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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Bacon

The Museum of Modern Art

Modernart

Date received November 22, 1968

eived by The Museum of Modern Art as loan(s) under the

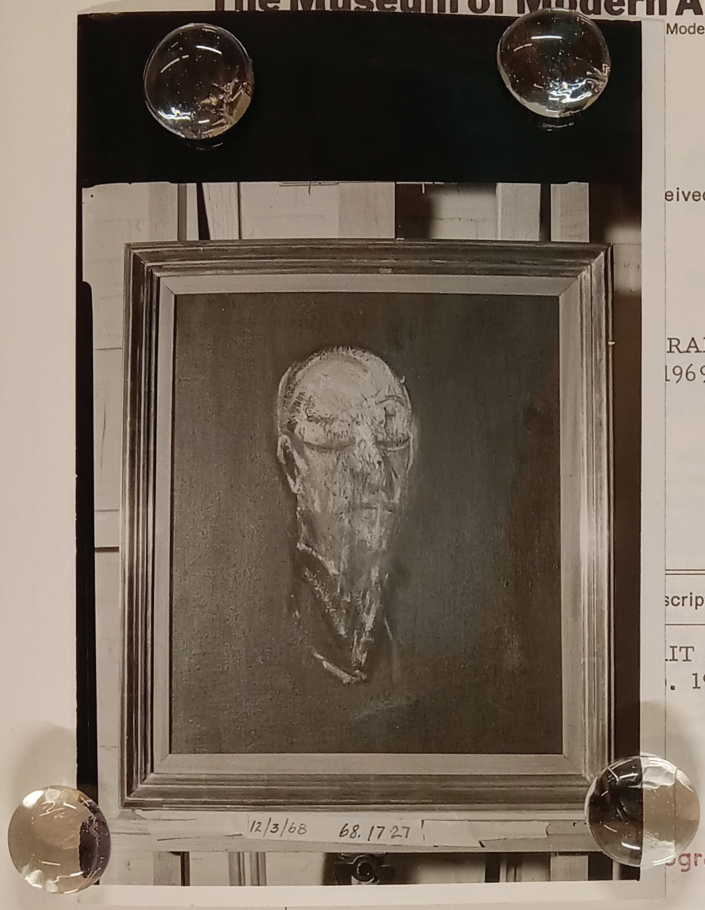
RAIT IN CONTEMPORARY ART
1969 through February 1970)

Dorothy H. Dudley

Registrar Dorothy H. Dudley jcse

scription	Insurance Value
IT IV (AFTER THE LIFE MASK . 1955, oil.	$15,000.

ograph Enclosed



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Bacon

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 22, 1968

LOAN RECEIPT

(s) under the

T

This is a CONDITION PHOTOGRAPH, made
routinely to record any surface irregularities
which may occur as of the date shown. Raking
light, used to reveal texture, may not show true tonal
values of the work.

udley Jese

	Insurance Value
K	$15,000.

Condition Photograph Enclosed

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Bacon

Memorandum

To J

From

Date

Re



For additional info
See Soby/Bacon
Sub-grp.

# of Modern Art

10019 Tel. 245-3200 Cable: Modernart



Date received November 22, 1968

ow has (have) been received by The Museum of Modern Art as loan(s) under the
k of this receipt.

all Soby
oad
onnecticut
ition: THE PORTRAIT IN CONTEMPORARY ART
(February 1969 through February 1970)

Dorothy H. Dudley
Registrar Dorothy H. Dudley ese

Description	Insurance Value
DY FOR PORTRAIT IV (AFTER THE LIFE MASK ILLIAM BLAKE). 1955, oil.	$15,000.

Condition Photograph Enclosed

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

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Date received November 22, 1968

LOAN RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art as loan(s) under the conditions noted on the back of this receipt.

From Mr. James Thrall Soby
Brusby Ridge Road
New Canaan, Connecticut

for Circulating Exhibition: THE PORTRAIT IN CONTEMPORARY ART
(February 1969 through February 1970)

Dorothy H. Dudley
Registrar Dorothy H. Dudley jcae

Museum Number	Description	Insurance Value
68.1727	Bacon: STUDY FOR PORTRAIT IV (AFTER THE LIFE MASK OF WILLIAM BLAKE). 1955, oil.	$15,000.

Condition Photograph Enclosed

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2. Loans shall remain in the possession of The Museum of Modern Art and/or other museums participating in the exhibition in question for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the director or trustees of any such museum.

3. Unless the lender expressly elects to maintain his own insurance coverage, The Museum of Modern Art will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this receipt, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.

   If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming The Museum of Modern Art as additional assured or waiving subrogation against The Museum of Modern Art. Otherwise, the loan agreement covering this loan shall constitute a release of the Museum from any liability in connection with the loaned property. The Museum can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

4. If the loan listed on the face of this receipt is for sale, it is understood that the selling price shall include a handling charge as follows:

On sales up to $10,000.	10%
On the next $15,000.	7½%
On everything over $25,000.	5%

5. Unless The Museum of Modern Art is notified in writing to the contrary, it is understood that it may photograph and reproduce loans in its publications and for publicity purposes, and that slides thereof may be made and distributed by The Museum of Modern Art and its designees for educational use.

6. Unless other arrangements have been approved by the Director of Administration at The Museum of Modern Art, loans will be returned only to the owner or lender at the address stated on the face of this receipt.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Balthus

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

Date April 7, 1955

LOAN RECEIPT

The objects described below have been received by the Museum of Modern Art as loans under the conditions noted on the back of this receipt.

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

James Thrall Soby
262 Brushy Ridge Road
New Canaan, Connecticut, U.S.A.
06840

November 23, 1973

for exhibition: THE NEW DECADE: 22 European Painters and Sculptors; Museum of Modern Art, Oct. 7, 1955; Minneapolis Institute of Arts, Sept. 21-Oct. 30, 1955; Los Angeles County Museum, Nov. 21, 1955-Jan. 7, 1956; San Francisco Museum of Art, Jan. 26-March 15, 1956.

Registrar Dorothy H. Dudley

Jean Chatelain Esq.
Ministere des Affaires Culturelles
Palais du Louvre
Paris, France

re: Balthus
"The Street"

Museum Number	Description	Insurance Value
55.1118	Bacon: Study of a Baboon, oil on canvas. N.F.S.	$1,500 00

Dear Sir:

Complying with your request of November 6, 1973 enclosed are the forms you asked to have completed and returned to you.

Very truly yours,

James Thrall Soby

JTS/s
enc

COPY

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

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

Date April 7, 1955

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

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

for Exhibition: THE NEW DECADE: 22 European Painters and Sculptors; Museum of Modern Art, N.Y., May 10-Aug. 7, 1955; Minneapolis Institute of Arts, Sept. 21-Oct. 30, 1955; Los Angeles County Museum, Nov. 21, 1955-Jan. 7, 1956; San Francisco Museum of Art, Feb. 2-March 15, 1956.

Registrar Dorothy H. Dudley

Museum Number	Description		Insurance Value	
55.1448	Bacon: Study of a Baboon, oil on canvas.	N.F.S.	$1,500	00

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Conditions governing the receipt of loans

Unless arrangements to extend the loan have been made by The Museum of Modern Art, objects lent to it shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director of Exhibitions or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Under the terms of this agreement, The Museum of Modern Art will exercise the same care in respect to loans as it will in the safekeeping of its own property.

At the option of the lender, which option must be in writing, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and, or trade.

Otherwise the lender may continue his own insurance for the period of the loan. The Museum, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

Unless The Museum of Modern Art is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent commission for The Museum of Modern Art to help defray the cost of the exhibition and handling.

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

James Thrall Soby, Esq.
36 East 72nd Street
New York 21, N.Y.

New York October 8, 1953

11 East 57th Street

To DURLACHER BROS.

R. Kirk Askew, Jr.
George E. Dix, Jr.

TO-

Painting Oil on canvas, 1953 78 x 54 inches Study of a Baboon by Francis Bacon	$1250	00
New York City sales tax 3%	37	50
	$1287	50

The picture will be delivered to you at the close of the exhibition on November 14.

Paid in full,
November 20, 1953
Durlacher Bros.
with thanks
pr C Durlacher

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Balthus

MINISTÈRE DES AFFAIRES CULTURELLES

PAR AVION

Réunion
des Musées Nationaux

Palais du Louvre, Paris 1er
Téléphone : 231-59-40

RMN/4/CRE 3739

Monsieur James SOBY
Bushy Hill Road
NEW CANAAN, Connecticut
U. S. A.

16 NOV. 1973

Monsieur,

Comme Monsieur Pierre Matisse vous l'a sans doute dit, nous formons le projet de consacrer une exposition à Jean Paulhan et au rôle qu'il a joué dans le domaine artistique.

Cette exposition sera présentée au Grand Palais, à Paris, du Ier février au I5 avril I974. Messieurs Leymarie et Berne Joffroy, auxquels a été confié le commissariat de cette exposition, aimeraient évoquer à côté des chapitres principaux consacrés à Braque, à Fautrier, à Dubuffet... les autres artistes, dont, au cours d'une longue vie, Jean Paulhan fut l'admirateur ou l'ami, en insistant particulièrement sur ceux dont il posséda les oeuvres.

Les principales étapes de sa carrière proprement littéraire seront rappelées, et l'un des éléments principaux de l'exposition sera la correspondance très importante que Jean Paulhan a entretenue avec plusieurs de ces artistes et notamment avec André Lhote. Lesoeuvres que nous voudrions rassembler seront comme l'illustration des discussions développées dans cette correspondance et dans l'oeuvre de Jean Paulhan.

C'est pourquoi nous souhaiterions pouvoir compter sur le prêt de La Rue de Balthus, oeuvre que Messieurs Leymarie et Berne Joffroy seraient particulièrement heureux de présenter au public parisien et dont la présence devrait à elle seule attirer nombre de visiteurs.

.../...

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Balthus

Conscients de la valeur que vous attachez à cette oeuvre, je puis vous donner l'assurance que les plus grandes précautions seraient prises, de part et d'autre de l'Atlantique, pour sa sécurité. L'emballage et l'expédition à Paris pourraient être confiés, si vous en êtes d'accord, à la firme WTC, International Inc, à laquelle font appel les plus grands musées de New York. A l'arrivée à Paris, la réception et le déballage seraient confiés si vous le souhaitez, ainsi que le réemballage à la fin de l'exposition, à la Maison Lefebvre-Foinet, dont Monsieur Pierre Matisse nous a dit que vous appréciez la compétence. Enfin, Monsieur Pierre Matisse se propose généreusement de vous prêter un Balthus de sa collection pendant toute la durée de l'absence du vôtre.

Si dans ces conditions, il vous paraissait possible de donner à ma demande une suite favorable, auriez-vous l'obligeance de me retourner les trois premières feuilles du formulaire que je me permets de joindre à cette lettre ? Bien entendu, le tableau serait assuré avant son départ de votre domicile à la valeur que vous nous indiquerez.

En espérant qu'il vous paraîtra possible de nous apporter votre aide, je vous prie d'agréer, Monsieur, l'expression de mes sentiments distingués.

Le Directeur des Musées de France,
Administrateur de la réunion
des Musées Nationaux,

Jean CHATELAIN

P.J. : I.

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SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

87 STATE STREET, BROOKLYN 1
NEW YORK

October 31st,1955

Dear Jim:

Thank you for your prmpt check, it was a nice reverse English, Shel did the work. Time after time the checks are made out to him when I do the work that this one gave me a big boot. Only fair that I got my lift out of this entire episode as Shel has been having a high old time demonstrating - whenever he thought I could get away with it - just what that gesture was in the Balthus! He says everyone he tries it on reacts MUCH more than the girl in the painting does....

We have talked with Jean and Monawee and it is possible that the same drum used for the Monet can be used for the Balthus, don't know yet for sure, but it will be done right, so give it not a thought.

We are very happy today, it is our 22nd Wedding Anniversary and our Keckie has gone back to school! Only for half a day for a while, but it sure is fine to see him up and about. Hope to see you sometime soon.

Affectionately,

Caroline

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

February 24, 1947

Dear Jim,

I was so sorry to hear from Monroe that you had withdrawn your suggestion about the big Balthus, for I think it is essential for the exhibition as it is developing.

The actual subject of the exhibition: why modern painters continue to paint big pictures is very interesting dynamite. I can't think of any one subject within which it is possible to raise so many crucial issues about modern painting and the role of the artist or art itself. I think it can bea very powerful serious exhibition if we don't pull our punches.

The Balthus makes such an extraordinarily interesting pendant to Hide and Seek even though the life cycle ~~he~~ ends with Spring (wasn't B. only 23 when he painted it) that it would be an injustice to him and even to the public not to show it* I'm willing to take full responsibility for the decision to the Exhibition committee, the trustees or our vigilant friend Miss G., and willing to consult my two psychiatrist friends left over from the collage exhibition about the wisdom of showing it to the young.

