one who
 stands at the extreme right in the photographs, he looks younger than his brother,
 which I believe he was, and it will be a simple matter to block him out of the
 photograph, if you agree, leaving the three original members of the rue du Chateau
 group - namely yourself, Jacques Prevert and Yves. If necessary I can send you
 a copy of the photograph, to be sure I don't remove the wrong Prevert.

With very kindest regards and thanks for all your help. The
 show promises to be most exciting, and I deeply hope you'll be able to see it.

Sincerely,

7-0487
 wrote publisher of N.R. 7
 32 rue de Valenciennes
 Paris 7 -
 Marcel Duhamel

THE
Westbury
 A Knott Hotel
 Madison Ave. at 69th St., N. Y.

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 Museum in
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Duhamel

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

Margaret: Please return this to me when
through; my carbon papers have expired
completely.

Jim

July 12, 1955

May 30, 1955

M. Marcel Duhamel,
Librairie Gallimard,
5, rue Sebastien-Bottin,
Paris VII, France.

September and October the Museum of Modern Art is having a
retrospective Tanguy exhibition which I have been asked to direct, together
with a small show of de Chirico's early works to accompany the publication
of my revised de Chirico book, now at last ready after fifteen years of
My dear M. Duhamel:

In Marc Vaux, the photographer, has sent me at the Museum in
New York photographs of four paintings I saw with you and Mme. Collinet that
day in Paris at the latter's gallery. I had a month ago, and still have had
no reply. I know that Roland travels a good deal, and as hoping that
you know where Two of these paintings are landscapes of the late 1920's which
I remember belonged to Mme. Collinet and which she is kindly lending to the
Tanguy retrospective exhibition. The other two pictures I saw belong, I think,
to you, and are earlier works. One of them shows a street scene, with steeply
rising perspective, a pharmacy on the corner, a figure on a bicycle and, at the
right, a large building slanting sharply away. It is very difficult to read the
date. Should it be 1925 or 1926? The second picture shows three male figures
(acrobats?) surrounding a nude woman who seems to be rising from the ground or
stage as though through some magic act of levitation.

Are the two pictures I have just described yours? I want to
reproduce both in the text section of the catalogue, as throwing some light on
Yves' very beginnings as an artist. I don't need them for the exhibition itself,
but both are of decided interest as documents. I feel sure, considering your
long friendship with Yves, that you will let me reproduce the pictures, but I want
to be positive they're yours, since in that hurried visit to Mme. Collinet's
gallery, I didn't have time to take notes.

Finally, Kay Tanguy has shown me a snapshot you sent her of
Yves, yourself and the two Prevert brothers, dressed in sailor's jerseys. This,
too, is a remarkable document. I've had it re-photographed and would like to use
it in the text. But I'd like to take out the figure of the younger Prevert, since
Kay tells me he was never close to you and Jacques Prevert. He is the one who
stands at the extreme right in the photographs, he looks younger than his brother,
which I believe he was, and it will be a simple matter to block him out of the
photograph, if you agree, leaving the three original members of the rue du Chateau
group - namely yourself, Jacques Prevert and Yves. If necessary I can send you
a copy of the photograph, to be sure I don't remove the wrong Prevert.

With very kindest regards and thanks for all your help. The
show promises to be most exciting, and I deeply hope you'll be able to see it.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.331

Edvard

JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

May 30, 1955

Dear Max:

In September and October the Museum of Modern Art is having a retrospective Tanguy exhibition which I have been asked to direct, together with a small show of de Chirico's early works to accompany the publication of my revised de Chirico book, now at last ready after fifteen years of puttering with it.

In connection with both shows, I'm terribly eager to get hold of Roland Penrose, and Kay Sage thought you might know where he is. I wrote him at his country address in England a month ago, and still have had no reply. I know that Roland travels a good deal, and am hoping that you know where I can reach him. I'd be greatly obliged.

Very best to you and Dorothea; I do hope we'll meet again one of these days.

Sincerely,

The Tanguy exhibition for reasons of space must be limited to works already provided, as I wrote you. But your kindness and help in sending photographs of your fine paintings is much appreciated, I am assure you, especially since Tanguy's widow and his dealer, Pierre Matisse, are trying to collect as many documents as possible on his career as a painter.

With repeated thanks and kindest regards,

Sincerely,

James Thrall Soby

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Garson

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 8, 1955
June 21, 1955

M. Paul Garson,
8, rue du Dobropol,

M. L. Paul Carson,
8, rue du Dobropol,
Paris, XVII, France.

PAUL GARSON

Le 19 juin 1955

Dear M. Garson:

I am very greatly obliged to you for sending so promptly the photographs of the two Tanguy paintings in your collection - namely the picture with boat of c. 1926 and the picture which I take, from the photograph, to be dated around 1936.

With your kind permission, I should like to reproduce the early picture with boat in the catalogue. But I need not trouble you to send it across the ocean, since there are other pictures of Tanguy's beginning years as an artist available here. Similarly, I am more than pleased to know about your picture of the mid-1930's, but again there are other pictures available nearer at hand.

The Tanguy exhibition for reasons of space must be limited to works already promised, as I wrote you. But your kindness and help in sending photographs of your fine paintings is much appreciated, I am assure you, especially since Tanguy's widow and his dealer, Pierre Matisse, are trying to collect as many documents as possible on his career as a painter.

With repeated thanks and kindest regards,

Je vous prie d'agréer, Monsieur, l'expression de mes sentiments les meilleurs.

Sincerely,

Paul Garson

L. PAUL GARSON

Monsieur James THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.331

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, C

Garson

Le 2 juin 1955

Garson

PAUL GARSON
AVOCAT À LA COUR DE PARIS
8, RUE DU DOBROPOL
PARIS (XVIII)
ETOILE 06-78

Le 15 juin 1955

M. Paul Gars
8, rue du Do
Paris XVII,

Dear M. Gars

Tanguy paint
rather like
so if you wo
picture at y

with full de

Monsieur,

Vous trouverez ci-joint les
photographies des deux tableaux d'Yves
TANGUY que j'ai en ma possession.

J'aimerais être fixé sur ce que
vous pensez faire assez rapidement,
car je quitte Paris, le 11 juillet.

Vous en remerciant par avance,
je vous prie d'agréer, Monsieur, l'ex-
pression de mes sentiments les meil-
leurs.

Paul Garson

L. PAUL GARSON

Monsieur James THRALL SOBY
Brushy Ridge Road
NEW CANAAN, CONN.

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Monsieur
Brushy

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	JTS	I.331

Garson

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

Le 2 juin 1955

June 8, 1955

M. Paul Garson,
8, rue du Debropol,
Paris XVII, France.

Dear M. Garson:

Monsieur,

Thank you for your letter. I'm delighted to hear that you own the Tanguy painting of 1926, with boat and are willing to lend it in principle. I'd rather like to see the photograph before making a definite request to borrow it, so if you wouldn't mind 'phoning Marc Vaux he can photograph it (and your 1938 picture at your convenience and at the Museum's expense.

As soon as I receive the photographs, you will hear from me again with full details about the exhibition and shipping arrangements.

With repeated thanks and kindest regards,

Sincerely,

Paul Garson
P. GARSON

Monsieur James THRALL SOBY
Brushy Ridge Road
NEW CANAAN (CONN.).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.331

PAUL GARSON
AVOCAT À LA COUR DE PARIS
8. RUE DU DOBROPOL
PARIS (XVIII^e)
ETOILE 06-78

Le 2 juin 1955

Garson

Monsieur,

En réponse à votre lettre du 28 mai, je vous confirme que je possède effectivement un tableau d'Ives TANGUY, représentant un bateau, et datant, je le crois, des environs de 1926.

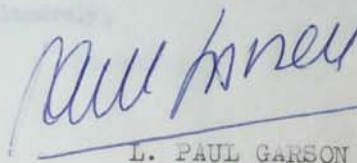
Je serais très heureux, comme vous me le demandez, qu'il soit exposé à la rétrospective de ce peintre, au Musée d'Art Moderne de New-York.

Je vous signale que j'ai également en ma possession une autre toile d'Ives Tanguy, datant de 1938.

Je pourrais faire photographier ces deux tableaux par M. VAUX, et vous les envoyer.

Je vous serais obligé de bien vouloir me donner plus de détails sur la manière dont ces toiles pourront vous être expédiées, et sur les modalités de leur assurance.

Veillez agréer, Monsieur, l'expression de mes sentiments les meilleurs.


L. PAUL GARSON

Monsieur James THRALL SOBY
Brushy Ridge Road
NEW CANNAN (CONN.).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 28, 1955 ^{17, 1955}

M. P. Garçon, ^{win,}
8 rue du Dobropol,
Paris 17, France.

Dear Sage:

Dear M. Garçon:

From Sept. 7 to the end of October, 1955, the Museum of Modern Art is having a retrospective Tanguy exhibition which I have been asked to direct. I'm terribly eager to borrow for the exhibition your drawing which Ray describes to me as one of the finest Ives ever do hope you M. Riopelle, the painter, has just told me that he thinks you own the Tanguy painting of 1926 which has a boat in it. If so, would it be possible for you to phone the photographer, Marc Vaux, in Paris and ask him to photograph the picture at the Museum's expense, as he is doing in the case of many other paintings by Tanguy in Paris collections. We should be greatly obliged. the Museum's expense? Ray doesn't seem to think it when Ives had And in principle would you be willing to lend the picture to our exhibition, with all expenses of transportation and insurance paid by the Museum, of course. I am still working on the list of picture for the exhibition, but I feel certain we would like to include your painting, if you're willing to lend it. In that case, I could get in touch with you soon regarding details of shipment and insurance.

Poor Fred! It seems so tragic that M. Vaux's address is 114 bis rue de Vaugirard. And he worked so wonderfully just before the war. With kindest regards and thanks for your help,

Very best to you and Sue; I do hope we'll meet again one of these days.

Sincerely,

Sincerely,

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Goodwin

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 17, 1955

Mr. Sage Goodwin,
Avon, Conn.

Dear Sage:

From Sept. 7 to the end of October, 1955, the Museum of Modern Art is having a retrospective Tanguy exhibition which I have been asked to direct.

I'm terribly eager to borrow for the exhibition your big Tanguy drawing which Kay describes to me as one of the finest Yves ever did. I do hope you will be willing to lend. All expenses of shipping, insurance, etc., would, of course be paid by the Museum, and I'll get in touch with you later if you agree to lend.

Would it be possible for you to have the drawing photographed at the Museum's expense? Kay doesn't seem to think it was ever photographed when Yves had it at home. I've always had fairly good luck with Mr. Wickstrom at W.R. Miller's photography studio on Asylum Street, near the railroad station, though Charlie Cunningham may now know of someone better in Hartford. It would be an enormous help to have the photograph while I'm working on the catalogue.

Poor Yves! It seems so tragic that he didn't live to enjoy his present fame (I've just come back from Paris where everyone speaks of him constantly). And he worked so wonderfully just before the end. Thank God we bought his big latest picture for the Museum before he died; I know it cheered him.

Very best to you and Sue; I do hope we'll meet again one of these days.

Sincerely,

Sincerely,

P.S. I have a very battered photograph of the Palais d'Orsay. If you are still and have a better photograph, I'd be delighted to have it. If you have one, let the Museum's experts, or a French photographer,

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 18, 1955

Miss Peggy Guggenheim,
Palazzo Zenier de Leoni, 701,
S. Gregorio,
Venice, Italy.

Dear Peggy:

From September 7 to the end of October, 1955, the Museum of Modern Art has scheduled a de Chirico-Tanguy exhibition which I have been asked to direct. There are so many representative early de Chiricos in this country that I am not trying to borrow anything abroad by him except The Child's Brain (which Andre Breton has agreed to lend) and Mattioli's Disquieting Muses from Milan. In any case the de Chirico show will be smaller than the Tanguy, being intended in part to help along the sale of my completely revised book on de Chirico which will come out this summer and which I'll send you at once.