Let me know how you feel about this as soon as possible because I'm trying to do a bulletin on the ~~subject~~ exhibition.

All best

~~Margaret~~
Margaret

*We could sell copies of Alice Duer(?) Miller's Are Parents People? to allay the older generation.

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copied for Alicia 7/81

Balthus: La Rue

GALERIE PIERRE
PIERRE LOEB, DIRECTEUR
TABLEAUX
[illegible] BEAUX ARTS - PARIS VI

Feb. 28,1947

Dear Margaret:

I found your letter about the Balthus here when I got back last night. I can't tell you how sorry I am that I mentioned the picture in the first place, because now I flatly refuse to lend it, and if I had thought the thing through I would never have spoken of it at all. But Balthus has been on my mind - and conscience - ever since I did not send La Rue to Paris last year for his show, for the reasons I told you about. It didn't occur to me that you would feel this strongly about it. I admire you for it, I think you're right, and there's nothing I can do but keep the picture here.

In self defense, I suppose, let me give you a brief history of the pictures. It was finished in 1933 and bought by Pierre Loeb who had it for four years and could not sell it, though the price was low and among his clients were many people who both admired Balthus and were contemptuous of French bourgeois moral standards. (Indeed Balthus at that time had a considerable personal power as homme fatal over several wealthy, titled women who controlled important collections). I bought the picture in the summer of 1937 and at the same time bought from Pierre Colle a far more offensive (pre-Freudian standards) Balthus called The Guitar Lesson which I afterwards sold or traded rather- for a Matta I wanted very much. Both pictures came through the customs here without mishap, and though I knew The Guitar Lesson could never hang, despite being one of his strongest and most beautiful pictures, I hung La Rue in the house for over a year. It caused a considerable stir in this conservative community. But still I would have kept it on view - and did for a long time - until I discovered that children were gathering around it and running off to prattle about it. I agree entirely with your point that the picture might not do them harm and might do them good - if their entire training and schooling had been affected by Freud and modern psychology in general. The trouble was that it had not and that this picture was therefore an isolated example of something they, and above all their parents, had no intellectual equipment to deal with. I saw no point in plunging my child, then beset with confusions of his own, into a rumpus which could have led to no change in thought here whatever. I took the picture down, with very great regret.

Afterwards Chick Austin borrowed some of my pictures for a show in the Wadsworth Atheneum. The Balthus was among them but was not shown, but Chick put it up in his office where I was working much of the time, and both of us were faced with irate Trustees who never openly said how mad they were but let us know indirectly. So apparently the pictures has been shown publicly only twice - in Paris when Balthus had a show at Loeb's and at Pierre Matisse's here. I don't know what happened either time, but I do know from my own experience that the picture is absolute fly-paper, attracting people who ordinarily wouldn't look closely enough to see what was going on.

The picture is in my vault here, and I go look at it a great deal and think it one of the really remarkable paintings by a young artist produced in our time. But there it'll have to stay until more sensible standards prevail. I long for these standards as much as you, but I don't think they can be brought about by isolated defiance but only by a long and careful educational process. And certainly in this case the right decision for me to make is clear. I will not lend a picture to the Museum which may get it or the staff into trouble. Period.

Forgive me. I'm terribly sorry it all happened and especially that it has caused you all this distress. I wouldn't have had that happen for anything. And for God's sake don't resign. You would cost the Museum one of its most valuable staff members and gain nothing whatever, whatever. Very best,

Practically yours,

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Balthus

GALERIE PIERRE
PIERRE LOËB - DIRECTEUR
TABLEAUX
2, RUE DES BEAUX ARTS _ PARIS. VIe
(ANGLE DE LA RUE DE SEINE)
TÉLÉPH : DANTON 53-09 .-. R.C. SEINE 382.130

Reçu de Monsieur Soby , Hotel Continental, à Paris,
la somme de deux mille francs à valoir sur la somme
de 850 Dollars, pour un tableau de Balthus " La Rue"

Paris, le 5 Juin 1937
Pour Monsieur Pierre Loeb



Reçu, ce jour, de Monsieur SOBY la somme de 760 Dollars, 23
en un chèque tiré sur "THE CHASE BANK", portant le No 048896
en règlement du tableau de Balthus.

Pour acquit, Paris, le 7 Juin 1937

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SAMUEL M. KOOTZ GALLERY

600 madison avenue new york 22 plaza 5 9884

3 April 51

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

"Blue Sun" by William BAZIOTES

Pastel created 1951

Exhibited in artist's one-man show
at the Kootz Gallery Feb. 12- March 5, 1951

Exhibited in 1951 Annual of
Whitney Museum of American Art

$175.00

Received payment
18 April 51
Thank you
Samuel M. Kootz

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Bérard

INSTITUTE OF CONTEMPORARY ART, BOSTON 16, MASSACHUSETTS

CHRISTIAN BERARD MEMORIAL EXHIBITION 1950/51

Institute of Contemporary Art 138 Newbury Street Boston 16, Massachusetts	October 4 - November 10, 1950
Contemporary Arts Museum 302 Dallas Avenue Houston 3, Texas	December 3 - 30 1950
California Palace of the Legion of Honor Lincoln Park San Francisco 21, California	January 12 - February 12, 1951
Santa Barbara Museum of Art 1130 State Street Santa Barbara, California	February 20 - March 13, 1951
Colorado Springs Fine Arts Center 30 West Dale Street Colorado Springs, Colorado	March 20 - April 24, 1951
M. Knoedler & Company, Inc. 14 East 57th Street New York 22, New York	May 1 - 22, 1951

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Berard

THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

June 14, 1950

Dear Jim:

Thank you for your kind letter of June 7, and your assent to lend Sur la Plage to the Boston and New York Berard exhibitions. As to the Sleeping Figure I fully comprehend your misgivings as to its condition and I think we had better withdraw our request for its loan. I shall communicate with Charlie Cunningham and Paul Cooley as you suggest.

With many thanks and hoping very much to see you soon,

Yours ever cordially,

Jim

James S. Plaut
Director

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

jsp/gh

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Bérard

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

June 6, 1950.

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

Dear Jim:

The Institute of Contemporary Art, in collaboration with the Contemporary Arts Association, Houston, Texas, the Palace of the Legion of Honor, San Francisco, the Colorado Springs Fine Arts Center, Colorado, and M. Knoedler and Company, New York City, is presently planning to exhibit and circulate the first large-scale memorial exhibition of the work of Christian Berard to be held in the United States. The exhibition will come by sea from London, where it is presently on exhibition, and it will open initially at the Institute this fall, traveling subsequently to Houston, San Francisco, Colorado Springs and New York. We are endeavoring to gather from collections in Paris and the United States the most significant works produced by Berard during his lifetime.

Our purpose in collaboration is to make the exhibition available to a broad section of the American public. All objects lent to the exhibition will be returned to their owners during May 1951. We are particularly anxious to include your three works, Beach, Sleeping Figure, and Mozartiana, without which we feel that the exhibition cannot be representative of the highest level of the painter's achievement.

All transportation, packing, insurance and miscellaneous expenses will be defrayed by the five institutions. In the event that we may have the privilege of your participation, will you be kind enough to fill out the enclosed forms and return them to us at your earliest convenience. Baird Hastings, who has been authorized by the Institute to act as our Paris representative, has prepared a text which will be incorporated into the catalogue of the exhibition.

The Directors of the Contemporary Arts Association, the Palace of the Legion of Honor, the Colorado Springs Fine Arts Center, and M. Knoedler and Company join me in requesting your generous assistance and in thanking you for your kind consideration.

Faithfully yours,

James S. Plaut
Director

jsp/h
encl.

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Bérard

138 NEWBURY STREET, BOSTON 16, MASS.

James Thrall Soby

Berard

EXHIBITION CHRISTIAN BERARD MEMORIAL EXHIBITION

FROM October 1950 - May 1951

Artist's name: Christian Berard

Title: SLEEPING FIGURE

Medium: wax and gouache

Dimensions: Height Width

Signed, Dated, Initialed, or Inscribed as follows: Signed lower left, Berard

Date of Execution, if known: 1928

If already photographed, will you please send us.....glossy prints [8"x10"]?

Will you allow reproduction for Catalogue, Publicity, and other purposes?

Have you an Insurance Policy covering the painting in transit?

If not, what is the Valuation for Insurance by us?

Sales Price, if for sale?

At what address should the painting be Collected?

To what address should the painting be returned?

Lender's Name (as it should appear in catalogue, on labels, etc.)

Remarks:

Signature of Lender .....

Address .....

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Bérard

Jan. 23,1950

M. Jean Cassou, Conservateur en chef,
Musee National d'Art Moderne,
2, rue de la Manutention,
Paris, XVI, France.

Dear M. Cassou:

I have your letter of January 18 regarding the retrospective Berard exhibition. I shall be delighted to lend you my Berard painting, La Plage, and I await the name of your shipping agent in New York. Perhaps my picture can be sent with the Portrait of Jean Cocteau which the Museum of Modern Art in New York is lending. It is perfectly satisfactory to me if you insure my picture in Paris. Its value is $2,000.

The measurements of La Plage are 31¼ inches high by 45 inches wide. I am sending you a photograph of it airmail today. It is reproduced on the jacket and as plate 6 in my book, After Picasso (1935) which contains a chapter on Berard. It is also reproduced on page 104 of the Museum of Modern Art's catalogue, 20th Century Portraits. I am also enclosing a brief piece I wrote about Berard at the time of his tragic death, hoping it might be of interest to you.

I don't know whether you plan also to include drawings by Berard. There is a fine one (of which I am sending you a photo) in the Wadsworth Atheneum at Hartford, Connecticut, and also several sketches for the ballet, Mozartiana - a part of their large Serge Lifar collection of ballet material. Another fine wash drawing belongs to Mr. Paul W. Cooley, Pilgrim Road, West Hartford, Conn. And Mr. R. Kirk Askew at Durlacher Bros., 11 East 57th St., New York City, could tell you where the fine early portrait of a man in blue and other pictures are. I believe the Toledo Museum, Toledo, Ohio, owns one of the best of these.

I am delighted that you are having this important exhibition, and I should be glad to help in any way I can to find pictures in American collections for you, should you wish me to.

With all good wishes for the success of your exhibition,

Sincerely,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Leonid (Berman) Tchelitchew

Bérard

MUSÉE N ... TION

Berard



4 50

THE INSTITUTE OF CONTEMPORARY ART

138 NEWBURY STREET

BOSTON 16, MASSACHUSETTS

N.M.

... ve Christian Bérard qui doit avoir lieu au Musée National d'Art Moderne du 22 Février au 26 Mars. Nous tiendrions beaucoup à y faire figurer le tableau de Christian Bérard que, je crois, vous possédez. Pourriez-vous consentir à ce prêt? Les frais d'emballage, de transport et d'assurance seraient à notre charge. Nous vous communiquerions dés réception de votre accord de principe (que je vous demanderais de m'adresser le plus promptement possible) le nom et l'adresse de notre correspondant à New-York chargé de l'expédition.

Nous vous demandons de bien vouloir nous laisser assurer ce tableau par notre assureur de Paris, sous la condition formelle qu'en cas de dommage vous seriez remboursé en dollars.

D'avance je vous exprime toute ma gratitude pour la part qu'un excellent collectionneur américain prendrait ainsi à la commération d'un maître du goût français. Je vous prie de croire, Monsieur, à l'assurance de ma parfaite considération.

Jean Cassou

Jean Cassou
Conservateur en chef du Musee National d'Art Moderne.

J. M. 906082.

M. Soby
Farmington
Connecticut .

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Leonid (Berman/Tchelitchew

Bérard

MUSÉE NATIONAL D'ART MODERNE

PARIS (XVIe), 2, RUE DE LA MANUTENTION
TÉL. : PASSY 77.73

LE 18 Janvier 1950

Monsieur,

Je prépare en ce moment -ci une rétrospective Christian Bérard qui doit avoir lieu au Musée National d'Art Moderne du 22 Février au 26 Mars. Nous tiendrions beaucoup à y faire figurer le tableau de Christian Bérard que, je crois, vous possédez. Pourriez-vous consentir à ce prêt? Les frais d'emballage, de transport et d'assurance seraient à notre charge. Nous vous communiquerions dés réception de votre accord de principe (que je vous demanderais de m'adresser le plus promptement possible) le nom et l'adresse de notre correspondant à New-York chargé de l'expédition.

Nous vous demandons de bien vouloir nous laisser assurer ce tableau par notre assureur de Paris, sous la condition formelle qu'en cas de dommage vous seriez remboursé en dollars.

D'avance je vous exprime toute ma gratitude pour la part qu'un excellent collectionneur américain prendrait ainsi à la commération d'un maître du goût français. Je vous prie de croire, Monsieur, à l'assurance de ma parfaite considération.