But I am t/errribly anxious to borrow your Tanguy of 1930, Palais Promontoire. There is nothing like this picture available elsewhere, and I'm hoping it will be possible for you to lend - provided, of course, that your difficulties in getting your paintings in and out of Italy are over at last.

Could you let me know at your earliest convenience whether I may count on this important picture? All expenses of transportation and insurance would be paid by the Museum, of course, and I can get in touch with you later regarding details of shipment.

I do hope you'll be willing and able to lend the Palais Promontoire. As a close and devoted friend of Yves', I'm trying to make the show as fine as possible, and this key work would help enormously.

Very kindest regards to you. I was hoping to see you in Italy last year, but my wife and I got only to Rome and Genoa, due to the pressure of time.

Sincerely,

P.S. I have a very battered photograph of the Palais Promontoire. If you can lend and have a newer photograph, I'd be delighted to have it. Or to have one taken, at the Museum's expense, by a Venetian photographer.

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Hoppenot

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 4, 1955

Ambassador Henri Hoppenot,
740 Park Avenue,
New York 21, N.Y.

Dear Ambassador Hoppenot:

My friend and colleague, Alfred Barr, reports that you have most generously consented to lend your Tanguy painting, Un grand tableau qui represente un paysage of 1927, to the Museum of Modern Art's retrospective Tanguy exhibition which I have been asked to direct. This is good news indeed, since your picture is one of the finest of the artist's early works.

The dates of the exhibition are from September 6 to October 30, 1955, but we are anxious to have the paintings on hand early in August so as to plan the installation. The Museum's Registrar will get in touch with you a little later to arrange to have the picture picked up at your apartment. Meanwhile, I am enclosing a Registrar's form which I would appreciate your filling out, retaining one copy for your own records and mailing the other to: Miss Dorothy Dudley, Registrar, Museum of Modern Art, 11 West 53rd St., New York 19, N.Y. All costs of transportation and insurance will, of course, be paid by the Museum.

Would it be possible for us to send the Museum's photographer to your apartment at your convenience to photograph the picture? If your secretary would have the kindness to 'phone Miss Margaret Miller at the Museum, she will make the arrangements with the photographer.

With thanks and kindest regards,

Sincerely,

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Jean
Paris, June 11th 1955

Dear Mr. Tobey,

I received today a cable from the Art News (Mrs. Chamblain) stating that you suggested my writing an article on Tanguy for that magazine.

They want a 1500 word article before July 15th, and I cabled back saying that I accepted.

Thank you very much for giving me the opportunity to pay my late friend an homage in an American publication.

I am sending you a copy of Les Lettres Nouvelles last number, which contains an article of on Chirico. I hope you find it interesting. It has been cut a little short for technical reasons but the main of the reasoning remains. The last ~~chapter~~ ^{paragraph}, about Chirico's more recent periods, shall be much more developed in the book from which the article is extracted.

As for the illustration, I should have liked a more striking one, may be, also concerning a less well-known canvas that "the disgusting mass". But for the time being I could not secure another document.

With thanks and best regards,
yours sincerely,

Marcel Jean

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Paris, Sunday. Jean

Dear Mr. Soby.

I received yesterday the package you sent me on behalf of Kay Tappin and was very much moved by Kay's kind attention.

That same day I sent you the magazine Les Lettres Nouvelles containing my article on Tappin. I hope you have it by now.

I forgot to tell you the other day that Mr. Robert Lebel has also a very good Tappin which I think was painted in America. You probably know Mr. Lebel, he is an expert in ancient paintings and goes every year to the United States. His address: 14, avenue du Président Wilson, Paris - Tel. PASSy 96.71.

I regret not to have met you personally - ~~should~~ if you could spare - I know you must be rather busy - an evening or any other time during the day at your convenience I should be glad to make your acquaintance.

Now I remember that I have also a "décalcomanie" by Yves, & in fact, the only one he made, it has been reproduced in Minotaure, no 8, 1936. Actually it is the "negative", (of the plate reproduced; or rather, reverse,) as you know, decalcomanias are made by applying two sheets of paper on one another, with color spread in between. In Yves' case the two sheets brought two copies exactly alike - which looked exactly like his paintings.

With best regards and wishes,

very sincerely yours

Mauro Jean

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Paris, May 5th 1955 ^{Jean}

Dear Mr. Lotz,

Thanks for your kind letter of April 29. I am glad I could help you in Paris, regarding Tanguy's work. Of course I shall be happy to give you any further information if I can. Do not hesitate to ask me and I shall do my best to answer your questions.

Thanks also for your appreciation of my article in Les Lettres nouvelles. I wrote to Kay Tanguy that it might be a good idea to publish it, or part of it, in Tanguy's exhibition catalogue, so as to give the American public first-hand information about the painter, and also as a testimony coming from over here, where, after all, his art was born and has developed. With your own study which will be undoubtedly of the greatest interest as you have witnessed personally the evolution of his art since the last 15 years, it would make, I think, the most complete and exhaustive survey of Yves' work. Kay writes me that she will mention the idea to you. Of course I do not know if it is feasible, technically or for other reasons.

Please do not forget to let me have your new book on Chivico. Next month I shall publish in Les Lettres nouvelles a study on Chivico too, and I believe we have hit the same theme, namely, the influence of Italian architecture and monuments - undoubtedly we treated it differently. I shall also send you a copy of it.

It is yet impossible to visit the Impressionist exhibition at the Grand Palais; queues and crowds inside! In fifty years hence their grand-nephews will be queuing also to see the Surrealists and Cubists, coming to their homeland for a short visit.

With my kindest regards,

Sincerely yours, Marcel Jean

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Jean

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

April 29, 1955

M. Marcel Jean,
17 rue Heges-Moreau,
Paris 18, France.

Dear M.

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Jean

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

April 29, 1955

M. Marcel Jean,
17 rue Pagan
Paris 18^e

Dear M.

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Jean

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

April 29, 1955

M. Marcel Jean,
17 rue Heges-Moreau,
Paris 18, France.

Dear M. Jean:

Thank you ever so much for sending me a copy of Les lettres nouvelles with your admirable article# on Yves Tanguy. There is much material in your article which will be extremely useful to me in preparing the catalogue of his exhibition at the Museum of Modern Art in New York next fall.

I'm sorry we didn't meet in Paris, but our visit was brief, and I had to spend all of my time at the Orangerie, helping arrange the exhibition of 19th century masterworks of French art from American museums and collections. I hope we'll meet next spring, and meanwhile I trust you won't mind if from time to time I send you a few questions to answer regarding Tanguy's life and art; I should be very grateful.

With kindest regards and repeated thanks,

Sincerely,

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Mr Soby ✓
continued...

Matisse

Title

Collection

La Grande Peintre

4,300

La Rose de l'annee

500

Les Derniers Jours

300

June 17, 1955

CARBON FOR SOBY

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WESTERN UNION TELEGRAM

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

W. P. MARSHALL, PRESIDENT

1201

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DEFERRED CABLE - REPLY PREPAID

NEW YORK, JULY 8, 1955

TO: GIANNI MATTIOLI
VIA MANZONI 41/A
MILAN, ITALY

URGENTLY REQUEST YOU SIGN CONSULAR INVOICES AND CUSTOMS PAPERS SO PICTURES
CAN LEAVE SOON. REGARDS.

SOBY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

<u>Les Derniers jours</u>	4,300
<u>L'Orpailleuse</u>	1,500
<u>Il y a</u>	3,650
<u>La Rose des quatre vents</u>	1,700
<u>Les Transparents</u>	3,000

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Mr. Saby ✓
continued...

Matisse

Title	Valuation
La Grande Fenêtre	\$100
La Femme de l'après-midi	500
drawing #2036	200
drawing #2038	500
drawing #2039	200

June 17, 1955

Dear Mr. Matisse:

I regret to have to pursue you with Tanguy questions, but we are without insurance valuations for several loans and will need them before July 10th to insure coverage on our policy.

The response to the exhibition has been very generous and we are looking forward to the sale with great pleasure.

Avec mon ombre - valuation was omitted on the lenders form.

Mer close, monde ouvert - credited to Baltimore Museum on our working checklist and had been requested from them. It is fortunate that you sent it on to Lowy. A new lenders form is enclosed.

Sur le palais aux rochers de fenêtres - insurance valuation not noted on the lenders form. Jim will give it the appraised valuation from the estate records, which can be changed later if Cassou's valuation should differ.

We are sending loan receipts to the gallery as the pictures are delivered. The list below confirms the insurance valuations.

Title	Valuation
<u>Girl with Red Hair</u>	\$800
<u>Vieil horizon</u>	3,500
<u>L'extinction des espèces</u>	3,000
<u>Ma vie blanche et noire</u>	2,500
<u>Les Derniers jours</u>	4,300
<u>L'Orpailleuse</u>	1,500
<u>Il y a</u>	3,650
<u>La Rose des quatre vents</u>	1,700
<u>Les Transparents</u>	3,000

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Matisse

continued...

<u>Title</u>	<u>Valuation</u>
<u>La Grande fenetre</u>	\$400
<u>La Dame de l'onze heures</u>	500
drawing #2036	200
drawing #2048	200
drawing #2049	200

Dear Mr. Matisse:

Enclosed are letters from the other galleries which are being shown at the Tanguy room. I list below:

At Mrs. Tanguy's request Les Saltimbanques has been credited to her.

The response to the exhibition has been very generous and we are looking forward to the show with great pleasure

With all best wishes to you and Mrs. Matisse for a pleasant summer,

Sincerely,

Margaret Miller
Associate Curator

Mr. Pierre Matisse
Villa la Punta
St. Jean
Cap Ferrat
France

MM:al
Enclosure

I am also sending a letter to Mrs. Matisse regarding the photographs of the pictures which are being shown at the Villa la Punta. I will also need letters from the other galleries which are being shown at the Tanguy room. I list below:

Please note the insurance situation.

Arrangements are being made to return the pictures which are shown on Friday, June 3. We will expect the pictures to be returned to the Museum by the Friday.

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cc: Miss Dudley
Mr. Solby

Mr. Pierre Matisse

- 2 -

June 2, 1955

If Les saltimbanques is not in by Friday, we shall collect it from Mr. Collin. Mirage le temps will be collected later in the summer from the Metropolitan. La rose aux quatre vents, you are sending to us air-freight from Paris.

Dear Mr. Matisse:

Enclosed are lenders forms for your generous group of loans to the Tangy retrospective which I list below:

- * Girl with Red Hair. 1926
- * Avec mon ombre. 1927 (Mrs. Matisse)
- Vieil horizon. 1928
- L'extinction des espèces. 1938
- Ma vie blanche et noire. 1944
- Les derniers jours. 1944
- L'orpailleuse. 1945
- * Il y a. 1947
- La rose des quatre vents. 1950
- Les Transparents. 1951
- Mirage le temps. 1954
- * Les saltimbanques. 1954

- * (gouache.) 1947
- La Grande fenetre. 1950. (gouache)

- * drawing, #2036
- * drawing, #2048
- * drawing, #2049

Will you please check the catalog credit, since with the exception of Mrs. Matisse's loan, all the pictures above have been listed as loans from the gallery. We shall also need selling prices and insurance valuations. Disregard all the other data, such as dimension, signature, etc., since we can obtain that from the pictures when they come in. There is provision at the bottom of the form for negative number, but if it is more convenient for you to send the photograph data on your check list of the exhibition, please do so.

I am also sending a lenders form for:

- * Sur le palais aux rochers de fenêtres
Musée National d'Art Moderne

Please note the insurance valuation.

Arrangements are being made to collect the pictures which are starred on Friday, June 3. We will expect the others to be delivered later to the Museum by the framer.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Pierre Matisse

- 2 -

June 2, 1955

JAN
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N

If Les saltimbanques is not in the gallery on Friday, we shall collect it from Mr. Colin. Mirage le temps will be collected later in the summer from the Metropolitan. La Rose aux quatre vents, you are sending to us air-freight from Paris.

Our office will be glad to pick up, at your convenience, the Colten negatives which you are lending us. And I understand that Miss Pernas in the Publication Department is in touch with you about the color plates from the Bretton book.

With many, many thanks for all of these courtesies,

Sincerely,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

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

MM:sl
Enclosures

Many, many thanks and best to you both,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 27, 1955

Dear Kay and Pierre:

Herewith the revised list of Tanguy paintings, with some added and a few taken out of the preliminary list I sent you both.

Alas, we must cut down a little- otherwise the galleries will be crowded. And we haven't even begun the gouaches and drawings.

Could you both please go over the enclosed list and mark any pictures you think we might omit, keeping in mind that the pictures belonging to museums or universities have already been asked for. I know it's terribly hard to cut down, and I know that every time I take one picture out, I put two or three more in. But we have to face the space problem, and above all things I don't want the show to look jammed. It seems to me that one or two pictures listed in page 3 might come out, but which ones? And please remember, too, that all the photos from Paris (notably those of Breton's pictures) aren't yet in, so we should count on at least two additional paintings, maybe more.

I'll come in on Tuesday to go over the drawings and gouaches, Pierre, and you can give me your suggestions as to the enclosed list then. Also, could you please fill in missing collectors (such as for Le certitude du jamais vu and let me know which of your pictures should be listed as yours and which as the gallery's.

Many, many thanks and best to you both,

Sincerely,

*Pierre may have a photo of "Mar
close, made ouvert" 1944 - (also in Breton's
book) as it belongs to him. It is a
lovely picture. I think others that
I particularly like + do not remember
Pierre's mentioning (in Breton's book) are
"Craquaire, detraire" 1940, "Vin, miel & fruits"
1942 and "La Terre d'Ivoire" 1941. etc
in the Harvard show*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Matisse
May 18 '65

Dear Jim -

Following up our telephone conversation today, I hope we can get:

"Le ruban des yeux" 1934

"Le nid de l'amphioxus" 1936

"La certitude du jamais vu" 1933 (small with frame made by Yves T. coll. A. Breton.

(All these are illustrated in Breton's book "L'œuvre de Matisse")

"Paradis provisoire" 1930 (Peggy G.)

Pierre must have a photograph of "Mer

- "Closé, monde ouvert" 1944 (also in Breton's book) as it belongs to him. It is a lovely picture. I think - Others that I particularly like & do not remember Pierre's mentioning (in Breton's book) are;

"Construire, détruire" 1940, "Vin, miel & huile" 1942 and "La Terre & l'air" 1941 - The

in the Hartford show

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JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

May 19, 1955

May 17, 1955

Mr. Pierre Matisse,
41 East 57th St.,
New York 22, N.Y.

Dear Pierre:
Dear Pierre:

I'm sending you, with copy to Kay Sage, a very tentative list of pictures for the Tanguy exhibition.

Could you both check the list for a) accuracy of titles b) accuracy of dates c) the right names of present owners of the pictures.

Certain pictures are still missing, of course. For instance my photo of the 1934 Le ruban des excès says on the back that it belongs to Roland Penrose, and I've written him to see whether he still owns it and will lend. Similarly, I seem to have no photo of the picture called Le ciel traque. I have a picture with this title on the back of the photo but I seem to have crossed the title out the other day and written Les transparents. And finally there is a separate folder of photographs of pictures we considered the other day but didn't finally put in the final batch. Some are paintings, some are gouaches and some are drawings. We must, of course, go through this folder carefully; in many cases titles are missing on the photos.

I did not take time to put in French accents on the listing of titles; we can easily do that later.

Well, this is a start anyway, and I'll see you both next week, Kay on Wednesday or Thursday probably and I'll try to see you, Pierre on Tuesday in New York.

The really crucial problem now is to get the color plates under way. If we can get Mrs. Miller's decision soon, I can send the Whitney picture to Boston, together with mine (if it can be cleaned in time) and the one Pierre is contributing off to Boston to the printer, which would be a good start.

We've cabled Marc Vaux in Paris to try to hurry him up on the photos of the Collinet-Jean-Bretton pictures.

Best and thanks for checking the enclosed lists,

very best to you and many thanks,

Sincerely,

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 17, 1955

Mr. Pierre Matisse,
41 East 57th St.,
New York 22, N.Y.

Dear Pierre:

The list of Tanguy works of which I have no photographs is as follows:

<u>La fille aux cheveux rouges</u> , 1925-26?	coll. Pierre Matisse
<u>Avec mon ombre</u> , 1928	coll. Patricia Matisse
<u>Vieil horizon</u> , 1928	coll. Pierre Matisse
<u>L'inspiration</u> , 1928-29	coll. Kurt Seligmann
<u>L'armoire de Protee</u> , 1931	coll. Andre Breton (have written for photo)
<u>Les mouvements et les actes</u> , 1937	coll. Kay Sage
<u>Title unknown</u> , c. 1938	coll. John Goodwin
<u>Le Temoin</u> , 1940	coll. Mr. and Mrs L. Berdeau, Palm Beach
<u>La rapidité du sommeil #</u> , 1945	The Art Institute of Chicago
<u>L'extinction des especes</u> , n.d.	coll. Pierre Matisse
<u>Two gouaches of c. 1946</u>	coll. Kay Sage
<u>Les transparents</u> , 1951	coll. Kay Sage
<u>Le ciel traque</u> , 1951	coll. Kay Sage (have just found a photo)
<u>Large drawing</u> , n.d.	coll. Sage Goodwin (will write him for photo)

It may be that photos of a few of these will turn up in my files, but there's no harm in having extra copies, which we will need eventually for publicity purposes anyway. So anything you can do to round up as many of these missing photos as possible will be most appreciated.

I will get the list of eight possible color plates done today or tomorrow. We must get them started, since it takes a long time as you know. Frances Fernas of the Museum's Publications Department wants to send the picture from which color plates are made to a printer in Boston, who will need to hold the pictures there for a time in order to check for accuracy. Will keep you posted, and the pictures can be shipped by the Museum.

The present Museum plan, which I really cannot change for reasons of space (the same space now given over to Ritchie's "New Decade" show) is to show about 20 early de Chiricos and about 40 Tanguys. To add more would crowd the galleries, which I'm sure you'll agree would be a fatal mistake with either artist. But we can tell more accurately after Margaret Miller and I have done a tentative layout of the show on the floor plan.

Very best to you and many thanks,

Sincerely,

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JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

June 2, 1955

Mr. Pierre Matisse,
41 East 57th St.,
New York 22, N.Y.

Dear Pierre:

Just to be sure we're clear before you leave for Paris, here is my list of the Tanguy paintings you're having sent to the Museum:

Girl with Red Hair, 1926 (no photo available)
 Avec mon Ombre, 1927 (collection Patricia Matisse)
 Vieil Horizon, 1928
 Extinction des Espèces, 1938 (no photo available)
 Sur le palais aux rochers de fenestres, 1942 (Musée Nationale d'Art Moderne, Paris)
 Ma Vie Blanche et Noire, 1944 (to be sent after re-framing)
 L'Orpailleuse, 1945 (to be sent after re-framing)
 Il y a, 1947
 La Rose aux Quatre Vents, 1950 (to be sent by P.M. from Paris)
 Les Transparents, 1951 (to be sent after re-framing)
 Mirage le Temps, 1954 (now Metropolitan Museum; will arrange with them)
 Les Saltimbanques, 1954 (if sold to Ralph Colin, will arrange with him)

In addition there are two gouaches: one entitled La Grande Fenetre; the other title unknown. And three drawings: nos. 2036, 2048, 2049.

And also we added the painting, Les Derniers Jours, 1944, which I understand will arrive at the Museum after re-framing. Hope this won't take long, since we seem pretty certain to use this as a color plate.

If you have time, you might send me the price of L'Orpailleuse, and I'll do my best to interest the Wadsworth Atheneum in it. The only Tanguy they have I bought years ago from the fund they allowed Chick Austin and myself for modern pictures. I do think they should have another, considering the big one-man show last year.

Best and many thanks for all your help. A wonderful trip to you and Patricia.

Sincerely,

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Matisse

June 23

Dear Jim-

I have just had a letter from Jehan Mayoux, one of Yves' best and most devoted friends, and am quoting the following because I thought it would interest you:

"J'ai bien lu l'article de Marcel Jean. Il a des qualités, il est, comme son auteur, bien gentil, mais je le trouve insuffisant. Il ne marque pas assez l'importance d'Yves et de son oeuvre. Quelqu'un a dit, je crois que c'est Monnerot, que le surréalisme lui avait appris ce qu'est le sérieux. Et justement, dans le domaine de la peinture c'est Yves qui a le mieux, et de loins, traduit cet aspect du surréalisme. Sérieux, bien sûr, qu'est la rencontre de l'affectivité et de la rigueur intellectuelle - sérieux qui est aussi à base d'humour. Et je voudrais que quelqu'un dise cela à propos des oeuvres, sans recourir à l'anecdote."

It is, I find, very well said and I agree wholeheartedly. I wish he had said a little more.

I am still undecided about tomorrow, so am sending this off to you. Yesterday was such an appalling day that if it were repeated while I was on the Marritt Parkway, I wouldn't get very far!

Best love,

Kay

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cc: Miss Dudley
Mr. Soby ✓
Mr. Coolidge
JAMES T. S. S. S.
New Haven, Conn.

Meiss

June 2, 1955

Mr. Millard Meiss,
Fogg Museum of Art,
Harvard University,
Cambridge, Mass.

Dear Mr. Meiss:

Mr. Soby has told me that you have generously agreed to lend your Tanguy, Vin miel et huile, to the Tanguy exhibition which is to be held at the Museum from September 6 to October 30, 1955.

Enclosed are two copies of our loan agreement form. Would you be kind enough to indicate the insurance valuation and return one copy in the enclosed envelope. The duplicate is for your records.

It is Mr. Soby's understanding that you will have the picture at the Fogg Museum before your departure for Europe, and that it will be shipped to us from the Fogg later in the summer - preferably the first week in August.

All expenses of insurance, packing and shipping are, of course, defrayed by the Museum. We will expect the loan to be shipped Railway Express Collect, with a value of \$650 declared on the box, unless you prefer to maintain your own insurance. The Museum should be billed directly for the packing charges.

I am sending a copy of this letter to Mr. Coolidge in this mail.

May I thank you on behalf of Mr. Soby and the Museum for these courtesies.

Very sincerely yours,

Margaret Miller

Associate Curator

Department of Painting and Sculpture

Mr. Millard Meiss
Curator of Painting
Fogg Art Museum
Harvard University
Cambridge 38, Mass.

MM:al

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JAMES THRALL SOBY
 Brushy Ridge Road
 New Canaan, Conn.

*149, MONTAGU MANSIONS,
 LONDON W.1
 Tel. WELMOR 9582*

May 19, 1955

Mr. Millard Meiss,
 Fogg Museum of Art,
 Harvard University,
 Cambridge, Mass.

2 July, 1955

Dear Millard:

From September 7 to the end of October the Museum of Modern Art is holding a retrospective exhibition of the work of the late Yves Tanguy, and I've been asked to direct the show, since Tanguy was a very old and dear friend.