Jean Cassou

Jean Cassou
Conservateur en chef du Musee National d'Art Moderne.

M. Soby
Farmington
Connecticut .

J. M. 906082.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Leonid (Berman/Tchelitchew)

THE NEW YORK CULTURAL CENTER
2 Columbus Circle, N.Y. 10019
•
in association with
Fairleigh Dickinson University

LOAN AGREEMENT

Request for Loan from:

Mr. James T. Soby
Bushy Ridge Road
New Caanan, Connecticut 06840

Exhibition: Leonid and His Friends
To arrive no later than September 15, 1974
To be returned December 1, 1974 Return address: same as above
Shipment via: to be determined
To be insured by: Lender ☐ Borrower ☒
Credit line if different from above:

Are photographs available? Please send one and bill The New York Cultural Center.
Is a photoengraving available? Black and white size Color size

Museum No.	Artist	Exact Title & Date	Medium & Support	Dimensions Height 1st	Insurance Valuation
	Leonid	Mussel Gatherers at Hyn Tide ~~Bouchots~~, 1937	oil		10000
		~~Le Globe, 1937~~ Pecheurs de Crevettes 1938	oil		8,000
	Eugene Berman	Souvenir of Ischia 1931	oil		12,500 ~~10~~
	Tchelitchew	Blue Boy (Clam), 1929	oil		6,000
		Portrait of Mme. Borjean			12,000
		Cabbage Heads, 1939	oil		3,000

return one copy to: Kathy Ousel
THE REGISTRAR
The New York Cultural Center
2 Columbus Circle, N.Y. 10019

Lender's Signature

Title Date

Telephone: 212– 581-2311

Please See Reverse Side

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Berman

Note: photos of this in oversize ~~[illegible]~~ box (#VI.I.1*)

...sworth Atheneum

and

...rgan Memorial

The Trustees of the

...sworth Atheneum

...edge with much appreciation

...the receipt of

Five painted panels by Eugene Berman -"Scene de la Vie des Bohemiens", originally in the Soby House 11 Mountain Spring Road, Farmington, Conn.

as a gift from

James T. Soby

in memory of his father Charles Soby

Hartford, Conn.

June 25th 1954

Arthur L. Shipman Jr.

President

C C Cunningham

Director

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Berman

Wadsworth Atheneum

and

Morgan Memorial

The Trustees of the

Wadsworth Atheneum

beg to acknowledge with much appreciation the receipt of

Five painted panels by Eugene Berman -"Scene de la Vie des Bohemiens", originally in the Soby House 11 Mountain Spring Road, Farmington, Conn.

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James T. Soby
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Louis L. Stillman
President

C C Cunningham
Director

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Berman

THE MUSEUM OF MODERN ART

NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

January 21, 1948

Dear Jim and Nellie:

After considerable controversy about typography and some delay on the part of Mr. Burden in signing the receipts and some further delay in my writing letters, you now have at hand that which you have so eagerly awaited: an Official and Spencerian Receipt for Berman's Gates of the City, Nightfall.

As seriously as possible under the circumstances, I want to tell you how much we appreciate having this painting for the Collection. You know of our disappointment in not buying (or being able to buy) the Berman which Jere Abbott subsequently got. This really makes up for our loss since it seems to be one of the very finest of Genya's paintings of the mid-30's. Many thanks to you both.

Sincerely,

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

AHB/ob
enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Berman

THE MUSEUM OF MODERN ART, NEW YORK

TO *Mr. and Mrs. James Thrall Soby*

The President and Trustees of the Museum of Modern Art gratefully accept your generous gift of an oil painting "The Gates of the City, Nightfall" by Eugene Berman

and wish me to express their sincere appreciation

William A. M. Burden

DATE *November 13, 1947* CHAIRMAN, COMMITTEE ON THE MUSEUM COLLECTIONS

If your answer is favorable, would you please have the enclosed form filled out and returned to us at your earliest convenience. We would also appreciate it, if you would send us at our expense, 8x10 glossy prints of the paintings for reproduction.

Sincerely yours,

Isabel

Isabel S. Roberts (Mrs. L. P.)
Director

ISR/med
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

✓Berman/Shahn

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

July 18, 1945

J. T. Soby
Farmington
Conneticut

Dear Jim;

The Museum is planning an important winter exhibition of European and American Landscape Painting with loans from many Museums and private collections. We hope to show the development of both the philosophical and visual points of view towards landscape from the early fourteenth century to the present. There is to be a detailed and illustrated catalogue.

Each picture selected is a link in a definitely connected chain, and the success of the exhibition as a whole depends, therefore, on your kind cooperation. We are most anxious to include your fine paintings:

Berman Bay at Ischia

Ben Shahn Fourth of July Orator

and hope you will consider lending them to us. The exhibition will run from November 8, 1945 through January 1, 1946 and the Museum would, of course, assume all the expenses of wall to wall insurance, packing and transportation. I do so hope we shall be able to count on this loan as we are most anxious to make the exhibition as successful as possible.

If your answer is favorable, would you please have the enclosed form filled out and returned to us at your earliest convenience. We would also appreciate it, if you would send us at our expense, 8x10 glossy prints of the paintings for reproduction.

Sincerely yours,

Isabel S. Roberts (Mrs. L. P.)
Director

ISR/med
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

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

Date September 29, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. James T. Soby
66 East 79th Street
New York 21, New York

For CIRCULATING EXHIBITION: MYSTERY IN PAINT. October 1944 - October 1945

Dorothy H. Dudley
Registrar

Museum Number	Description	Insurance Value	
44.2145	Berman: Nocturne, oil on composition board	$ 500	00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Conditions governing the receipt of loans

Unless arrangements to extend the loan have been made by The Museum of Modern Art, objects lent to it shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director of Exhibitions or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Unless arrangements are made in writing to the contrary, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession and will exercise the same precautions in respect to loans as it will in the safe keeping of its own property. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade.

Unless The Museum of Modern Art is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent for The Museum of Modern Art to help defray the costs of the exhibition and handling.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

✓Berman/Shahn

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

July 18, 1945

J. T. Soby
Farmington
Conneticut

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Berman Bay at Ischia

Ben Shahn Fourth of July Orator

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If your answer is favorable, would you please have the enclosed form filled out and returned to us at your earliest convenience. We would also appreciate it, if you would send us at our expense, 8x10 glossy prints of the paintings for reproduction.

Sincerely yours,

Isabel S. Roberts (Mrs. L. P.)
Director

ISR/med
Enc.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

(Form. No 253—Consular)

AMERICAN CONSULATE GENERAL
AT
PARIS, FRANCE

Declaration in connection with paintings, etc., and sculptures to be entered under Paragraph 1807 of The Tariff Act of 1930

Déclaration se rapportant à des peintures, etc., et sculptures à enregistrer dans le Paragraphe 1807 du Tarif Douanier de 1930

Paris, le 7 Novembre (Date), 1932

I Bermann 5 Rue des Lions St Paul Paris (Nom, titre, adresse) do hereby declare that I am the
par la présente déclare que je suis le

painter ~~or producer~~ * of certain works of art, viz : (Describe fully below or on a separate sheet if necessary).
*peintre ou producteur * d'œuvres d'art, à savoir : (Donner ci-dessous une description détaillée et s'il est nécessaire ajouter une feuille supplémentaire)*

Dessins par moi même, André Masson, Picasso
gouache par Léger

19066

covered by consular invoice N° , certified before the American Consulate General
désignées dans la facture N° *certifiée devant le Consulat Général Américain*

at Paris, France on the 7 day of Novembre, 1932; that the said
à Paris, France, le *19* ; *que les dits*

~~paintings~~ (pastels) (drawings) (~~sketches~~) are originals ;
~~peintures~~ *(pastels) (dessins)* (~~croquis~~) *sont des originaux ;*

~~that the sculptures or statuary are originals (first replicas) (second replicas)~~ ;
~~que les sculptures ou statues sont des originaux (premières répliques) (secondes répliques)~~ ;

~~that the artists' proof etchings (engravings) (woodcuts) are unbound and have been printed by hand from plates or blocks etched or engraved with hand tools~~ ;
~~que les épreuves d'eaux fortes artistiques (gravures) (estampes) ne sont pas reliées et qu'elles ont été imprimées à la main au moyen de planches ou de clichés gravés à l'eau forte ou à l'aide d'outils à main~~ ;

MM André Masson, Picasso et Léger sont absents de Paris

X Eugen Bermann
au

Strike out words not applicable
Biffer toutes mentions inutiles

Signature of artist (seller) (~~shipper~~).
(Signature de l'artiste (vendeur) (~~expéditeur~~)

I , Vice-Consul of the United States of America,
at Paris, France, do hereby certify that the above declaration was subscribed and sworn to, (or affirmed) before me
by Bermann (Nom) on this 7 day of Novembre 1932
and that statements therein contained are true to the best of my knowledge and belief.

Vice-Consul of the United States of America.

* If declared to by the seller or shipper the form should be changed to conform thereto, and a statement embodied therein showing why it is impossible to obtain the declaration of the artist.

* *Si la déclaration est faite par le vendeur ou l'expéditeur, la formule devra être changée afin d'être conforme, et l'on devra ajouter la raison pour laquelle il est impossible d'obtenir la déclaration de l'artiste.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

(Form. No 253—Consular)

AMERICAN CONSULATE GENERAL
AT
PARIS, FRANCE

Declaration in connection with paintings, etc., and sculptures to be entered under Paragraph 1807 of The Tariff Act of 1930

Déclaration se rapportant à des peintures, etc., et sculptures à enregistrer dans le Paragraphe 1807 du Tarif Douanier de 1930

Paris, le 3 Novembre (Date), 1932

I Berman, 5 Rue des Lions St Paul Paris (Nom, titre, adresse) do hereby declare that I am the
Je *par la présente déclare que je suis le*
Seller
painter or producer * of certain works of art, viz : (Describe fully below or on a separate sheet if necessary).
*peintre ou producteur * d'œuvres d'art, à savoir : (Donner ci-dessous une description détaillée et s'il est nécessaire ajouter une feuille supplémentaire)*

Peintures originales par MM, Berman Juan Gris André Masson, Tonny, Léonide et dessins de Cocteau

18845

covered by consular invoice N° , certified before the American Consulate General
désignées dans la facture N° *certifiée devant le Consulat Général Américain*
at Paris, France on the 3 day of Novembre, 1932; that the said
à Paris, France, le *19 ; que les dits*
paintings (~~pastels~~) (~~drawings~~) (~~sketches~~) are originals ;
dessins
peintures (~~pastels~~) (~~dessins~~) (~~croquis~~) sont des originaux ;
~~that the sculptures or statuary are originals (first replicas) (second replicas)~~ ;
~~*que les sculptures ou statues sont des originaux (premières répliques) (secondes répliques)*~~ ;
~~that the artists' proof etchings (engravings) (woodcuts) are unbound and have been printed by hand from plates or blocks etched~~
~~*que les épreuves d'eaux-fortes artistiques (gravures) (estampes) ne sont pas reliées et qu'elles ont été imprimées à la main au*~~
~~or engraved with hand tools~~ ;
~~*moyen de planches ou de clichés gravés à l'eau-forte ou à l'aide d'outils à main*~~ ;
M. Juan Gris est mort, M André Masson est en voyage
M Tonny, Léonide et Cocteau sont absents de Paris

Strike out words not applicable
Biffer toutes mentions inutiles

Eugène Berman
~~Signature of artist~~ (seller) (~~shipper~~).
(Signature de ~~l'artiste~~ (vendeur) (~~expéditeur~~)

PAUL C. BETTS

I, Vice-Consul of the United States of America,
at Paris, France, do hereby certify that the above declaration was subscribed and sworn to, (or affirmed) before me
by Berman (Nom) on this 3 day of Novembre 1932
and that statements therein contained are true to the best of my knowledge and belief.

PAUL C. BETTS

Vice-Consul of the United States of America.

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* *Si la déclaration est faite par le vendeur ou l'expéditeur, la formule devra être changée afin d'être conforme, et l'on devra ajouter la raison pour laquelle il est impossible d'obtenir la déclaration de l'artiste.*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

THE MUSEUM OF MODERN ART

NEW YORK 19

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

PORTER A. McCRAY
DIRECTOR OF CIRCULATING EXHIBITIONS

February 7, 1957

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

Dear Mr. Soby:

I want to thank you for collecting your painting Peter Blume: Key West Beach yesterday when you were in New York.