I'm wondering whether you still own the Vin, miel et huile of 1942 and, if so, whether we may borrow it for the show. If this is possible, I'll send you full details later on; the Museum, of course, would pay all costs of transportation and insurance. I do hope you still own the picture and can lend it; I remember it as being very beautiful.

Very best,

Sincerely,

P.S. As a much more personal matter, will you please tell Miggie that, after our long and bitter travail in the Hartford courts, where she was so superb, young Sammy's father decided that the boy should be with his mother. He came to us in February, we luckily got him into the Country School here, which is excellent, and he is absolutely blooming. He is with us permanently except for part of his vacations. And do thank Miggie for all she did. I don't think the present happy outcome would have been possible without a struggle first.

Oil on canvas - Dimensions: H. 17 1/2 x W. 14 1/2

I bought it from Peter Watson, a member of The London Gallery Ltd.; P.W. bought it from your wife, from André Breton; the "L.G. Co." sold it to the Fogg Museum in 1949. As far as I know, this work has not been very much reproduced. The measuring is in cm., marked on the back of the picture.

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Key:
 = Please return
 this letter when
 through

149, MONTAGU MANSIONS,
LONDON W.1.
 Tel. WELBECK 4582

MoMA
 Mesens

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

2 July, 1955.

Dear Mr. Soby,

Marcel Jean wrote to me, a few days ago, that you are preparing a monograph, as complete as possible, devoted to our old and delightful friend Yves Tanguy. If I can help you with any documentation I should be delighted.

I enclose herewith a not too good print of an oil painting belonging to my wife and here are all the details I can give about it:

Title: LE REGARD D'AMBRE.

Signed bottom right - Dated: 29 (1929).

Oil on canvas - Dimensions: H. $39\frac{1}{2}$ x W. $31\frac{3}{4}$ "

(40 Figure)

I bought it from Peter Watson, on behalf of The London Gallery Ltd.; P.W. bought it many years before from André Breton; the "L.G. Ltd." sold it to Mrs. Sybil Mesens in 1949. As far as I know, this work has not been very much reproduced. The measurements for a block in cm., marked on the back of the photograph

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3 2/ have no value, as the making of that block for a "Knocke" catalogue was cancelled.

It is a very beautiful work for its dramatic atmosphere, like all the early pictures.

x x x

I myself possess also one oil by Yves, intitled: A L'OREILLE DES VOYANTES, but it seems that I have no print of it in London at the moment. I certainly will find one at my studio in Brussels and send it to you. If not, I am perfectly willing to have it re-photographed for you. This work is better known as it has been extensively exhibited and it has been reproduced in several magazines and catalogues, namely:

- E.L.T. Mesens présente TROIS PEINTRES SURREALISTES (Palais des Beaux-Arts - Brussels - December, 1937).
- London Bulletin N° 4-5 - July, 1938.
- World Review (reprod. in colour - not good - with article on "Surrealism" by Hugh Gordon Porteus) - July, 1947.
- 75 Oeuvres du Demi-Siècle - "Histoire abrégée de l'Art contemporain" par E.L.T. Mesens - Editions de la Connaissance - Brussels, July 1951.

I have also in my collections, in London and in Brussels, about 7 or 8 drawings. If you think it useful, I am prepared to have them photographed.

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MOA
MÉSENS

3/ Among them, there is one which is a kind of friendly joke: a morning Yves came to visit me at the old London Gallery (Cork Street), at the time he had his exhib. at "Guggenheim Jeune" (same street), and I was absent: he left a drawing of an Ubu-esque personage, made on the spot, with a large salute « Bonjour, Monsieur Mésens! ». Another of them is the original drawing included in the collective "plaque" « Violette Nozières » (Ed. Nicolas Flamel - Brussels). Two of the other ones are very early "automatic drawings", inks with inclusion of a tiny bit of colour here and there.

I should also like to draw your attention, if you have not already thought of them, to the three full-page drawings (unique type of utilisation of "collage") intitled « En marge des mots croisés » (published first in "Intervention surréaliste" - Documents 34 - Brussels, June 1934; re-printed in "London Bulletin" N° 4-5 - July, 1938 under the English title « In the margin of Cross-words »).

There are some Tanguys in Belgium. I will look them up and ask for photographs, unless you tell me by return of post that they are of no use to you.

You would be kind to convey my

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4/ regards to Yves' wife, Kay Sage, whom I have never had the pleasure to meet.

Yours sincerely,

E. L. T. Mesens

E. L. T. MESENS.

P.S. I will be next week, for about three weeks, at my Brussels address:
6, Rue Paul-Emile Jansson,
Bruxelles - Belgium.

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JAMES THRALL SOBY
 Brushy Ridge Road
 New Canaan, Conn.

May 2, 1955

Dear Alfred:

As you almost certainly know, the dates of the de Chirico-Tanguy show at the Museum have now been set as: September 6 - October 30, 1955.

I should have mentioned this long ago, but I'm counting heavily on being able to borrow all four of the Museum's Tanguys: Mama, Papa is Wounded; Extinction of Unnecessary Lights; Slowly Toward the North; and the big new picture we bought this year (I can't for the life of me remember its title!). Do hope this will be possible.

As a tentative start, can I also count on de Chirico's Nostalgia of the Infinite and The Sacred Fish. I haven't yet had time to go over the space problem with Andrew. If there's room, I'd also like to have The Evil Genius of a King and The Anxious Journey (ex-Chrysler), plus the Museum's drawing called, as I remember it, The Mathematician - I can't look up the title of the drawing because Perras has all my photos.

Best, hope this is all possible and doesn't interfere with other plans you may have made,

P.S. Could Betsy or Marie send me Charles Ratton's address, if you have it. I want to try to borrow that Tanguy object, From the Other Side of the Bridge, which you had in the Surrealist show.

MoMA

JTS

vohe
 Jean Paulhan.

je ne parviens pas à retrouver
 ce note. Puis je vous prie de m'en
 adresser un autre exemplaire ?

Paris, 17, rue de Valenciennes - 1, tel. Sébastopol 1010 (JTS)

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Paulhan

COPY

RX173
RDF529/BC292 PARIS 15 6 1830

JAMES S

Paulhan

nrf

ACCEPTÉ

Paris, le 15 Juin 1955.

Cher Monsieur,

Moi aussi j'ai vivement regretté de ne pas vous avoir rencontré ce soir-là. Mais ce n'est, j'espère, que partie remise.

Ne pourrais-je pas recevoir le petit livre sur Braque qu'a publié sauf erreur le Musée d'Art Moderne, il y a 3 ou 4 ans? J'en aurais besoin. J'en parlerai ici ou là.

Je vous prêterai bien volontiers l'Ariane de Chirico. Ci-joint la note que je vous retourne.

*Je suis très cordialement
vôtre*

Jean Paulhan.

*je ne parviens pas à retrouver
la note. Puis-je vous prier de m'en
adresser un autre exemplaire?*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Paulhan

COPY

RX173
RDF529/BC292 PARIS 15 6 1830

JAMES SOBY MODERN ART NEWYORK

ACCEPTE VOLONTIERS VOUS PRETER ARIANE LETTRE SUIE CORDIALEMENT

PAULHAN

WESTERN UNION
TELEGRAM

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CARBON FOR SOBY

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

penrose

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

1201

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

DELAYED CABLE

REPLY PREPAID

CHARGE TO TANGUY EXHIBITION

NEW YORK, N.Y.

JULY 7, 1955

1PM

TO: ROLAND PENROSE
11 A HORNTON STREET
KENSINGTON, LONDON W.8, ENGLAND

MAY WE BORROW LE QUESTIONNANT AS WELL AS RIBBON FOR TANGUY EXHIBITION.

LETTER FOLLOWS

SOBY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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love. The dimensions you have are too big, maybe they are in centimetres. It is quite a small picture but a good one. I am glad that you wish to borrow it and it will be handed to Bolton & Fairhead when they want it. The plate I'm afraid is unobtainable from Cross Bros. as they went out of business during the war but if you want to have one taken

Our shipping agent, Bolton & Fairhead of London, will get in touch with you, as per the note on the Registrar's forms. I do hope it will be possible to have the painting and the object in the Museum at New York the first week in August.

Very best to you, love to Lee,

Sincerely,

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Penrose

28 June '55

Penrose

James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.

Dear Jim,

Your letter has found me in Barcelona where I am staying two more days, but as her left by plane for Paris and London today I gave her the form for 'Le Ruban des excis' to complete with the correct measurements when she gets home. The dimensions you have are too big, maybe they are in centimetres. It is quite a small picture but a good one. I am glad that you wish to borrow it and it will be handed to Bolton & Fairhead when they want it. The photo I'm afraid is unobtainable from Cross Bros. as they went out of business during the war but if you want to have one taken

Our shipping agent, Bolton & Fairhead of London, will get in touch with you, as per the note on the Registrar's forms. I do hope it will be possible to have the painting and the object in the Museum at New York the first week in August.

Very best to you, love to Lee,

Sincerely,

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Penros-C

JAMES THRALL SOBY

Brushy I
New CanMr. Ro
Hotel
44 rue
Paris

Dear R

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in London and would write to Lee at our
home address, 11A Hornum Street. London W.8.
She will get me made for you.

About the object I can be even less
helpful. I'm afraid I have no idea who
~~the~~ owned it or has it now - perhaps
Peggy Guggenheim, perhaps Breton ??? I
never owned it nor do I remember it ever
being in my house, I'm sorry to say.

Here I spend most of my time on
the tracks of Picasso and Gaudi - a
very pleasant pursuit but hot.

With all best wishes

Yours ever

R. Rand.

you, as per the note on the Registrar's forms. I do hope it will be possible to
have the painting and the object in the Museum at New York the first week in August.

Very best to you, love to Lee,

Sincerely,

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 17, 1955

Mr. Roland Penrose,
Hotel d'Angleterre,
44 rue Jacob,
Paris VI, France.

Dear Roland:

I'm greatly relieved to have reached you at last. The first letter I wrote you must have had the wrong address, since it finally came back to me here.

I'm naturally delighted to hear you'll lend to the Tanguy show at the Museum of Modern Art, Sept. 6th until the end of October. The picture I need most for the exhibition is Le ruban des excès of 1934, for which I'm enclosing a Registrar's blank which I would appreciate your returning to Miss Dorothy Dudley, Registrar, Museum of Modern Art, 11 West 53rd St., New York 19, N.Y. You mention the dimensions of this picture as being about 10 x 14 inches. But on my own records I have it down as 23 x 31½ inches, and I think I originally got these dimensions from you when I reproduced the picture in a Magazine of Art article on Tanguy some years ago. I have a Cross Brothers photograph of the picture (Cross negative no. 4264), but it is terribly battered. To save you a letter, the Museum will order additional prints, though Cross Brothers may have to have authorization from you.

As to your other Tanguys, I admire Dehors of 1929 greatly, but I don't want to add additional early pictures; the group of works from 1926 to 1930 is already very large. And I remember Le ruban des excès as being slightly better in quality than Le questionnant - which my records show to be c. 1937, a period already well covered in the show, whereas I have little from the early 1930's. I know the picture you sold to Bill Burden, but again I don't really need more pictures from the late 1920's.

In my first letter I asked whether you owned the Tanguy object of 1936, From the other side of the bridge. Alfred Barr borrowed this object from Charles Ratton for his surrealist show of 1936, so I wrote Ratton to ask whether we might borrow it. Ratton replies that he has lost track of the object and somehow thinks it was lost or never returned to him at the close of the Museum's 1936 surrealist show, due to the confusion of impending war. But I think he's mixed up, since the show was long before the war. And Alfred or someone else seems to remember having seen the object at your house in England. If you do have it, may we borrow it? I think it would add variety (I plan to show also the superb chess set which Yves designed and made and which Kay Sage has in the house). Do let me know. I'm enclosing a Registrar's form for the object, too, one copy to be retained by you, as in the case of Le ruban des excès.