May I also extend the Museum's thanks for this loan to our circulating exhibition FANTASTIC LANDSCAPES which contributed so much to the success of the exhibition. It was shown at the following places:

Florida State University, Tallahassee, Florida
University of Michigan, Ann Arbor, Michigan
University of Miami, Coral Gables, Florida
Columbus Museum of Art, Columbia, South Carolina
J.B.Speed Art Museum, Louisville, Kentucky
Carleton College, Northfield, Minnesota
Iowa State Teachers College, Cedar Falls, Iowa
Chatham College, Pittsburgh, Pennsylvania
Kent State University, Kent, Ohio
Moorhead State Teachers College, Moorhead, Minnesota
Hamline University, St. Paul, Minnesota
Kansas Memorial Union, University of Kansas, Lawrence, Kansas

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely,
Virginia Pearson
Virginia Pearson
Circulation Manager

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

TELEPHONE PLAZA 3-7653

September 9th, 1932

James Thrall Soby, Esq.

602 MADISON AVENUE · NEW YORK CITY
JULIEN LEVY GALLERY
PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Aug. 31	Cheque		$400.00	
	Painting by Berman "Soir sur la Brenta" #30			200.00
	Drawing " "			30.00
		CREDIT	170.00	

to give a magic show for our infants March 17th, and another the same evening for our more elderly friends. Perhaps you will be in town then and can be with us.

Very best regards to both you and Mimi

Julien

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

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

October 5, 1954

Berman

TELEPHONE PLAZA 3-7653

December 1st, 1932

Mr. James Soby

Berman Account

602 MADISON AVENUE · NEW YORK CITY
JULIEN LEVY GALLERY
PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

Aug	31	Berman Painting "Brenta"	200	00		
		" Drawing	30	00		
Sept.	26	" Painting #29	225			
			455	00		
Aug	31	Cheque on account			400	00
		Balance	55	00		

to give a magic show for our infants March 17th, and another the same evening for our more elderly friends. Perhaps you will be in town then and can be with us.

Very best regards to both you and Mimi

Julien

A GALLERY FOR PHOTOGRAPHY · TELEPHONE PLAZA 3 - 7653

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

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

October 5, 1954

n Art as loans under the conditions

1955

Dorothy H. Dudley

	Insurance Value
	Lender insures

Berman

602 MADISON AVENUE · NEW YORK CITY
JULIEN LEVY GALLERY
PAINTINGS · PHOTOGRAPHS · DRAWINGS · BOOKS

March 5th

Dear Jim:

Your two new Berman's were shipped to you today, and I hope you will like them as much as I do. I think the better of the two is finer than any in this new group, and the second is as good as the next best. But if you think you may wish to exchange one or both, do let me know immediately, as both Paul Cooley, and Duncan Phillips, are interested in buying one of the others (I have brought over six in all)

I will send you a statement of our account at the end of this month. I am entering the two new pictures at $230- each. The are both #25F. According to our old agreement the price for these to you would have been $175. I figure that the new rate of foreign exchange has made each of these pictures exactly $55. more expensive to me;- without changing my margin of profit I have added the extra expense, as per our correspondence of last fall. I hope this agrees with your understanding

Both Joella and I were frightfuly disappointed that you couldn't be present at our party for the "Opera". Hope we may see you soon. Chick plans to give a magic show for our infants March 17th, and another the same evening for our more elderly friends. Perhaps you will be in town then and can be with us.

Very best regards to both you and Mimi

Julien

A GALLERY FOR PHOTOGRAPHY · TELEPHONE PLAZA 3 - 7653

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Blume

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

Date October 5, 1954

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

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

for Circulating Exhibition: FANTASTIC LANDSCAPES
September 1954 - June 1955

Dorothy H. Dudley
Registrar Dorothy H. Dudley

Museum Number	Description	Insurance Value
54.1572	Blume: Key West Beach, 1940, oil on board	Lender insures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

JAMES THRALL SOBY,
BRUSHY RIDGE RD.
NEW CANAAN. CONN.

Please Change Address To

Conditions governing the receipt of loans

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Under the terms of this agreement, The Museum of Modern Art will exercise the same care in respect to loans as it will in the safekeeping of its own property.

At the option of the lender, which option must be in writing, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and, or trade.

Otherwise the lender may continue his own insurance for the period of the loan. The Museum, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

Unless The Museum of Modern Art is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent commission for The Museum of Modern Art to help defray the cost of the exhibition and handling.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

v Blume/Shahn

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 17, NEW YORK

TELEPHONE, NEVINS 8-5000 CABLE ADDRESS, BROOKMUSE

May 31, 1951

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

Dear ~~Mr. Soby~~ Jim:

We have decided to hold a large exhibition here next fall defining the chief movements in modern American painting from about 1900 to 1950. It will follow roughly the same plan as my book on modern American art, which will also appear in the fall.

We would be most grateful if we could borrow for this occasion your paintings:

Peter Blume, KEY WEST BEACH
Ben Shahn, FATHER AND CHILD

Insofar as possible we hope to show the same pictures that are illustrated in the book. Since you were kind enough to permit me to reproduce the above, I would be doubly grateful if we could have the privilege of exhibiting them.

The exhibition will last from November 14, 1951 to January 6, 1952, and we will of course assume all costs of packing, transportation, and insurance.

I need hardly add how much we would appreciate your assistance with the exhibition.

Yours sincerely,

John I. H. Baur
Curator of Paintings
and Sculpture

P.S. If you are willing to make the loan could I trouble you for the sizes and insurance valuation of your pictures? Would you prefer us to insure them or would you rather carry your own insurance and bill us for the premium?

JIHB:b

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

THE ART INSTITUTE OF CHICAGO

CHAUNCEY McCORMICK, *President* CHARLES H. WORCESTER, *Honorary President* CHARLES F. GLORE, *Treasurer*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 7080

September 11, 1947

Dear Mr. Soby:

I am delighted that we may borrow the Peter Blume painting, Key West Beach. I note that it is covered by your insurance. Would you be kind enough to ship it express collect to reach us, if possible, by September 25. We shall appreciate it if you will fill out the enclosed entry card for us; the stub is to be attached to the frame in the upper left-hand corner.

Thank you so much for your suggestions about Dali.

Yours sincerely,

Frederick A. Sweet
Associate Curator of Painting and Sculpture

Mr. James T.Soby
Farmington,
Connecticut

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

CLASS OF SERVICE

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

WESTERN UNION

(38)

JOSEPH L. EGAN
PRESIDENT

SYMBOLS

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

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

DUPLICATE OF TELEGRAM TELEPHONED

CA158 PD=CHICAGO ILL 10 326P

JAMES T SOBY= 29 Fountain Sq 1947 SEP 10 PM 5 13

PHONE FARMINGTON CONN=

MAY WE BORROW YOUR BLUME, KEY WEST BEACH, FOR OUR ABSTRACT AND SURREALIST SHOW UNTIL JANUARY ELEVENTH? IF AVAILABLE PLEASE WIRE COLLECT INSURANCE VALUATION AND SHIP EXPRESS COLLECT BY SEPTEMBER TWENTY-FIFTH. DO YOU KNOW WHERE WE CAN BORROW A FINE RECENT DALI=

FRED SWEET ART INSTITUTE OF CHICAGO.

349 J
Lib 331 Fr Sweet

SURREALIST SHOW PPC RECENT DALI?= PPC

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

MRS. THOMAS N. METCALF
HELEN C. MOSELEY
RICHARD C. PAINE
MRS. CHARLES B. PERKINS
MRS. CONSTANTIN A. PERTZOFF
*FREDERICK R. PLEASANTS
*H. HARRISON PROCTOR
MRS. THOMAS E. PROCTOR, 2nd
*JOSEPH PULITZER, Jr.
PAUL J. SACHS
MRS. RICHARD M. SALTONSTALL
FRANK C. SMITH, Jr.
MRS. DONALD C. STARR
ALAN STEINERT
*MOSES WILLIAMS

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JERE ABBOTT
ALFRED H. BARR, Jr.
WILLIAM G. CONSTABLE
BARTLETT H. HAYES, Jr.
AGNES MONGAN
*CHARLES H. SAWYER

*In United States Service

Very sincerely,

W. G. Russell Allen

Jim — do you want the picture collected at the Museum??

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Blume

THE INSTITUTE OF MODERN ART

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS : KENMORE 5688

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MUSEUM ADVISORY COMMITTEE

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BARTLETT H. HAYES, Jr.
AGNES MONGAN
*CHARLES H. SAWYER

**In United States Service*

February 13, 1945

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

Dear Mr. Soby:

As arranged, in connection with your expressed willingness to lend us your KEY WEST BEACH by Peter Blume for our coming exhibition, we enclose herewith a form which will give us all necessary information for our checklist.

We should be obliged if you would return it at your earliest convenience.

Very sincerely,

W. G. Russell Allen

Jim — do you want the picture collected at the Museum??

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Bonnard

THE CLEVELAND MUSEUM OF ART
CLEVELAND, OHIO

February 5, 1948

Received from Mr. and Mrs. James Thrall Soby

29 Mt. Spring Road, Farmington, Connecticut

the objects described below, offered to the Museum as a Loan subject to the conditions printed on the back of this receipt.

For the Director, Lillian M. Kern Registrar

Temporary Receipt No. 8773

No.	DESCRIPTION OF OBJECTS	Value
	Pierre Bonnard Memorial Exhibition	
1	Oil - Basket with Raisins Framed (piece missing from lower left corner)	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

CONDITIONS UNDER WHICH OBJECTS ARE RECEIVED BY THE MUSEUM AS LOANS

I. Works of art which are received by the Museum as loans will be delivered upon the surrender of this receipt, a written order of the lender, or of his duly authorized agent or legal representative.
In the case of the death of the lender, the legal representative of the deceased is requested to notify the Director of the Museum forthwith, giving full name and address in writing.

The legal title of the Museum is "The Cleveland Museum of Art."

II. Any object lent to the Museum may be returned to the lender upon reasonable notice being given.

III. Permission to copy or photograph works of art which are lent to the Museum is granted only after consent has been obtained from the owners.

IV. The Museum will exercise the same precautions in respect to loans that it does for the safekeeping of its own property; but it does not insure objects lent to the Museum against loss by fire.

CONDITIONS REGARDING GIFTS

The Trustees of the Museum will consider the objects listed in this receipt as an unrestricted gift, offered without limiting conditions, for the purposes of the Museum, unless the proffer already submitted in writing has definitely stated otherwise.

CONDITIONS REGARDING OBJECTS OFFERED FOR SALE

I. In the event of the purchase by the Museum of any objects described in this receipt, it shall become void.

II. If it is not desired to purchase the objects described in this receipt, they will be surrendered to the owner upon presentation of this receipt.

III. The Museum is not responsible for the safekeeping of objects entrusted to it beyond the exercise of such precautions as are in force for the keeping and preservation of the property of The Museum itself.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Bonnard

Téléph. : ELYSÉES 54-28
Reg. Comm. Seine N° 135.789

BERNHEIM JEUNE & Cie
EXPERTS PRÈS DE LA COUR D'APPEL
EDITEURS
SOCIÉTÉ A RESPONSABILITÉ LIMITÉE
AU CAPITAL DE 2.500.000

83, FAUBOURG SAINT-HONORÉ
PARIS (VIIIe)

Paris, le 2 Novembre 19 32

Vendu à Monsieur James SOBY
18 Westwood Road. West Hartford. Connecticut

les tableaux suivants qui lui seront expédiés à ses risques et périls

Numéros	Artistes	Sujets	Francs
26577	Bonnard	Raisins fond rouge	S. 1500
			S. 1500

Reçu pour solde chèque $1000 - sur la Hartford Nat. Bank
N° 18206 -

Bon acquit
Paris le 16 Février 1933.
pour Bernheim Jeune & Co.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

(1) Bonnard
Bonnard

Téléph. ELYSÉES 54-28
Reg. Comm. Seine N° 135.789

BERNHEIM JEUNE & Cie
SOCIÉTÉ À RESPONSABILITÉ LIMITÉE
AU CAPITAL DE 2.500.000 Frcs
EXPERTS PRÈS DE LA COUR D'APPEL
EDITEURS

83, FAUBOURG SAINT-HONORÉ
27, AVENUE MATIGNON
PARIS (VIIIe)

Le 16 Février 1933

Monsieur James SOBY
18 Westwood Rd. West Hartford.
Connecticut.

Cher Monsieur,

Nous avons bien reçu votre chèque pour solde du Bonnard que vous avez bien voulu nous acheter.

Ci-joint vous trouverez facture acquittée de cet achat.

D'un autre coté, nous vous enverrons d'ici quelques jours quelques photographies de très beaux Bonnard. s Soutine

Avec tous nos remerciements, nous vous prions de croire, Cher Monsieur, en l'expression de nos distingués sentiments.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Bonnard

Téléph : ELYSÉES 54-28
Reg. Comm. Seine N° 135.789

BERNHEIM JEUNE & Cie
EXPERTS PRÈS DE LA COUR D'APPEL
EDITEURS
SOCIÉTÉ A RESPONSABILITÉ LIMITÉE
AU CAPITAL DE 2.500.000

83, FAUBOURG SAINT-HONORÉ
PARIS (VIIIe)

Paris, le 2 Novembre 19 32

Vendu à Monsieur James J SOBY
18 Westwood Rd. West Hartford Connecticut

les tableaux suivants qui lui seront expédiés à ses risques et périls

H. PELLERIN 55 FBG ST HONORÉ PARIS

Numéros	Artistes	Sujets	Francs
26577	Bonnard	raisins -fond rouge	$1500--

Reçu ce jour $ 500 en un chèque N° 071706
sur la Banque Morgan, à valoir
en compte

Le 2 Novembre 1932

p/ [illegible]

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Braque

Braque

PARKE-BERNET GALLERIES · INC

30 EAST 57TH STREET · NEW YORK 22

Public Sales and Appraisals of Art and Literary Property

TELEPHONE PLAZA 3-7573

MAY 12TH 19 44

MR. JAMES THRALL SOBY,
C/O MUSEUM OF MODERN ART,
11 WEST 53RD STREET,
NEW YORK, N.Y.

ATT: MR. JOHN E. ABBOTT, VICE-PRES.

DUPLICATE

May 10, 1944

Following is a list showing result of the sale of your property in our catalogue number 567 *sold* MAY 11, 1944.
Settlement of the account will be made thirty days after final date of sale

LOT	DESCRIPTION	AMOUNT
58	PAINTING STILL LIFE	WITHDRAWN
79	" NE BLESSANT	850 00
88	" DEUX FILLES	1300 00
	TOTAL	$2150.00

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find out
for any

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Braque

May 10, 1944

Dear Genia:

Sorry to trouble you with this, but would you have any idea where the Tone Price Gallery or even where Miss Tone Price is. The Braque Still Life with Fish which I bought from her in 1940 has been questioned as to authenticity by many of the local experts and I am rather anxious to find out where Price got the picture. I will be very ~~glad~~ful for any news of her or the gallery you can send.

Sincerely,

Mr. Eugene Berman
Villa Carlotta
Los Angeles 28, California

JTS:mc

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Braque

THE WESTERN UNION TELEGRAPH COMPANY

NOTICE REGARDING TELEGRAM

1944 MAY 9 PM 4 53

A. N. WILLIAMS
PRESIDENT

NBG 182 (DELIVERY NO.) 10 EAST 55 ST NEWYORK NY MAY 9 (STREET ADDRESS, CITY, AND DATE) 1944

MUSEUM OD MODERN ART (NAME)

11 WEST 53 ST (ADDRESS)

Your telegram of MAY 9 (DATE) 1944 to TONE PRICE GALLERY (ADDRESSEE)

at 9045 SUNSET BLVD LOSANGELES CALIF (ADDRESS AND CITY) is undelivered for the following reason:

MOVED. PRESENT ADDRESS UNKNOWN.

If you have occasion to correct the address originally supplied, please call L 5 7580

and ask for service clerk

Form 101 A

THE WESTERN UNION TELEGRAPH COMPANY

With thanks and kindest regards,

Sincerely,

Mr. Harry L. Russell, Jr.
Parke-Bernet Galleries, Inc.
30 East 57 Street
New York 22, N. Y.

JTS:mc

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CHARGE TO THE ACCOUNT OF MUSEUM OF MODERN ART

Prague

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE			
DOMESTIC		FOREIGN	
FULL RATE		FULL RATE	
DAY LETTER		CDE RATE	
NIGHT LETTER		URGENT	
SERIAL		DEFERRED	
RESERVATION		NIGHT LETTER	
TOUR-RATE		SHIP RADIO	

Postal Telegraph

Mackay Radio · *All America Cables*

Commercial Cables · *Canadian Pacific Telegraphs*

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

Form 2-C

Send the following message, subject to the Company's rules, regulations and rates set forth in its tariffs and on file with regulatory authorities

May 9, 1944

Lone Price Gallery
9045 Sunset Blvd.
Los Angeles, California

BRAQUE STILL LIFE WITH FISH PURCHASED BY ME FROM YOUR GALLERY 1940 PRONOUNCED FALSE BY SEVERAL AUTHORITIES HERE. PLEASE WIRE ANY AVAILABLE INFORMATION REGARDING PROVENANCE OF PICTURE ESPECIALLY WHERE PURCHASED BY YOU.

JAMES SOBY
66 EAST 79 Street
NEW YORK

With thanks and kindest regards,

Sincerely,

Mr. Harry E. Russell, Jr.
Parke-Bernet Galleries, Inc.
30 East 57 Street
New York 22, N. Y.

JTS:mc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Braque

May 8, 1944

Dear Mr. Russell:

This is to confirm our telephone conversation of this morning in which we withdrew from the auction #58, Georges Braque: Still Life. I will have the picture picked up today, and will you kindly ask the auctioneer to announce at the sale simply that the picture has been withdrawn. If you have already received bids on the picture, will you kindly inform the bidders that the picture has been withdrawn. If you prefer us to do this, we will be glad to do so. But unless I hear from you, I will assume that all bidders on the picture have been informed of its withdrawal.

With thanks and kindest regards,

Sincerely,

Mr. Harry L. Russell, Jr.
Parke-Bernet Galleries, Inc.
30 East 57 Street
New York 22, N. Y.

JTS:mc

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Braque file

THE HANOVER GALLERY

PARKE-BERNET GALLERIES · INC.

32 EAST 57TH STREET · NEW YORK 22

Specialists in Art and Literary Property

TELEPHONE PLAZA 3-7878

May 8,1944

Mr. James Johnson Sweeney,
1775 Broadway,
New York, 17, N.Y.

Dear Jim:

It's on my conscience that I didn't tell you who owned the Braque when we talked on the 'phone, though I think you really didn't want to know. The picture belongs to me, and I tried twice to persuade Parke-Bernet not to reproduce it in the catalog on the grounds that it wasn't a good enough picture. They insisted, giving as reason the fact that the sale needed another big contemporary name such as Braque's. I am now of course very upset abou t the whole business. I bought the picture in California several years ago, and when I got it home, liked it so little that I have never paid any attention to it. It never occurred to me that it might not be a Braque; I simply thought it was an extremely bad one. Also, I could not imagine anyone else having painted it, though several names now occur to me. I still don't feel that it might not be by Braque, but I couldn't defend this position strongly, and as soon as the picture was questioned I withdrew it from the sale.

I would appreciate your telling anyone who may ask that the picture has been withdrawn. I would also appreciate your not telling people that the picture is mine. I don't ask this as a personal favor, but because the latter fact would promptly be used by certain people to attack the Museum. I wanted to tell you about it in all frankness both because of your connection with the Museum and because I didn't want to hide the fact from you as a friend.

With best regards and thanks,

Sincerely,

J JS

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Braque

Butler

PARKE-BERNET GALLERIES · INC

30 EAST 57TH STREET · NEW YORK 22

Public Sales and Appraisals of Art and Literary Property

TELEPHONE PLAZA 3-7573

April 29, 19 44

Mr. James Thrall Soby
c/o Museum of Modern Art
11 West 53rd Street
New York, New York
Att: Mr. John E. Abbott, Vice-Pres.

The following list shows lot numbers of your property in our catalogue number 567 *to be sold* May 11, 1944
A copy of the catalogue is being sent to you under separate cover.

58 — w/Madison
79
88

RY

AIR 0296

I956.

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nywhere!

t

Braque

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Braque

TONE PRICE : RARE BOOKS. *Dealers & Importers*

Fine Books, First Editions, Manuscripts, Drawings & Paintings

9045 Sunset, West Hollywood. Los Angeles, Calif.

Cable Address Aldus, Los Angeles

Oxford 9045

Mr James Soby
Farmington, Conn.

October 16, 1940

George Braque. "Nature Morte" 18" x 10 5/8" Canvas.	$ 1000.	00

Paid in full
Dec 1, 1940
Tone Price Gallery
J Phipps

Please send receipt for insurance purposes
JSS

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

Rd. Jan 30, 1957
JSS

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Butler

THE HANOVER GALLERY

THE HANOVER GALLERY LTD 32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR 0296

DIRECTORS: E. BRAUSEN C.J. HARRIS J.B. WHELAN

21st. August, 1956.

Dear Mr. Soby,

Thank you very much for your letter confirming your purchase of the Reg. Butler FIGURE IN SPACE at the price £135 carriage forward. I will arrange to have a cast sent out to you as soon as it is ready.

I am so glad to hear that you are pleased with the Francis Bacon, and that you avoided any serious embarassment at Customs. Having an interest in contemporary art might easily land one in a dubious category with officialdom anywhere!

I enclose a copy of your receipt, with best regards.

very sincerely,

Michael Greenwood

Faust

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

Rd. Jan 30, 1957
JTS

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Butler

pierre matisse gallery corp. 41 east 57th street, new york 22, n. y. tel. eldorado 5-6269

October 7, 1961

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

REG BUTLER

"Girl" 1954-56
bronze - h. 78" $6,500

PAYMENT RECEIVED: Pierre Matisse Gallery
per SJ

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

The Museum of Modern Art

To: The Files

From: Rachel Garbade

Date: November 14, 2022

Re: Correspondence

Julia Ross, niece of Betsy Jones, donated this correspondence to the MoMA Archives on September 30, 2015. It was added to this file in 2022.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

From
Soby
Brushy Ridge
New Canaan, Conn.

James Soby
artwork
for MoMA
via Betsy Jones
estate
executor Julia Ross
7/16

To Miss Betsy Jones
Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

SOBY

5¢ U.S. POSTAGE 5¢ U.S. POSTAGE

FIRST CLASS

FIRST CLASS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Calder

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

Receipt No. TR 419.1-6

Date received June 3, 1963

Registrar's copy

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

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

May 28, 1975

For (purpose) temporary storage.

Whitney Museum of American Art
945 Madison Ave. at 75th St.
New York, N. Y. 10021

re: Alexander Calder
"Swizzle Sticks"
Plywood panel, wire, wood, lead

Artist, designer	Description	Price if offered for purchase
Gentlemen:		

I would be very happy to loan you the above work for the exhibition to be held in the Fall of 1976 but unfortunately this particular work is damaged and has been sent away for repair.

If it is returned in time I will be most happy to make the loan to you for the purpose outlined in your letter.

The Andirons can be picked up any time at your convenience as they are here at my home. Signed permission is attached.

Sincerely,

James Thrall Soby

JTS/s
enc

COPY

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

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

Receipt No TR 419.1-6
Date received June 3, 1963
Registrar's copy

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

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

For (purpose) temporary storage.

Dorothy H. Dudley, Registrar

Artist, designer or maker	Description	Price if offered for purchase
CALDER	.1 untitled sculpture including 3 iron parts (plus 2 metal hooks).	
TANGUY	.2 Ajourer les etoiles, oil on canvas (framed)	
"	.3 Feu à éclats, oil on canvas (framed).	
"	.4 En Hiver, oil on canvas (strainer).	
"	.5 Autour des Monts, oil on canvas (strainer	
"	.6 La Rose des quatre vents, oil on canvas (framed).	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Calder

surely the information it
tremendously valuab
facts, and can reach
conclusions from them.

This present suite was written while under the influences of his Cadenas researches and is considered very best and effective work.

R. Calder

Well in Farmington Goes Modern



Mobile by Alexander Calder at Sony Home in Farmington

ABOVE THE WELL, at the [illegible] of their home on Mountain Spring Road in Farmington, Mr. and Mrs. James Thrall Soby have just placed a "mobile" by the distinguished contemporary artist, Alexander Calder. The "mobile" takes the place of the conventional well-head, and is constructed of painted iron, with [illegible] in the primary colors attached to the ends of metal rods bent at various angles. As the wind stirs, [illegible] the rods and discs into [illegible] changing abstract [illegible] white house as a background.