Our shipping agent, Bolton & Fairhead of London, will get in touch with you, as per the note on the Registrar's forms. I do hope it will be possible to have the painting and the object in the Museum at New York the first week in August.

Very best to you, love to Lee,

Sincerely,

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June 7th. 55.

Huismes, J. et. L.

Hotel d'Angletone. 44 rue Jacob. Paris. 6^e.

8 June 55.

Dear Jim,

Your letter of the 31st May has reached me here but I'm sorry to say that your first letter must have gone completely astray. I never got it.

of course I will gladly lend to your Tanguy show whatever you want but being abroad until the 15th July I cannot lay hold of any photos until then.

I have three pictures of which you can have all or any. They are, in order of size:

- ① 'Dehors'. 1929 formerly belonging to Valentine Hugo and then to Paul Eluard. about 36 x 48 ins.
- ② 'Le Questionnant' c. 1934 about 20 x 30 ins.
- ③ 'Le ruban des excess'. c. 1934. about 10 x 14 ins.

and incidentally I sold a large and very fine painting 'L'oreiller de satie' to William Barden not long ago. 'Dehors' is also a big picture and one I am very

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June 7th. 55.

Thomas J. St. L.

fond of.

I am sure it will be a very fine exhibition, one which I would much like to see. Yves' death is a terrible loss to us all and to painting. Please when you see her remember me to Kay.

With all best wishes,

very sincerely

L. David.

P.S. This address will find me until 15 July - after that - Farley Farm Chiddingfold, Sussex.

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June 7th. 55,

Huismes, J. et. L.

NY 11,105

Dear Jim,

it was nice to hear from
you.

Roland P. is coming here this Sun-
day and will stay a few days.

Very cordially yours,

Max

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 31, 1955

Dear Roland:

Mr. Roland Penrose, number 7 to the end of October the Museum of Modern Art in
11 A Hornton St., a Tanguy exhibition which I have been asked to direct.
Kensington, ask whether you can take the object made of painted wood and
London W. 8, England. from the other side of the bridge and, if so, whether
I may borrow it for the exhibition, with all expenses paid by the Museum, of
course. I will assume that the object still belonged to Charles Slatkine, but
I am not sure.

Dear Roland:

I wrote you at your country address about a month ago to tell you
that the Museum of Modern Art in New York is holding a retrospective Tanguy
exhibition from Sept. 6 to Oct. 30, 1955. Not having heard from you, I'm
writing again to ask your help.

First of all, I need to know which Tanguys you own and whether in
principle you would be willing to lend, all costs of transportation and insurance
to be paid by the Museum, of course. I remember that you used to have a very
fine painting of 1934 entitled Le ruban des excès. I badly need a picture of
that period in the show, and all the best ones are in Europe. And Kay Tanguy
tells me that you have another even finer picture of the early 1930's; she
doesn't remember the title. Could you possibly send me photographs of both
and of any other works either in your own or other English collections which
you think I should try to borrow? I have great faith in your judgment, and
your help will be most appreciated. I think I've covered the main Parisian
collections - Andre Breton, Simone Collinet, Garcon, etc., but there may be
first-quality pictures in France which I don't know about. Any list you can
send will be an enormous help. Since Yves was a close and dear friend, I am
naturally trying to make the show as fine as possible.

Poor Yves. His death was so sudden and tragic. He was working
wonderfully and late last year completed a marvelous big picture called
Multiplication des arcs which, thank God, Alfred Barr and I got the Museum to
buy before he died.

Very best to you and Lee. Do hope this letter will reach you.

P.S. My revised book on the early de Chirico is about to come out, after 17 years
years of pattering with it, and I'll send it to you as soon as it's available.

Sincerely,

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

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

May 8, 1955

Dear Roland:

From September 7 to the end of October the Museum of Modern Art in New York is holding a Tanguy exhibition which I have been asked to direct. I'm writing now to ask whether you own the object made of painted wood and stuffed wood, entitled From the other side of the bridge and, if so, whether I may borrow it for the exhibition, with all expenses paid by the Museum, of course. I had assumed that the object still belonged to Charles Ratton, but Alfred Barr seems to remember seeing it in your house a few years ago.

May I also borrow your painting, Le ruban des exoes, and are there other works in your own or other collections in England which you would care to recommend? Yves was such a dear friend that I am terribly eager to make the show as fine as possible. Your help will be greatly appreciated and a list of paintings and drawings which you think Tanguy's finest would be most helpful.

I was in Paris two weeks ago, but I had only a few hours to work on rounding up Tanguy paintings, due to the pressure of the Orangerie exhibition. Simone Collinet has agreed to lend a marvelous early picture she has and to have photographs made of others. But I would much prefer to have your expert judgment as to which are the best pictures left in Paris. Breton has some, I know, and I feel confident from the tone of a recent letter from him that he will lend. Also Yves' old friends, Marcel Jean, Marcel Duhamel and Raymond Querneau have been most helpful. Still, I don't want to leave any stone unturned, and your advice will be more than welcome.

I do hope, too, that I can borrow the object and at least one of your paintings.

Very best to you and Lee, help and kindest regards,

Sincerely,
Sincerely,

P.S. My revised book on the early de Chirico is about to come out, after fifteen years of puttering with it, and I'll send it to you as soon as it's available.

P.S. When you see Jean Paulhan, would you mind telling him how sorry I was to miss him at the de Menil's party for the Orangerie exhibition. Also, please tell him that my de Chirico book is due from the printer's in Berlin, Germany, in a few weeks; I will send him a copy at once when it arrives.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

April 30, 1955

M. Raymong Querneau,
Librarie Gallimard,
5, rue Sebastien-Bottin,
Paris VII, France.

Dear M. Querneau:

I am extremely sorry that my trip to Paris this month was so short that I was unable to see you; I spent nearly all my time at the Orangerie helping arrange the exhibition of nineteenth-century French pictures from American collections.

I wanted to talk to you especially about the exhibition of Yves Tanguy's paintings and drawings which is scheduled at the Museum of Modern Art in New York from September 6 to October 30, 1955, and which I am to direct. As an old and close friend of Tanguy's, I am naturally eager to make the show as fine as possible.

One of the pictures by Yves that Kay Tanguy has mentioned several times is an early one with a horse in it which she thinks once belonged to you and perhaps still does. At this point, I'm anxious to have a photograph and the dimensions and date of this picture. Would it be possible for you to send them to me and to telephone Marc Vaux, to make a photograph of the picture and send me two prints, at the Museum's expense, of course. Vaux is taking other photographs for the exhibition, and I have worked with him on previous occasions. I'm sure he could take the photograph at your convenience. I am here assuming that you still have the picture or know where it is.

My thanks for your help and kindest regards,

Sincerely,

P.S. When you see Jean Paulhan, would you mind telling him how sorry I was to miss him at the de Menil's party for the Orangerie exhibition. Also, please tell him that my de Chirico book is due from the printer's in Berlin, Germany, in a few weeks; I will send him a copy at once when it arrives.

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CHARLES RATTON

Paris le 16 Mai 1955,

14, RUE DE MARIIGNAN, PARIS. 8^e

ÉLYSÉES 58-21

Mr James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.
USA

Cher Monsieur,

Depuis que j'ai reçu votre lettre du 5 mai relative à l'exposition de l'oeuvre de Tanguy, j'ai cherché vainement l'objet que m'avait donné Tanguy en 1936 intitulé "De l'autre côté du pont".

Le Museum of Modern Art m'avait demandé le 31 aout 1949 de prêter cette pièce pour l'exposition "Modern Art in your Life" et j'avais répondu à ce moment à Mr Monroe Wheeler que je n'arrivais point à la retrouver et que je la croyais perdue.

Cependant, depuis votre lettre j'ai cherché à nouveau. Le seul indice qu'il a été possible de retrouver est le suivant. J'ai prêté l'objet au Museum of Modern Art en 1936 pour l'exposition "Fantastic Art, Dada and Surrealism". Le 23 octobre 1937, Mr Alfred Barr m'écrivait pour m'annoncer le retour de l'objet. Il ajoutait en postscriptum à sa lettre:

"I am enclosing a formal receipt. Will you please sign it, after you have received your loan, and return it to us."

Or je m'aperçois que ce "Receipt of Delivery" est toujours joint à sa lettre. Il se pourrait donc, mais je n'en suis pas sur, que l'objet, pour une raison ou pour une autre, ne me soit jamais parvenu et que, en raison du trouble qui régnait à cette époque en France par suite des événements politiques, j'ai oublié de le réclamer au Museum of Modern Art. Après dix huit années il est un peu tard pour que j'écrive à ce sujet au musée. Peut-être cependant pourriez-vous demander qu'il soit regardé dans les magasins du Museum of Modern Art si par hasard l'objet ne s'y trouverait pas.

Je possède quelques dessins de Tanguy et une de ces ravissantes petites gouaches en longueur qu'il faisait vers 1938-39. Aussi un beau tableau bleu ciel et blanc que, sur l'avis de Tanguy, j'ai laissé dans l'état où il a été trouvé après guerre, c'est à dire percé de plusieurs

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trous de balle, car il avait servi de cible.
J'ai de plus un paravent à six feuilles en bois
peint blanc qui est couvert des innombrables signatures
de tous ses amis de la belle époque du surréalisme
(y compris Miro qui y a fait un petit dessin et Picasso).
Si quelqu'une de ces choses pouvait vous intéresser
pour l'exposition, je vous la prêterais volontiers.

Il y a en effet longtemps que nous ne nous sommes
rencontrés, je serai heureux de vous revoir lorsque
vous viendrez à Paris.

Sincèrement,

Markus Zetter

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Gd. Rive Gauche

Galerie Rive Gauche

ART MODERNE

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan,
Conn.
U.S.A.

Paris le 28 Septembre.
1955.

Cher Monsieur,

J'espère que vous avez bien reçu au mois de Juin les photos des tableaux de Tanguy que je me suis fait un plaisir de vous envoyer.

J'ai appris que l'exposition au Musée d'Art Moderne est très réussie et d'une organisation parfaite.

Je me permet de vous envoyer mes compliments et de vous prier d'avoir la bonté de me faire envoyer le catalogue. *et, si possible, aussi celui de l'ex. G. de Chirico* Avec mes remerciements je vous prie, Monsieur, D'agréer l'expression de mes meilleurs sentiments.

R. A. Augustinci.

Augustinci

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Rive Gauche

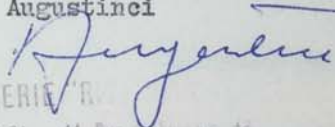
Paris le 12 Juillet 1955

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn.
U.S.A.

Cher Monsieur,

j'ai le plaisir de vous envoyer, ci joint,
6 photos des oeuvres de YVES TANGUY qui ont été exposées à
l'exposition " Hommage à Tanguy". Six autres photos vous ont
été envoyés hier par Mr. Marc Vaux. Parmi les photos de M.
Vaux il ya une représentant 4 dessins à la plume qui font partie
d'une serie de douze dessins et qui sont ma propriété. Il sont
datés 1927 et je crois qu'il ont servi à illustrer le livre de
Péret "Dormir sur les pierres". M. Vaux n'a mis aucune indication
au dos des photos. Je pourrais vous les donner si vous en avez
besoin. Je vous prie d'agréer, cher Monsieur, mes salutations
les meilleures.

R.A. Augustinci


GALERIE "R"
PARIS 8^e - 44, Rue de Valenciennes, 44
TÉL. LITTRÉ 04.41

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Rive Gauche

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 19, 1955

Mr. R.A. Augystinci,
Galerie Rive Gauche,
44, rue de Fleurus,
Paris, VI, France.

Dear M. Augystinci:

Thank you very much for your two letters of June 13th and 14th. As I cabled you from the Museum of Modern Art on Thursday, I am most eager to see the documents you refer to concerning the "Groupe de la rue du Chateau." I have extremely little material on this period of Tanguy's career, except for that printed in Marcel Jean's article in Les lettres nouvelles, and any information you can send me will be more than welcome.

I'll also be greatly obliged if you can send me airmail photographs of the outstanding works by Tanguy in your current exhibition, if possible with dated and dimensions marked on the backs of the photographs. If there are important pictures of which you have no photographs, M. Marc Vaux, 114 bis rue de Vaugirard can take them at the Museum's expense, if you will 'phone him.

With kindest regards and repeated thanks,

Sincerely,

Very sincerely yours,

Margaret Miller
Associate Curator

THE MUSEUM OF MODERN ART

To: AUGUSTINCI
From: JAMES THRALL SOBY

TO: AUGUSTINCI
FROM: JAMES THRALL SOBY

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cc: Miss Dudley

Rive Gauche

THE MUSEUM OF MODERN ART

Date ~~JUNE 16, 1955~~

To: AUGUSTINCI
 GALERIE RIVE GAUCHE
 44 RUE FLEURUS
 PARIS 6

Re: ~~CABLE - direct~~

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PLEASE SEND PHOTOGRAPHS OF OUTSTANDING TANGUY'S IN YOUR EXHIBITION
 ALSO DOCUMENTS GROUPE RUE DU CHATEAU. LETTER FOLLOWING.

Museum of Modern Art
 New York, N.Y.

SOBY
 MODERNART

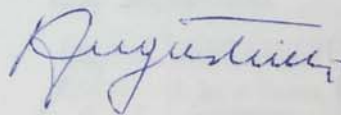
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J'ai oublié dans sa lettre de
 hier d'ajouter que vous pouvez compter sur moi
 pour tout renseignement ou recherche concernant
 l'oeuvre de Yves Tanguy. Je me ferais un plaisir
 de vous être utile. Avec l'aide de Mr. Marcel
 Duhamel on pourrait retrouver les documents du
 "Groupe de la rue du Chateau" dont a, injustement,
 trop peu parlé. (Tanguy, Duhamel, Miro, Prévert)
 Des oeuvres très belle de Tanguy se trouvent en
 Belgique.

Je vous prie d'agréer, Monsieur,
 mes salutations distinguées.

R.A. Augustinci



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Mrs. Yves
Woodbury, C

44, rue de Fleurus, Paris, 6^e - Lit. 04-91

R. C. Seine n° 659.731

Enclosures (2) photographs
 (11) Loan Agreement forms
 (12) duplicate copies

advance to

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the artist

rely yours,

Miller
Curator

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Rive Gauche

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JAMES THR
Brooklyn Ridge R
New Canaan, C

Galerie Rive Gauche

ART MODERNE

Paris le 14 Juin 1955

Dear Mrs. T
11 West 53
New York
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Monsieur SOBY
Museum of Modern Art
New York U.S.A.

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Duhamel on pourrait retrouver les documents du
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Des oeuvres très belle de Tanguy se trouvent en
Belgique.

Je vous prie d'agréer, Monsieur,
mes salutations distinguées.

R.A. Augustinci

44, rue de Fleurus, Paris, 6^e - Lit. 04-91

R. C. Seine n° 659.731

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Very sincerely yours,

Mrs. Yves Tanguy
Woodbury, Conn.

Margaret Miller
Associate Curator

Enclosures (2) photographs
(11) Loan Agreement forms
(12) duplicate copies

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Copied Rive Gauche Sage

Galerie Rive Gauche

ART MODERNE

Paris le 13 Juin 1955

Monsieur Soby
 Museum of Modern Art
 New York U.S.A.

Dear Mrs. T
 11 West 53
 New York
 Tanguy which

Monsieur,

Dear Mrs.
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le vendredi dernier a eu lieu dans
 ma Galerie le vernissage de l'exposition, orga-
 nisée par moi, "Hommage à Yves Tanguy." Dans
 cette exposition figurent une douzaine d'oeuvres
 importantes de ce peintre, quelques unes m'ap-
 partenant et d'autres appartenent à des amateurs
 parisiens. Monsieur Marcel Duhamel a visité
 l'exposition et m'a prié de vous faire part,
 car il trouve l'ensemble extrêmement interese
 sant. Si vous le desirez je pourrez faire les
 photos de toutes ces oeuvres et vous les envoyer
 pour votre documentation.

Dans l'attente d'une reponse je
 vous prie, cher Monsieur, d'agrèer l'expression
 de mes meilleurs sentiments.

R.A. Augustinci

GALERIE "RIVE GAUCHE"

PARIS 6^e - 44, Rue de Fleurus, 44

TEL. LITRE 04-91

Augustinci

44, rue de Fleurus, Paris, 6^e - Lit. 04-91

R. C. Seine n° 659.731

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Very sincerely yours,

Mrs. Yves Tanguy
 Woodbury, Conn.

Margaret Miller
 Associate Curator

- Enclosures (2) photographs
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 (12) duplicate copies

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cc: Miss Dudley
Mr. Soby ✓

Sage

JAMES THRALL SOBY

Brookly Ridge Road
New Canaan, Conn.

July 20, 1955

June 8, 1955

Miss Margaret Miller,
Dear Mrs. Tanguy,
Director of Modern Art,
11 West 53rd St.,
New York 19, N.Y.

With this letter I am sending our loan agreement forms for the works by Tanguy which you are so generously lending to the exhibition.

Dear Margaret: I am sorry to trouble you with what may appear to be an overwhelming wave of paper-work. Actually, all but two of the forms require only your signature. And only the first copy need be signed since the duplicate is for your records and need not be returned to us.

We do, however, need for the catalog the dimensions of Le Ciel traqué and the chess set (board and height of tallest piece). Would you be kind enough to note them on the forms before you return them to us?

Jim has told us of your wish to maintain your own insurance. You can, of course, bill the Museum for the premium later. Jim will bring this far ahead of a show, but think we must do it as a favor to you in this case.

In addition to the paintings and drawings already in the Museum, we shall collect, the first week in August, the following loans which are still in Woodbury: and the only one we need borrow. Jim will bring mine in too and we can decide.

Les Mouvements et les actes

Sorry about today. The blasted lawyer can't get here until 2:00 P.M. and I have to get a real Le Ciel traqué drawn up and signed before the party of the second part (how absurd legal language is!) goes off to Europe.

The chess set

Best, in haste,

De Chirico, Torment of the Poet

The Registrar's Office of the Museum will telephone you in advance to make the arrangements.

The catalog went to the printer this week. Perhaps Jim has told you how well the plate section worked out. I am returning the two snapshots of the artist in this packet, since we have now had them rephotographed for the engraver.

Very sincerely yours,

Mrs. Yves Tanguy
Woodbury, Conn.

Margaret Miller
Associate Curator

Enclosures (2) photographs
(11) Loan Agreement forms
(12) duplicate copies

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Same

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 8, 1955

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

Dear Margaret:

Here are the four Tanguy pictures belonging to his wife which should be insured by the Museum.

<u>Le ciel traque</u> (at Kay Tanguy's house, Woodbury, Conn.)	\$4,000
<u>Ou es tu</u> (Soby will bring to the Museum tomorrow)	\$2,000
<u>Les saltimbanques</u> (Matisse sending to Museum)	\$2,000
<u>Les causeurs - gouache</u> (Soby will bring to Museum tomorrow)	\$750

I realize it's unusual for us to insure this far ahead of a show, but think we must do it as a favor to Kay in this case.

Her gouache, Les causeurs, is, I think, the finest of the black ones and the only one we need borrow. But will bring mine in too and we can decide.

Sorry about today. The blasted lawyer can't get here until 2:00 P.M., and I have to get a real estate paper drawn up and signed before the party of the second part (how absurd legal language is!) goes off to Europe.

Best, in has te,

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

COPY: Miss Dudley
Mr. Soby ✓

July 7 1955

Dear Jim -

PIERRE MATISSE GALLERY CORP. 41 East 57th Street, New York 22, N.Y. I have completely forgotten to tell you a detail which I promised Patricia I would tell you; i.e. that none of the gouaches, sketches or drawings belonging to me are for sale unless a Museum or very important collector should be interested, in which case the Museum would not be interested about it. I have this can't be difficult to arrange. Pierre says; "I received a letter from MOMA about a year ago for the show and it reminds me to mention this to you which I did want to do long ago. It is about the gouache 'La grande Fenetre' which belongs to you now and which Yves had left on consignment to me. I always liked that picture tremendously and was always talking with Yves about it so I could take it home. Now that it will be in the show and might be interesting about it. If you have no personal plans for it, could you mark several things to settle, could you remark this from the market and hold it for me until I have it on my account".

June 4, 1955

Miss Margaret Miller
Museum of Modern Art
11 West 53rd Street
New York City

Dear Miss Miller:

Five paintings by Tanguy are being reframed at Julius Lowy's and I have left instructions to have them call the Museum when they are ready. Les Derniers Jours will be undertaken first and will probably be ready Tuesday or Wednesday.

The gouache La Grande Fenetre is being reframed at J. Pocker, 824 Lexington Avenue. They will call the Museum when it is ready.

I have added one painting, called Mer Close Monde Ouvert, at the suggestion of Mrs. Tanguy, and you and Mr. Soby may decide whether to include this painting or not in the exhibition.

Sincerely yours,

/s/ Pierre Matisse

Pierre also says; "I do not believe any difference with Cassou who did not answer Jim or d'Arnoncourt on account of being away. I do not know whether you have mentioned to Simone Collinet the plan for the show at the Musée d'Art Moderne in Paris. If not, I would not mention it at all as these people in Paris will jump on any occasion to exploit such a project and would have no hesitation to pull a show of their own just before the Musée. Anyway, I do not trust them."

I have mentioned it to no one except to Marcel Dubanel who begged to keep quiet about it, and I think Pierre is quite right about it. I enclose the clipping he sent me about the lawsuit. He says Patricia "feels much better now that the lawyers have written not to bother a host of". He says everyone there thinks it a publicity stunt and a rather ridiculous one!

All this was too long to say over the telephone,
Love,

Kay

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Sage

PLEASE RETURN TO SOBY

July 9 '55

Dear Jim -

I have just had a letter from Pierre, at last. There is one thing in it which reminded me that I have always completely forgotten to tell you a detail which I promised Patricia I would tell you ; i.e. that none of the paintings, gouaches or drawings belonging to me are for sale unless a Museum or very important collector should be interested, in which case the Museum could get in touch with me about it. I hope this isn't too difficult to arrange. Pierre says; "I recieved a letter from MOMA about loans for the show and it reminds me to mention this to you which I had meant to do long ago. It is about the gouache "La grande fenetre" which belongs to you now and which Yves had left on consignment at the gallery. I always liked that picture tremendously and meant to arrange something with Yves about it so I could take it home. You know how negligent I am. Now that it will be in the show and might be sold I must ask you about it. If you have no personal plans for it and since we have several things to settle, could you earmark this gouache and withdraw it from the market and hold it for me until I have a chance to settle our account".

I do not remember your telling me that this particular gouache is included in the show. I hope it is as it is a particularly resplendant one. In any case, if it is, will you please be sure that it is marked not for sale? I wouldn't want there to be any error and for Pierre to be disappointed. However, as the same applies to all others belonging to me, this is not likely to occur.

Pierre says that there is one very beautiful painting of Yves' at Augustinci's of 1927. "A paysage with a woman with loose hair (and then a word which looks like climbing) a tight rope, all pale grey and rose. Naturally Augustinci did not tell me where he found these pictures except for that rose picture which belongs to Hersant".