In the accompanying [illegible] Arrow No. 1 points to the well [illegible] The second arrow indicates a [illegible] of mediaeval design. When the [illegible] disc, which is indicated by an arrow [illegible]

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Calder

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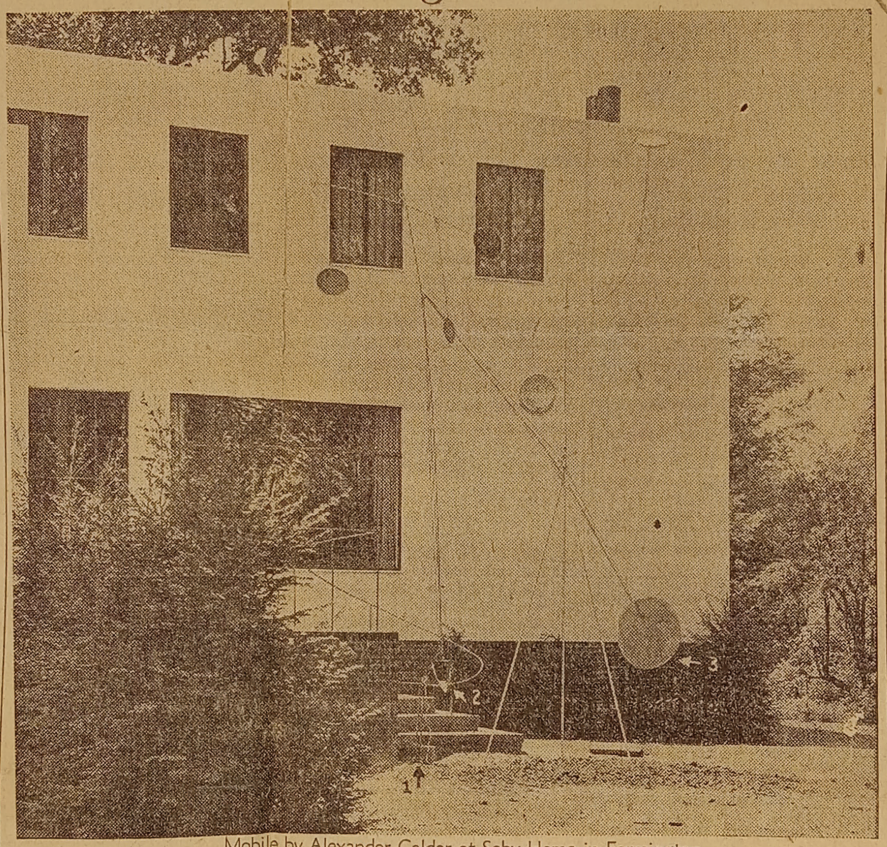
as to the power of the Supreme Court and its personnel. Mr. Nisenson's illustrations, and his design of the book, make it especially attractive. Former Senator Dill's "Story of a book, but surely the information it contains is tremendously valuable to all who want facts, and can reach their own conclusions from them.

This present suite was written while under the influences of his Caucasian researches and is considered one of his very best and effective works.

Well in Farmington Goes Modern



Mobile by Alexander Calder at Soby Home in Farmington

ABOVE THE WELL, at the rear of their home on Mountain Spring Road in Farmington, Mr. and Mrs. James Thrall Soby have just placed a "mobile" by the distinguished contemporary artist, Alexander Calder.

The "mobile" takes the place of the conventional well-head, and is constructed of painted iron, with discs in the primary colors attached to the ends of metal rods bent at various angles. As the wind stirs, it moves the rods and discs into constantly changing abstract patterns, with the white house as a background.

In the accompanying photograph, Arrow No. 1 points to the well itself. The second arrow indicates a bucket of mediaeval design. When the large disc, which is indicated by an arrow numbered 3, is lifted, the bucket descends into the well.

Alexander Calder's abstract moving sculpture is increasingly popular. One of his smaller mobiles is a permanent exhibit in the Avery Memorial. His stage design for "Socrate" will be remembered by those who attended the Arts Festival in February at the Avery Memorial.

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Flora Whitney Miller, Honorary Chairman David M. Solinger, Chairman Howard Lipman, President Thomas N. Armstrong III, Director

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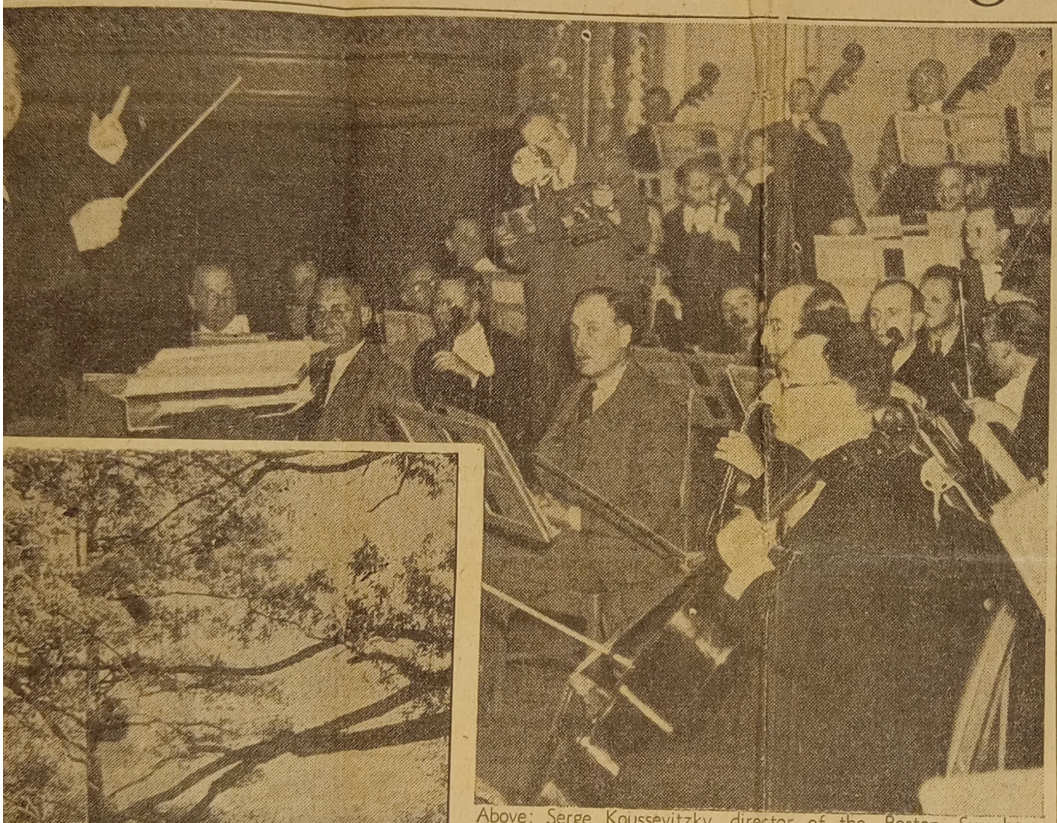
can Salzburg Is Growing in the Berks



Above: Serge Koussevitzky, director of the, Boston Symphony conducting a rehearsal of the orchestra, which will play this summer at the Berkshire Festival.

Left: A scene on the estate of Mrs. Margaret Emerson, between Lenox and Stockbridge, where the festival will be held. This picture was taken just south of the concert field.

. BEARD STICKS INS INTO PUNDITS

ics and Politics Can't Be Predicted thout Long-Range View-Point

SSION OF HUMAN AFFAIRS, by Charles A. Beard. millan Company, $1.75. Reviewed by M. M.

DAYS when the air is heavy with political and economic argument, it's comforting to have sup-

POLITICS SURVEYED AT RIGHT AND LEFT

Meaning and Sanctity of Constitution Uppermost; Machinery of Congress Explained

THE CONSTITUTION AND THE SUPREME COURT OF THE UNITED STATES OF AMERICA, by George Durant Proctor and Samuel Nisenson. Grosset & Dunlap, New York.

STORY OF A BILL, by Clarence C[illegible]l. Published by the author, Washington, D. C. $1.50.

THE SOVIET UNION TODAY, edited by P. Malevsky-Malevitch. The Paisley Press, New York. $1.

Reviewed by John M. Colton

THESE ARE DAYS when men's—and women's—minds are perforce focused on politics. The newspapers are full of it, the radio blares partisan outgivings, the news reels make visible the operations of all the parties.

It would be strange if there were not many books dealing with all phases of the politi- cal argument. Not a few of them have been reviewed in these columns. That there will be [illegible] Bill" also is timely. Mr. Dill takes a bill through Congress. He describes the Capitol, the city of Washington,

Children's Art Classes Go On This Summer

To Register June 30, Work to Begin July 7

CHILDREN'S ART CLASSES at the Avery Memorial will be continued during the summer as a WPA project.

The announcement is made by Mrs. Paul R. Henley, who has been director of the classes ever since they were initiated several years ago. She will have charge this summer, as she has during previous years.

Registration for summer work will be held Tuesday, June 30, at the Avery, from 10 a. m. until 4 p. m. Classes will open Tuesday, July 7, and continue through August 14. There will be a very small registration fee, to help cover the cost of materials used. Otherwise, the instruction will be free. Boys and girls between the ages of 7 and 18 may register.

On Tuesdays and Fridays, three classes will be held: At 11 a. m. for children between the ages of 3 and 6; at 1:30, for those from 7 to 10; at 2:30 for 11 to 13-year-olds; and at 3:30 for those from 14 to 18. In those groups, instruction in water-color technique and in original composition will be stressed.

Wednesday afternoons, from 1:30 to 4, the arts and crafts classes for all ages will learn to make their own designs and to apply them to all sorts of crafts, needle point, crayon wall hangings, linoleum block prints, and possibly modeling and large panels.

From 1:30 until 3 on Thursday afternoons, there will be gallery drawing for an informal group. Those from any of the classes may attend if they wish.

Mrs. Henley explains that inasmuch as the fundamental basis of the instruction is intended to lay stress on art appreciation, special emphasis will be put on drawing in pencil and crayon from the various important collections owned by the museum.

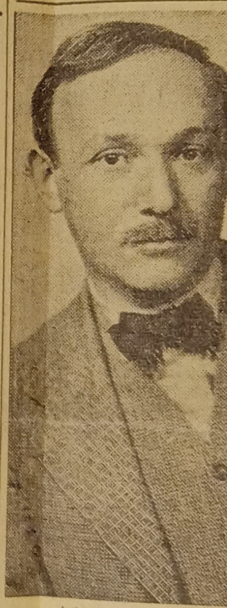
Three additional instructors, who have assisted with the children's classes during the winter, will also work with Mrs. Henley during the summer. They are Miss Florence Blumenthal of the museum staff, and Miss Elena Longo and Miss Muriel Dickenson.

The exhibition of children's work done by the classes which closed recently, now hanging in the court of the Avery, will be on view through July 11.

Coniglione Conducts Tomorrow's Concert

The concert by the Hartford Symphony Orchestra tomorrow evening

'CORONE IS



MANUEL KOMR

Homely Poe From Onta By House

Writes of Lif It Passes He Window

MY KITCHEN WINDOW by Edna Jaques. John [illegible] kins and Son, New Yor Reviewed by Martha L cer.

IN THE HOUR of relaxat Canadian homekeeper a farmer in the field have fo newspaper-published verses o Jaques an inspiration to happy Born in Ontario, Edna went to Saskatchewan at the 11, when her father went we homesteader.

She wrote verses even the has continued. They are verses of happy thoughts and some ways with sympathy for

Her kitchen window is a fra mountains and the sea as she of life that passes closer by— at Eventide," "My Garden" Little Things," "The Old Poor," Song the Kettle Sings" and songs of home.

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Calder

WHITNEY MUSEUM OF AMERICAN ART

Founded 1930 by Gertrude V. Whitney
945 Madison Avenue at Seventy-Fifth Street New York, New York 10021 (212) 249-4100

15 January 1975

18 February 1975

Please complete and return as soon as possible, if you have not already done so. Your cooperation will be greatly appreciated.

Thank you.

James Thrall Soby
262 Brushy Ridge Road
New Canaan, Ct.

Dear Jim,

I am currently organizing a major retrospective exhibition and book/catalogue of the work of Alexander Calder. The exhibition will be held at the Whitney Museum in Fall 1976, and Marcel Breuer will design the installation. The book/catalogue will be published by Viking Press in cooperation with the Whitney Museum.

The book and exhibition will present a highly selective choice of outstanding examples of the many kinds of art which Calder has originated and developed throughout his career. I am working closely with Calder, his family, and his New York and Paris dealers on this project. After a year of exhaustive search and scrutiny, we have made a qualitative selection of material we plan to include in the book/catalogue.

I plan to include Calder work which you own in the book/catalogue, and ask you to sign the enclosed permission form covering reproduction of the object(s) from your collection. Would you also check the caption information and add whatever is missing. We would appreciate receiving this by return mail if possible in order to meet publisher deadlines. A postage-paid envelope is enclosed for your convenience.

Note: Please return this material whether or not you may be willing to lend to the exhibition. Many works not in the exhibition will be included in the book/catalogue. Correspondence regarding loans to the exhibition will be sent by the Whitney Museum in Spring 1975.

We shall be most appreciative of your cooperation in making both the book/catalogue and the exhibition an outstanding presentation of the work of Alexander Calder.

Sincerely yours,

Jean Lipman

Flora Whitney Miller, Honorary Chairman David M. Solinger, Chairman Howard Lipman, President Thomas N. Armstrong III, Director

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Calder

CAPTION INFORMATION

This information will appear in the book/catalogue. Please check for accuracy and add missing information where indicated. A photocopy of the work is attached.

TITLE OF WORK: SWIZZLE STICKS

MEDIUM: Plywood panel, wire, wood, lead

SIZE: Painting (without frame or mat):
Height _____ Width _____

Sculpture:
Height 48" Width 33" Color Red

DATE OF WORK: 1936

CREDIT (Exact form of owner's name or collection title):

James Thrall Soby, New Canaan, Ct.