Did you ever hear from this Hersant? It would be interesting to get a photograph of this painting and Pierre says that when he gets back to Paris he will send me all the photos he can get of this exhibition. But very likely Augustinci won't give them to him.

Peirre also says; "I do not believe the Rive Gauche show will make any difference with Cassou who did not answer Jim or d'Harnoncourt on account of being away. I do not know whether you have mentioned to Simone Collinet the plan for the show at the Musée d'Art Moderne in Paris. If not, I would not mention it at all as these people in Paris will jump on any occasion to exploit such a project and would have no hesitation to pull a show of their own just before the Musée. Anyway, I do not trust them."

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All this was too long to say over the telephone.

Love,

Kay

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Sage
July 18

[1955; dated
from postmark]
RL

Dear Jim -

I feel so badly about my incapability of being at the opening at the Museum and I hope that you will be able to explain to all concerned so that it cannot, in any way, be misconstrued. Above all, I want you to understand and I seem not even able to talk about it. After six months, nothing has changed for me nor will it, I think, in six years or six centuries. For the sake of human dignity, I succeed in controlling myself and being objective when I am with people - but it is unpredictable at what moment or for what reason I suddenly break down utterly - just, sometimes, looking at a painting of Yves'. It is so kind of those at the Museum to want to do something for me and I wish you would thank them - but I have thought

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it over carefully and I know that I
would not dare trust myself - I
know that you and Melissa will
understand and I hope that everyone
else will - Don't answer this please -

Love
Kay

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St. Louis

cc: Miss Dudley
Mr. Soby ✓

June 14, 1955

After 5 days, return to
TANGUY
WOODBURY, CONN.



Mr. James Thrall Soby
Brushy Ridge Rd.
New Canaan
Conn.

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. William N. Eisendrath, Jr.
Acting Director
City Art Museum of St. Louis
St. Louis 5, Missouri

MM:al

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.331

St. Louis

cc: Miss Dudley
Mr. Soby ✓

June 14, 1955

Dear Mr. Eisendrath:

I am writing to ask if by any chance the Tanguy, La Tour Marine, from the collection of Washington University is on loan to the City Art Museum?

We are anxious to borrow the picture for a Tanguy retrospective which will be held at the Museum this Fall, but we have, as yet, received no reply to a request letter written several weeks ago to the Department of Art at the University. If the Tanguy is not in the City Art Museum, could you give us the name of the person in charge of the Washington University collection during Mr. Hartt's leave of absence?

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. William N. Eisendrath, Jr.
Acting Director
City Art Museum of St. Louis
St. Louis 5, Missouri

MM:al

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 3, 1955

June 14, 1955

M. Clovis Trouille,
57 Ave. Mathurin-Moreau,
Paris 19, France.

Dear M. Tro

New York is
which I hav

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it be possi
expense, by
M. Vaux abc
at your cor
me airmail.

to the pres
than for th

Paris le 7 juillet 1955
Monsieur,
L'on vient de m'acheter tout récemment
la toile de Tanguy que je possédais.
Je l'ai vendue à M^{me} Claude Herment dont je n'ai
pas l'adresse par l'intermédiaire de M^r Calot
67, Bd Aristide Briand, à Champigny (Seine),
sur l'indication d'André Breton, qui avait
vu ce tableau chez moi.
Cette toile intitulée "La Génèse" ne
comportait pas de cheval, mais un manoir
dans un paysage magnifique à la Tanguy
C'est une toile de 1926 de 100x81 - un 40F.
Oeuvre magnifique que je n'ai vendue
qu'à regret, surtout comme Tanguy.

I will be most grateful for your help in this matter, since I am eager to compile as complete records as possible of the works of Tanguy, who was a very dear and close friend.

Very sincerely yours,

With thanks,

Harriet Miller
Sincerely, actor

Department of Painting and Sculpture

Mrs. Betty Lewis Winston
253 Aspen Road
Birmingham, Michigan

Encial

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 3, 1955

June 14, 1955

M. Clovis Trouille,
57 Ave. Mathurin-Moreau,
Paris 19, France.

Dear M. Trouille,

New York is
which I have

ago that you
it be possib
expense, by
M. Vaux abou
at your conv
me airmail t

to the prese
than for the

*Peut être pourriez-vous vous adresser
à M. Calvy.
Dans le regret de ne pouvoir vous
satisfaire, veuillez agréer, Monsieur,
l'expression de mes meilleurs sentiments.
Clovis Trouille*

I will be most grateful for your help in this matter, since I am eager to compile as complete records as possible of the works of Tanguy, who was a very dear and close friend.

Very sincerely yours,

With thanks,

Margaret Miller
is Sincerely, actor

Department of Painting and Sculpture

Mr. Soby Lewis Winston
573 Lake Road
Birmingham, Michigan

Encial

1955 June 14, 1955
Birmingham, Michigan, France, 1955

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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 3, 1955

June 14, 1955

M. Clovis Trouille,
57 Ave. Mathurin-Moreau,
Paris 19, France.

Dear M. Trouille:

From Sept. 6 to Oct. 30, 1955, the Museum of Modern Art in New York is holding a retrospective exhibition of the works of Yves Tanguy which I have been asked to direct.

M. Riopelle, the painter, told me in New York a short time ago that you own the Tanguy painting of c. 1926 with a horse in it. Would it be possible for you to have the picture photographed, at the Museum's expense, by M. Marc Vaux, 114 bis rue de Gaugirard, Paris. I am writing M. Vaux about this, and I am sure he could arrange to photograph the picture at your convenience. It would also be extremely helpful if you could send me airmail the exact title, date and dimensions of the picture.

At this point I am not sure how many pictures can be added to the present exhibition list - which is why I ask for a photograph rather than for the picture itself.

I will be most grateful for your help in this matter, since I am eager to compile as complete records as possible of the works of Tanguy, who was a very dear and close friend.

Very sincerely yours,

With thanks,

Margaret Miller
Sincerely,

Department of Painting and Sculpture

Mrs. Nancy Lewis Winston
123 Cedar Road
Birmingham, Michigan

MM:al

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

cc: Miss Dudley
Mr. Soby ✓

cc: Miss Dudley, Mr. Soby

MRS. HARRY LEWIS WINSTON
483 Aspen Road
Birmingham, Michigan

Dear Miss Miller,

June 14, 1955

Enclosed is the loan form for our Tanguy. We shall ship to you thru the Detroit Institute of Art, the end of June, since we shall be in Vermont at our summer home from then until the middle of September.

Is it possible to release the Tanguy & see that picture the opening of the exhibition. The University of Michigan is planning an exhibition of - the works from our collection - the opening will be October 1st.

Dear Mrs. Winston:

Thank you for your letter about the loan of your Tanguy. Mr. Soby is happy that the picture will be available for the exhibition.

We have noted that the painting is promised for an exhibition opening at the University of Michigan on October 31, and we shall arrange to withdraw it from the exhibition in time for it to be hung for the opening of the Ann Arbor show.

The picture will be shipped c/o Mr. Jean Paul Slusser, Director, Art Museum, Alumnae Hall, University of Michigan, Ann Arbor.

Will you please advise me by wire or special delivery, since the 7. of ...

It is useful to have an up-to-date checklist of your collection; I should like very much to see the exhibition. I believe called Twentieth Century Paintings and Sculpture from the Winston Collection.

With renewed thanks and all best wishes,

They seem anxious to incl. Very sincerely yours,

With many thanks

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mrs. Harry Lewis Winston
483 Aspen Road
Birmingham, Michigan

MM:al

West Dover, Vermont
Telephone, Wilmington, Vermont, 181 - ring 4

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Winston

JAMES THORNTON SOBY

cc: Miss Dudley, Mr. Soby

MRS. HARRY LEWIS WINSTON
483 Aspen Road
Birmingham, Michigan

April 7, 1955

Dear Miss Miller,

Enclosed is the loan form for our Tanguy. We shall ship to you thru the Detroit Institute of Art, the end of June, since we shall be in Vermont at our summer home from then until the middle of September.

Is it possible to release the Tanguy a few days before the closing of your exhibition. The University of Michigan is planning an exhibition of 70 - 80 works from our collection - the opening will be October 31st. If the painting could be shipped by air - say Oct. 27th or in time for hanging it for the opening, the U. of M. Museum would reserve a space for it in the general scheme.

Can you ship this by air for Oct. 31st

c/o Mr. Jean Paul Slusser, Director
Art Museum
Alumnae Hall
University of Michigan
Ann Arbor, Michigan

Will you please advise me by wire or special delivery, since the U. of M. starts documentation on our collection - here at our house this coming Thursday. They are doing a catalogue for this exhibition, I believe called Twentieth Century Paintings and Sculpture from the Winston Collection.

They seem anxious to include the Tanguy.

With many thanks

Sincerely

/s/ Lydia Winston.

June twelfth

P.S. After June 26th we will be at our summer house -

West Dover, Vermont
Telephone, Wilmington, Vermont, 181 - ring 4

April second

With our best wishes
Sincerely,
Lydia K. Winston

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winston

JAMES THRALL SOBY

Brushy Ridge Road

New Canaan, Conn.

MRS. HARRY LEWIS WINSTON

483 ASPEN ROAD BIRMINGHAM, MICHIGAN

Dear Mr. Soby, -
Thank you for your
wire of March 30th regarding
loaning our Tanguy 1927 to the
Museum of Modern Art for the
Tanguy retrospective. We will be
happy to loan it to you.

When you know the exact dates
of the exhibition, will you kindly
advise me.

With our best wishes

Sincerely,

Lydie K. Winston

April second -

Mrs. F
483 As
Birming

Dear !

your
exhib
short
would

30th,
Paris

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

JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

April 7, 1955

Mrs. Harry Lewis Winston,
483 Aspen Rd.,
Birmingham, Michigan.

Dear Mrs. Winston:

Thanks ever so much for your kind letter agreeing to lend your 1929 Tanguy painting to the Museum of Modern Art's retrospective Tanguy exhibition. I have been in such a rush trying to get ready to leave for a short trip to Paris, that I could only telegraph you in the hope that you would reserve the picture for our Museum show.

The dates of the exhibition are September 6th to October 30th, 1955. You will hear from me with further details on my return from Paris around April 26th.

Meanwhile, my thanks to you again,

Sincerely,

Everique Zanetti

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Enrique Zanartu
81 Rue Michel Ange
Paris (16e)

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

Paris, June 27, 1955.

Dear Sir,

Some time ago I received your letter in connection with the Tanguy paintings, and I must ask you to forgive me not to have answered at once, as I should have liked to, but I was very busy preparing a one man show here, which has opened since.

I am sorry to say that Jean Claude Riopelle has misinformed you about ME having bought two paintings of Tanguy.

I bought only ONE painting, and this for the Museo de Bellas Artes, Santiago Chile, the latter having commissioned me to buy them a whole series of contemporary paintings for their permanent collection.

Since this painting has been sent off to Chile some time ago, and I unfortunately do not have any photographs of it, here are all the data:

" LES POLLENS" by Yves Tanguy
dimension 81 cm by 65 cm
I bought it from the collection of my friend
André Breton.

If you should still wish to get either the painting itself or a photograph of it, you might get in touch with the director of the Museo de Bellas Artes in Santiago, Mr. ~~XXXXXXXXXX~~
LUIS VARGAS.

I do hope that it is not too late for your exhibit, and send you my kindest regards, perhaps I shall meet you next February in New York where I shall go in order to have a one man show at the Stable Gallery.

Enrique Zanartu

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY

Brushy Ridge Road
New Canaan, Conn.

June 3, 1955

M. Enrico Zanartu,
81 rue Michel-Ange,
Paris 16, France.

Dear M. Zanartu:

From September 6 to October 30 the Museum of Modern Art in New York is holding a retrospective exhibition of the works of Yves Tanguy which I have been asked to direct.

M. Riopelle, the painter, told me in New York a few weeks ago that you have two extremely fine Tanguy paintings. Would it be possible for you to have them photographed, at the Museum's expense, by M. Marc Vaux, 114 bis rue de Vaugirard, Paris. I am writing M. Vaux about this, and I am sure he could arrange a date convenient for you and photograph the pictures at your apartment.

At this point I am not certain how many pictures we can add to the present exhibition list, which is why I ask for photographs rather than for the pictures themselves. And it would be enormously helpful if you could send me airmail the titles and dimensions of the pictures.

I will be extremely grateful for your help in this matter, since I am eager to compile as complete records as possible of Tanguy's works.

With thanks and kindest regards,

Sincerely,

Mr. Leksy W. Baridon
250 Central Park West
New York 19, New York

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LOAN LETTERS (ii)

Dear Mr. Berdeau:

Mr. Soby has asked me to tell you how happy he is to hear that your painting Le Temoin will be available for our retrospective Tanguy exhibition this autumn. It will be a valuable addition to the show.

The picture will be insured under our policy from the time it leaves your walls until it is returned. Therefore we ask that a value of only \$650 be declared on the box when it is shipped. The Museum should be billed separately for the packing charges.

I note also that you wish to examine the painting before it is shipped to Palm Beach. We will therefore get in touch with you at your New York address before it is packed.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. LeRay W. Berdeau
150 Central Park South
New York 19, New York

M:al

Mr. and Mrs. LeRay W. Berdeau
200 Via Gallaria
Palm Beach
Florida

M:al
Enclosures

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

June 3, 1955
June 13, 1955

Dear Mr. Berdeau:

Mr. Soby has asked me to tell you how happy he is to hear that your painting Le Temoin will be available for our retrospective Languy exhibition this Autumn. It will be a valuable addition to the show.

The picture will be insured under our policy from the time it leaves your walls until it is returned. Therefore we ask that a value of only \$650 be declared on the box when it is shipped. The Museum should be billed separately for the packing charges.

I note also that you wish to examine the painting before it is shipped to Palm Beach. We will therefore get in touch with you at your New York address before it is packed. Very sincerely yours,

The Museum would be most grateful if you would permit us to include Le Temoin in the exhibition.

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. LeRay W. Berdeau
150 Central Park South
New York 19, New York

Margaret Miller
Associate Curator
Department of Painting and Sculpture

MP:al
Mr. and Mrs. LeRay W. Berdeau
800 Via Ballarín
Palm Beach
Florida

MP:al
Enclosures

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

June 3, 1955
May 27, 1955

Dear Mr. and Mrs. Berdeau:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Ives Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's finest canvases. He is specially hopeful that your Le Temoin would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October. As you know, all expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably. The Museum would be most grateful if you would permit us to include Le Temoin in the exhibition.

Very sincerely yours,

Margaret Miller
Department of Painting and Sculpture
Associate Curator

Mr. and Mrs. LeRay W. Berdeau
260 Via Bellaria
Palm Beach
Florida

MM:al
Enclosures

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

May 27, 1955

Dear Mrs. Breeskin:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's most representative canvases. He is specially hopeful that your Mer close, monde ouvert would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October.

As you know, all expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mrs. Adelyn D. Breeskin
Director
Baltimore Museum of Art
Wyman Park
Baltimore 18, Maryland

MM:al

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

June 3, 1955

Dear Mr. Goodwin:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's finest canvases. He is specially hopeful that your Un Risque dans chaque main would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October.

All expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably.

The Museum would be most grateful if you would permit us to include Un Risque dans chaque main in the exhibition.

Very sincerely yours,

Margaret Miller
Associate Curator

Department of Painting and Sculpture

Mr. John Goodwin
236 East 49th Street
New York, New York

MM:al
Enclosures

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

June 17, 1955

May 31, 1955

Dear Mr. Hale:

As you probably know, the Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist which will be published by the Museum. The exhibition will open September 6 and run through the month of October.

I am writing on Mr. Soby's behalf to request the loan of Tanguy's Mirage le Temps which we believe the Metropolitan to be acquiring this summer. We very much hope that this picture will be available for the exhibition, since it would have an important place among the late canvases.

Enclosed are two copies of our loan agreement form. Should our request be considered favorably will you be kind enough to return one copy to us, retaining the other for your records.

The Museum would be most grateful for the courtesy of this loan, and I hope that we may have your decision before July 27 - the latest date that we can make changes in our catalog.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Margaret Miller
Associate Curator

Mr. Carroll Edward Hogan
Curator of Collections
Albright Art Gallery

Mr. Robert Beverly Hale, Associate Curator
American Painting and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 82nd Street
New York 28, New York

MM:al

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

PHILADELPHIA MUSEUM OF ART
Philadelphia 30, Pa.

May 26, 1955

May 31, 1955

Miss Margaret Miller
Associate Curator

Dear Mr. Hogan: ~~Painting and Sculpture~~
The Museum of Modern Art

Mr. Soby will be delighted to hear that you are willing to lend the Tanguy Divisibilité Indéfinie to our Tanguy memorial exhibition. It is a picture which he was particularly anxious to have for the show.

We should like to receive the loan the first week in August. Please ship by Railway Express collect. Since loans are covered in transit by our insurance policy, only \$650 need be declared on the box. Please bill the Museum separately for the packing costs. ~~We through our brokers and will send you the bill for the premium. The insurance valuation is \$2.~~

With renewed thanks for your collaboration in the exhibition, I am

~~Very sincerely yours,~~
Very sincerely yours,

With best wishes for the success of your exhibition,

I am,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

/s/ Gertrude Tacey

Mr. Carroll Edward Hogan
Curator of Collections
Albright Art Gallery
Buffalo 22, New York

MM:al

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cc: Miss Dudley
→ M. Sobry

PHILADELPHIA MUSEUM OF ART
Philadelphia 30, Pa.

May 26, 1955

May 27, 1955

Miss Margaret Miller
Associate Curator
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Miss Miller:

Enclosed I am returning your form for the Tanguy, Tanguy
L'Orage which the Museum is lending for your exhibition.

In accordance with our usual practice, we will
place the insurance through our brokers and will send
you the bill for the premium. The insurance valuation
is \$2,500.

We note you would like to receive the painting by
August 1 and we will plan to have it shipped so as to arrive
by that date.

With best wishes for the success of your exhibition,

I am,

Sincerely yours,

/s/ Gertrude Toomey

Registrar

enclosure

Miss Margaret Miller
Associate Curator
Department of Art
College of Fine and Applied Arts
University of Illinois
Champaign, Illinois

trial

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

May 27, 1955

Dear Mr. Donovan:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's most representative canvases. He is specially hopeful that your Le malheur adoucit les pierres would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October.

As you know, all expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. C. V. Donovan
Acting Chairman
Department of Art
College of Fine and Applied Arts
University of Illinois
Champaign-Urbana
Illinois

MM:al

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

May 27, 1955

Dear Mr. Cunningham:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's most representative canvases. He is specially hopeful that your Les cinq étrangers would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October.

As you know, all expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably.

Very sincerely yours,

Margaret Miller

Associate Curator
Department of Painting and Sculpture

Mr. Charles C. Cunningham
Director
Wadsworth Atheneum
25 Atheneum Square, North
Hartford 3, Connecticut

MM:al

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

May 27, 1955

Gentlemen:

The Museum plans for the Autumn of 1955 a memorial exhibition of the works of Yves Tanguy. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

Since this will be the first retrospective Tanguy exhibition to be held in New York, Mr. Soby is anxious to assemble the artist's most representative canvases. He is specially hopeful that your La tour marine would be available for the exhibition, and has asked me to write on his behalf to request the loan. The show is planned to open September 6th and run through the month of October.

As you know, all expenses of packing, transportation and insurance would be assumed by this Museum. I am enclosing two copies of our loan agreement form, the duplicate for your records, should our request be considered favorably.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Washington University
Department of Art
St. Louis 5, Missouri

MM:al

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

June 13, 1955

Dear Mr. More:

As you know, the Museum plans for this Autumn a memorial exhibition of the works of Yves Tanguy. It will open September 6 and run through the month of October. The exhibition will be directed by Mr. James Thrall Soby who will also prepare a monograph on the artist to accompany the exhibition.

I am writing to confirm the loan of the Whitney Museum's Fear. As one of the finest of the artist's late canvases, it will have an important place in the exhibition. Mr. Soby was delighted to be able to reproduce it in color in the catalog.

Enclosed are two copies of our loan agreement form, one to be signed and returned to us. The other is for your records.

Very sincerely yours,

Margaret Miller
Associate Curator
Department of Painting and Sculpture

Mr. Hermon More, Director
Whitney Museum of American Art
22 West 54th Street
New York 19, New York

MM:al

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Jan 16, 1955

YVES TANGUY DIES; NOTED SURREALIST

Painter, Member of Parisian
Group a Generation Ago,
Developed Style Here

WATERBURY, Conn., Jan. 15
—Yves Tanguy, the Surrealist
painter, died today in Waterbury
Hospital after a brief illness. His
age was 55.

An Original of Group

Born in Paris, Yves Tanguy was one of the Surrealist group during its fruitful years a generation ago. He was one of the few painters listed on its official roster of artists. Mr. Tanguy established his home in the United States in 1939, became an American citizen, and married the New York-born artist Kay Sage. She has called her husband, "perhaps the only true Surrealist—almost like a medium."

A retrospective Tanguy show was held at the Pierre Matisse gallery here in November, 1946. The late Edward Alden Jewell, in his review in The New York Times, spoke of the "delicate mystery of forms and illimitable space which was wont to sing its magic counterpoint" in Mr. Tanguy's earlier canvases. The reviewer found less to his liking "the starker tyranny of the artist's new foreground forms."

Eight years later, the Tanguy exhibition in the Wadsworth Atheneum, Hartford, Conn., was reviewed in The Times. Stuart Preston wrote that the painter "continues to explore the unreal wonderland of a trance-world, the locus classicus of Surrealism. Indeed his vaporous, shimmering canvases have a certain magic that is still compelling, that still heeds André Breton's dictum: 'The marvelous is always beautiful, anything that is marvelous is beautiful; indeed nothing but the marvelous is beautiful.'"

As to his artistic creed, Yves Tanguy said:
"Seeking is the important thing, not painting. You may think painting is to show something new, but no; Picasso and Dali do that, and they are monkeys. I don't want to show anything, or to teach anything. I've resisted learning all my life, and I don't propose to start teaching others now."

Ives Tanguy, Surrealist Artist

Special to the Herald Tribune

WATERBURY, Conn., Jan. 15.
—Yves Tanguy, fifty-five, surrealist painter, died today in Waterbury Hospital after suffering a cerebral hemorrhage at his home in Woodbury, Conn.

Mr. Tanguy was born in Paris, came to the United States in 1939, married a New York-born artist, Kay Sage, and moved to Woodbury, where they converted a barn into a studio.

Last August, the Wadsworth Atheneum in Hartford, Conn., staged a retrospective show of painting by both artists. Mr. Tanguy's share of it included thirty-four canvases, depicting the same desert, strewn with the same rubble, over and over again.

Observers other than poets were bemused by the titles Mr. Tanguy gave to his paintings. Among them were "Mama, Papa Is Wounded!" "Slowly Toward the North," "Extinction of Useless Lights" and "Divisibility Undefined."

In 1939, Mr. Tanguy was exempted from military service in France to come to the United States where he had a one-man show in the Pierre Matisse Gallery, 51 E. 57th St., New York. Twenty per cent of the proceeds from sales went back to France to help finance assistance for other artists.

Mr. Tanguy remained in this country and became an American citizen. His wife survives.

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