LOAN INQUIRY: Would you be willing to lend this object for the Calder exhibition, Whitney Museum of American Art, October 1976?

Yes ✓ No _____

Note: If this work is no longer owned by you or no longer in your possession please complete all information regarding the new owner:

Name:
Address:
Telephone:
When work changed ownership:

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Calder

To: Jean Lipman
Whitney Museum of American Art, New York

Re: Alexander Calder

You have my permission to reproduce the object(s) listed on the attached sheet(s) in the book/catalogue Calder: A Critical Retrospective.

I have checked the caption information listed, made necessary corrections and added missing material.

Signature _____

Date _____

James Thrall Soby
262 Brushy Ridge Road
New Canaan, Ct.

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PIERRE MATISSE
FULLER BUILDING
NEW YORK

TEL. ELDORADO 5-6269
"PIERMATI - NEW YORK"

James T. Soby, Esq.,
Farmington, Conn.

March 11, 1937

Mobile by Alexander Calder $350.00

PAYMENT RECEIVED Pierre Matisse

Danielle Donoso
(Secretary)
SAIDENBERG GALLERY

* * *

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chadwick

SAIDENBERG GALLERY

10 EAST 77TH STREET, NEW YORK
BU 8-3387

March 13, 1957

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

STATEMENT

Lynn CHADWICK - "The Seasons" (maquette)

Executed in 1956

27½ x 13 x 16 inches

	$1,250
10% Discount	$ 125
	$1,125

FULL PAYMENT RECEIVED
WITH THANKS

Danièle Donoso
(Secretary)
SAIDENBERG GALLERY

* * *

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Chadwick

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

Mar. 12,1957

Mrs. Eleanore Saidenberg,
Saidenberg Gallery,
10 East 77th St.,
New York 21, N.Y.

Dear Mrs. Saidenberg:

I'm enclosing a check for $1,125, the price we agreed on this morning for Lynn Chadwick's The Seasons. I will need a receipt for this sculpture at some point for insurance purposes, but there is no hurry whatever.

I do hope we'll be back from Florida in time to see Chadwick even briefly. If not, do give him our very kindest regards. He saved our lives on that freezing, rainy day at his house by giving us a drink of warming Irish whisky, and we both liked him enormously.

I'm sorry to hear his life is so complicated. Can't you arrange a brief parole for Jelke to help in this grave emergency? Might be worth a try. Or maybe you could send him to Portland where, according to the papers, things are humming in this age-old direction.

Best to you,

Sincerely,

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	JTS	V.C.1

Chadwick

SAIDENBERG GALLERY

10 EAST 77TH STREET, NEW YORK
BU 8-3387

March 7, 1957

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

Dear Mr. Soby:

Mr. Barr has requested that we send you this photograph of Lynn Chadwick's "The Seasons." It is priced at Twelve Hundred and Fifty Dollars ($1,250), and you will see, on the back of the photograph, the height and date.

Mr. Barr also asked us to reserve it for you until we hear from you, some time next week.

Looking forward to the pleasure of seeing you soon,

Sincerely yours,

Eleanore Saidenberg

Eleanore Saidenberg

ES:dd
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✓ Cocteau/Leonid/Tonny

QUATRE CHEMINS
ÉDITIONS - LIBRAIRIE - GALERIE
18, RUE GODOT-DE-MAUROY, PARIS-IXe
CHÈQUE POSTAL 713-07 R. C. SEINE 219 474 B
TÉLÉPHONE : RICHELIEU 99-50
ADRESSE TÉLÉGR. FORMEDIT - PARIS

Paris, le 2.novembre 32

Monsieur James Thrall Soby
Paris.

Cocteau 2.dessins.....francs I.950

Leonid - peinture.....francs 2.000

Tonny - I.Peinture.....francs 3.000

Tonny - I.Peinture.....francs 4.500

Compte livres envoyés à
Mr.Austin (Dali).....francs 440,20

II.890,20

ABONNEZ-VOUS A FORMES
REVUE INTERNATIONALE DES ARTS PLASTIQUES

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Cocteau

PARIS · DEMOTTE · NEW YORK

27 RUE DE BERRI · ✝ · INC. · ✝ · 25 EAST 78TH STREET

CABLE ADRESS: MOYENAGE NEW YORK · ✝ · TEL. BUTTER. 9602-03

NEW YORK March 10, 1932

The Wadsworth Atheneum & Morgan Memorial, Hartford, Conn.

TO

DEMOTTE INC.

No.221M

D U P L I C A T E

DEBIT

No.0339	-an original drawing by JEAN COCTEAU entitled "LE DORMEUR" (Portrait of Jean Desbordes)	$90	00

RECEIVED PAYMENT
by check No.594
April 13, 1932

DEMOTTE, INC.

Dr.P. Marcus

SIGNED: _____ Date: _____

(Name of lender or authorized agent)

MF 160

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Cocteau

PARIS · DEMOTTE · NEW YORK

27 RUE DE BERRI · ✝ · INC. · ✝ · 25 EAST 78TH STREET
CABLE ADRESS: MOYENAGE NEW YORK · ✝ · TEL. BUTTER. 9602-03

NEW YORK March 10, 1932

Mr. Everett A. Austin, The Wadsworth Atheneum & Morgan Memorial
Hartford, Connecticut.

TO

DEMOTTE INC.

No.221 M

D E B I T

1-	original drawing by JEAN COCTEAU entitled "Le Dormeur" (portrait of Jean Desbordes)	$90.	00

SIGNED: _____ Date: _____

(Name of lender or authorized agent)

MF 160

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Dali (date?)

Loan Agreement **The Museum of Modern Art** 11 West 53 Street, New York, N.Y. 10019

White copy to be retained by lender

EXHIBITION:

LENDER: Mr. James Thrall Soby PHONE 203-966-1370

ADDRESS: Brushy Ridge Road, New Canaan, Connecticut 06840

Exact form of lender's name for exhibition label and catalog: _____

NAME OF ARTIST: Salvador DALI

TITLE OF WORK: Studies of a Nude

MEDIUM OR MATERIALS: Pencil

DATE OF WORK: 1935 Does date appear on work? Yes Where? Lower right

SIGNATURE: Is the work signed? Yes Where? Lower right: "Gala Salvador Dali"

SIZE: Painting, drawing, etc. (without frame or mat): Height _____ Width _____
Sculpture (without pedestal): Height _____ Length _____ Approximate weight _____

FRAMING: Is the work framed? _____ If necessary for the exhibition, may we reframe or remat your work? _____
May we substitute plexiglas for glass? _____
(All works will of course be returned to the lenders in their original frames and mats unless other arrangements are made with the Museum in writing.)

CATALOG AND PUBLICITY: Where can the Museum obtain photographs of this work for catalog reproduction and publicity? (If known, please indicate photograph and negative number) W; F; Miller, Hartford
May the Museum reproduce this work in its publications and for publicity purposes in connection with this exhibition? _____
May this work be used for telecasts for publicity or educational purposes? _____ May slides of it be made and distributed by the Museum and its designees for educational use? _____

INSURANCE (See conditions on reverse of this loan agreement): Insurance value of work (U.S. currency): $ _____
(Insurance value cannot exceed selling price, if any).
Do you elect to maintain your own insurance? _____ If so, what is estimated cost of insurance premium? _____

SELLING PRICE (U.S. currency): $ Not for Sale (See conditions regarding handling charges on reverse of this loan agreement.)

SHIPPING: Recommended procedure: _____

(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the work will be returned to the lender's address given above.)

SIGNED: _____ Date: _____
(Name of lender or authorized agent)

MF 160

Loan Agreement T[illegible]m of Modern Art 11 West 53 Str[illegible], New Yo[illegible] N.Y. 10019
White copy to be retained by lender
EXHIBITION:

LENDER: Mr. James Thrall Soby PHONE 203-966-1370

ADDRESS: Brushy Ridge Road, New Canaan, Connecticut 06840

Exact form of lender's name for exhibition label and catalog: _____

NAME OF ARTIST: Salvador DALI

TITLE OF WORK: Studies of a Nude

MEDIUM OR MATERIALS: Pencil

DATE OF WORK: 1935 Does date appear on work? Yes Where? Lower right

SIGNATURE: Is the work signed? Yes Where? Lower right: "Gala Salvador Dali"

SIZE: Painting, drawing, etc. (without frame or mat): Height _____ Width _____
Sculpture (without pedestal): Height _____ Length _____ Approximate weight _____

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(Unless the Museum is notified to the contrary in writing before the close of the exhibition, the work will be returned to the lender's address given above.)

SIGNED: _____ Date: _____
(Name of lender or authorized agent)

MF 160

CONDITIONS GOVERNING LOANS

1. The Museum of Modern Art will exercise the same care in respect to loans as it does in the safekeeping of comparable property of its own.

[illegible] shall remain in the possession of The Museum of Modern Art and/or other museums participating in the exhibition in the face of this loan agreement, but may be withdrawn from exhibition at any time by the director

[illegible] the Museum will insure this loan wall-to-wall under [illegible] risks of physical loss or damage from [illegible] the usual exclu

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CONDITIONS GOVERNING LOANS

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2. Loans shall remain in the possession of The Museum of Modern Art and/or other museums participating in the exhibition in question for the time specified on the face of this loan agreement, but may be withdrawn from exhibition at any time by the director or trustees of any such museum.

3. Unless the lender expressly elects to maintain his own insurance coverage, the Museum will insure this loan wall-to-wall under its fine-arts policy, for the amount indicated on the face of this loan agreement, against all risks of physical loss or damage from any external cause while in transit and on location during the period of the loan. The policy referred to contains the usual exclusions of loss or damage due to such causes as gradual deterioration, inherent vice, war, invasion, hostilities, insurrection, confiscation by order of any government or public authority, risks of contraband or illegal transportation and/or trade.
If the lender elects to maintain his own insurance, the Museum must be supplied with a certificate of insurance naming The Museum of Modern Art as additional assured or waiving subrogation against The Museum of Modern Art. Otherwise, this loan agreement shall constitute a release of the Museum from any liability in connection with the loaned property. The Museum can accept no responsibility for any error or deficiency in information furnished to the lender's insurers or for lapses in coverage.

4. If the loan listed on the face of this loan agreement is for sale, it is understood that the selling price shall include a handling charge as follows:

On sales up to $10,000.	10%
On the next $15,000.	7-1/2%
On everything over $25,000.	5%

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Dali

Museum Boymans-van Beuningen Rotterdam

telefoon 13 05 00 giro 513302

May 8, 1970

Mr. J.T. Soby
7435 Sanderling Road
Siesta Key
Sarasota (Florida 33581)

Dear Mr. Soby,

I thank you very much for your letter of April 18 and for the lending form referring to the "Debris of an automobile giving birth to a blind horse biting a telephone".

We do appreciate highly your kind co-operation and are deeply grateful.

I will be pleased to include in the exhibition the little pencil drawing you mentioned in your letter and I am sending you herewith the lending form for it.

I certainly know the books you wrote for the Museum of Modern Art and even I am a proud possessor of both of them and I am using them all the time. I presume your drawing is reproduced under nr 54 of the 1941 Edition? It is a marvellous work. Thank you for having proposed it. Is it dated 1934? Why then was it mentioned as 1935 in the catalogue? I would like to give the right date and beg you to tell me about it.

Please excuse the mistake about the "Anthropomorphic Cabinet", I asked for. We discovered indeed that Mr. Gallwitz got a wrong information and that it does not belong to your collection.

I will address a request for the photographs to Mr. Tooke,

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Dali

Museum Boymans-van Beuningen Rotterdam

telefoon 13 05 00 giro 513302

as you suggested.

We will of course remind you in due time of the loans and of the exact dates for the transport, which will probably take place at the end of October.

Looking forward to hear from you,

with best greetings,

Sincerely yours,

R. Hammacher

(Mrs) R. Hammacher-van den Brande
Chief Curator dept. of Modern Art

P.S. Copy of this letter and of the lending form are sent to your New Canaan address.

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	JTS	V.C.1

Dali

Bruikleenformulier — Te behouden door de bruikleengever
Bulletin de prêt — A garder par le prêteur
Lending form — To be held by the lender
Leihgabe-Formular — Exemplar für den Leihgeber

Museum Boymans - van Beuningen — **Rotterdam**

Tentoonstelling / Exposition / Exhibition / Ausstellung: SALVADOR DALI
November 20, 1970 - January 10, 1971

8a

Naam en adres van de bruikleengever / Nom et adresse du prêteur / Name and address of the lender / Name und Adresse des Leihgebers:
Mr. J.T. Soby
Brushy Ridge Road
New Canaan

Titel van het uit te lenen kunstwerk / Titre de l'oeuvre à prêter / Title of the loan / Titel der Leihgabe: "Nude"

Materiaal / Matière / Material / Material: Drawing, pencil

Maten in cm: a/hoogte b/breedte c/middellijn
Dimensions en cm: a/hauteur b/largeur c/diamètre
Measurements in cm: a/height b/width c/diameter
Masze in cm: a/Höhe b/Breite c/Durchmesser: 6 3/4 x 5 1/2 inches

Signatuur en datering / Signature et date / Signature and date / Signatur und Datum:

Verzekeringswaarde / Valeur d'assurance / Insurance value / Versicherungsbetrag:

De bruikleengever wenst als volgt in de catalogus te worden vermeld
Le prêteur désire figurer au catalogue de la façon suivante
The lender wishes to be referred to in the catalogue as follows
Der Leihgeber wünscht folgenderweise im Katalog erwähnt zu werden

Het werk in het museum te laten fotograferen, wordt
L'autorisation de faire photographier l'oeuvre au musée
To have the work photographed by the museum
Das Werk im Museum fotografieren zu lassen

wel/niet toegestaan door de bruikleengever
est/n'est pas donnée par le prêteur
is/is not authorised by the lender
wird/wird nicht erlaubt durch den Leihgeber

Datum / Date / Date / Datum:

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Herkomst (vroegere verzamelingen, veilingen)
Provenance (anciennes collections, ventes)
Provenance (former collections, public sales)
Herkunft (frühere Sammlungen, Auktionen)

Vroegere tentoonstellingen
Expositions où l'oeuvre a figuré
Previously exhibited
Frühere Ausstellungen

Literatuur
Bibliographie
Literature
Literatur

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Dali

Bruikleenformulier — dit exemplaar terugzenden
Bulletin de prêt — exemplaire à renvoyer
Lending form — copy to be returned
Leihgabe-Formular — dieses Exemplar bitte zurücksenden

Museum Boymans - van Beuningen — **Rotterdam**

Tentoonstelling / Exposition / Exhibition / Ausstellung: SALVADOR DALI
November 20, 1970 - January 10, 1971

: 8a

Naam en adres van de bruikleengever / Nom et adresse du prêteur / Name and address of the lender / Name und Adresse des Leihgebers:
Mr. J.T. Soby
Brushy Ridge Road
New Canaan

Titel van het uit te lenen kunstwerk / Titre de l'oeuvre à prêter / Title of the loan / Titel der Leihgabe:
"Nude"

Materiaal / Matière / Material / Material:
Drawing, pencil

Maten in cm: a/hoogte b/breedte c/middellijn / Dimensions en cm: a/hauteur b/largeur c/diamètre / Measurements in cm: a/height b/width c/diameter / Masze in cm: a/Höhe b/Breite c/Durchmesser:
6 3/4 x 5 1/2 inches

Signatuur en datering / Signature et date / Signature and date / Signatur und Datum:

Verzekeringswaarde / Valeur d'assurance / Insurance value / Versicherungsbetrag:

De bruikleengever wenst als volgt in de catalogus te worden vermeld
Le prêteur désire figurer au catalogue de la façon suivante
The lender wishes to be referred to in the catalogue as follows
Der Leihgeber wünscht folgenderweise im Katalog erwähnt zu werden

Het werk in het museum te laten fotograferen, wordt
L'autorisation de faire photographier l'oeuvre au musée
To have the work photographed by the museum
Das Werk im Museum fotografieren zu lassen

wel/niet toegestaan door de bruikleengever
est/n'est pas donnée par le prêteur
is/is not authorised by the lender
wird/wird nicht erlaubt durch den Leihgeber

Datum / Date / Date / Datum:

Handtekening / Signature / Signature / Unterschrift:

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Herkomst (vroegere verzamelingen, veilingen)
Provenance (anciennes collections, ventes)
Provenance (former collections, public sales)
Herkunft (frühere Sammlungen, Auktionen)

Vroegere tentoonstellingen
Expositions où l'oeuvre a figuré
Previously exhibited
Frühere Ausstellungen

Literatuur
Bibliographie
Literature
Literatur

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Dali
(JTS Coll.)

Telefon 07221/23250
Stadtsparkasse Baden-Baden Konto 510 **Staatliche Kunsthalle 757 Baden-Baden Lichtentaler Allee 8a**

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Conn. 06840
U S A

March 6, 197o

Dear Mr. Soby,

to-day we take the liberty to write you once more in the matter of your loans by Salvador Dali.

At first we ask you for informing us about the date of the painting "Debris of an automobile giving birth to a blind horse biting a telephone" and about the insurance value of the above mentioned painting and also of the drawing "Nude". Further you didn't fill in, whether you likes that your name should be listed in the catalogue and whether you agrees the reproduction in catalogue. Besides it, did you lend your paintings already to another exhibition? These informations we still are missing in the contracts of loan.

As enclosure you will find the two copies of the contracts of loan; they are for your documents.

At last we take the liberty to ask you for your assent to a new term of the Dali exhibition. In the meantime we heard that the Boymans Museum in Rotterdam is planning, too, a great Dali exhibition and that in November until beginning January 1971. So we have decided to cooperate with Rotterdam and to postpone our show direct after Rotterdam. Now it will start January 20 until March 31, 1971. We do hope very much that you will agree this new term and are looking forward to your informations.

With kindest regards
sincerely yours

Gallwitz

Dr. Klaus Gallwitz

Encl.

Let me remind you of the two photographs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Soby Collection: Dali

Telefon 07221/23250
Städtische Sparkasse Baden-Baden 510 **Staatliche Kunsthalle 757 Baden-Baden Lichtentaler Allee 8a**

Mr. James Thrill Soby
Brushy Ridge Road
New Canaan, Conn. 06840
U S A

December 11th, 1969

Dear Mr. Soby,

we thank you very much for your kind letter of December 5th and especially for the assurance to cooperate to our Dali-exhibition.

About your offer of your only other drawing of Dali "Nude", 1935, pencil, we are very happy and of course glad to show it, too, in our exhibition.

Your proposal we like to follow that your pictures will be sent along with the paintings of the Museum of Modern Art in New York.

In the meantime we beg you for a photograph of your two loans to our charges and completion of the contracts of loan which we add.

With best regards
sincerely yours

Dr. Klaus Gallwitz

Enclosures

PS: You, please, will send back the original of the contracts of loan.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

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

Receipt No. T.R. 450

Date received June 13, 1963

RECEIPT

The object(s) described below has (have) been received by The Museum of Modern Art subject to the conditions listed on the reverse.

From Mr. James Thrall Soby via Fogg Art Museum
Brushy Ridge Road
New Canaan, Conn.

For (purpose) temporary storage.

Dorothy H. Dudley, Registrar

Artist, designer or maker	Description	Price if offered for purchase
DALI, Salvador	THE DEBRIS OF AN AUTOMOBILE, oil on canvas	

Do not write below this line.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Dalí (1)

Conditions Governing the Receipt of Objects Deposited with the Museum of Modern Art Under This Receipt

This receipt supersedes any temporary receipt issued by curators or other staff members who received the objects listed overleaf.

1. The Museum of Modern Art (hereinafter referred to as the "Museum") shall not be responsible for the protection and safekeeping of objects belonging to others beyond the exercise of such precautions as are taken for the protection and safekeeping of comparable property of its own. The absence of condition notes on this receipt does not imply that the material listed was received in good condition.
2. Unless special arrangements are agreed to in writing, the Museum will not carry insurance on objects deposited with it. In no case shall any object be insured for more than market value.
3. Attributions, dates and other information shown on the face of this receipt are as given by the depositor. Any valuations or prices shown are those stated by the depositor and not to be construed as appraisals by the Museum.
4. Unless the Museum is notified in writing to the contrary, objects listed on the face of this receipt may be photographed and reproduced for its private purposes.
5. Property covered by this receipt may be removed from the Museum by the depositor or his duly authorized agent after reasonable notice upon surrender of this receipt or the delivery of the depositor's written order.
6. The Museum may request removal of property deposited with it by written notice directed to the depositor at the address shown on the face of this receipt. Failure of the depositor to remove property within 30 days after the mailing of such notice will permit the Museum to return such property to the depositor by express collect or to deliver it to any warehouse company to be stored for the depositor's account.
7. Unless special arrangements are agreed to in writing, the Museum will not provide transportation for objects deposited with it.

Special Conditions Governing Objects Offered For Sale Or Gift

A. If the property covered by this receipt has been offered to the Museum for sale or as a gift, the vendor or donor will be notified in writing of the approval or acceptance thereof and this receipt shall thereupon become null and void as respects the whole or part to be acquired by the Museum. If such property is declined by the Museum, the vendor or donor agrees to take delivery of the whole or part declined within 30 days after written notification has been mailed to him at the address appearing on the face of this receipt. (See Paragraphs 5, 6 and 7 above for conditions regarding removal).

B. Copyrights. In the event that any property offered for sale or as a gift is the subject of copyright, the depositor agrees if he has knowledge of such copyright to inform the Museum thereof and to furnish the Museum with an assignment of all rights thereunder in such form as the Museum may reasonably request.

C. Warranties. In the event that any property listed on the face of this receipt is offered for sale, the depositor agrees to furnish the Museum with a warranty of title in such form as the Museum may reasonably request prior to payment by the Museum of any part of the purchase price. Should the depositor fail to furnish such warranty, the Museum may cancel its acceptance of the depositor's offer.

D. In the event that any property listed on the face of this receipt is offered as a gift, it is understood that unless the Museum has been notified in writing to the contrary, the gift is outright and unconditional.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

JTS coll:
See also, Dali box

JAMES THRALL SOBY
Brushy Ridge Road
New Canaan, Conn.

Oct. 24, 1955

Dear Reynolds:

Many thanks for the fine color photograph of the Dali Loaf of Bread. It's nice to have this reminder of a picture I liked very much.

I now have to pay for the picture I bought when I sold you the Dali, so if you could send me a check for $2,600 at your convenience, we'll be all squared away.

Best to you, great haste,

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dalí (1)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Dali

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF CIRCULATING EXHIBITIONS
PORTER A. McCRAY, DIRECTOR

January 14, 1949

Dear Mr. Soby:

In Mr. McCray's absence may I extend his thanks and those of our exhibitors for your loan of the Dali: Debris of an Automobile to the SYMBOLISM IN PAINTING exhibition.

The exhibition was shown at the following places:

University of Texas, Austin, Texas
Witte Memorial Museum, San Antonio, Texas
Minneapolis Institute of Arts, Minneapolis, Minnesota
City Art Museum, St. Louis, Missouri
Dudley Peter Allen Museum, Oberlin College, Oberlin, Ohio
Baltimore Museum of Art, Baltimore, Maryland
Vassar College, Poughkeepsie, New York
Wellesley College, Wellesley, Massachusetts
Louisiana State University, Baton Rouge, Louisiana
Portland Art Museum, Portland, Oregon
San Francisco Museum, San Francisco, California
Northwestern University, Evanston, Illinois
Hackley Art Gallery, Muskegon, Michigan
School of Museum of Fine Arts, Boston, Massachusetts

In order that our records may be completed, may we have your signature on the enclosed Receipt of Delivery?

Sincerely yours,

Virginia Pearson

Virginia Pearson
Circulation Manager

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

47.747 Dali: Debris of an Automobile Giving Birth to a Blind Horse Biting a Telephone.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Dali

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

Date 7/24/47

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

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

for CIRCULATING EXHIBITION: SYMBOLISM IN PAINTING
(September, 1947 - July 1948)

Dorothy H. Dudley
Registrar

Museum Number	Description	Insurance Value
47.737	Dali: Debris of an automobile... Oil on canvas. 1928. NOT FOR SALE	$1000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Conditions governing the receipt of loans

Unless arrangements to extend the loan have been made by The Museum of Modern Art, objects lent to it shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director of Exhibitions or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Under the terms of this agreement, The Museum of Modern Art will exercise the same care in respect to loans as it will in the safekeeping of its own property.

At the option of the lender, which option must be in writing, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and, or trade.

Otherwise the lender may continue his own insurance for the period of the loan. The Museum, however, will not accept responsibility for any errors or deficiencies in information furnished to the lender's insurers, or for lapses in insurance coverage, arising from this practice.

Unless The Museum of Modern Art is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent commission for The Museum of Modern Art to help defray the cost of the exhibition and handling.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Dali

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF CIRCULATING EXHIBITIONS
AND EDUCATIONAL SERVICES
ELODIE COURTER, DIRECTOR
VICTOR D'AMICO, EDUCATIONAL SUPERVISOR

August 6, 1946

Dear Jim:

Our 20th CENTURY DRAWING exhibition has just returned from a most extended tour throughout the country, and we are now returning the drawings to the owners. Your Dali: Nude was mailed to you on August 6th.

We have had unusually enthusiastic reports from the institutions who participated in showing these drawings:

1944-45
Skidmore College, Saratoga Springs, New York
Indiana University, Bloomington, Indiana
Quincy Art Club, Quincy, Illinois
Woman's College, University of North Carolina, Greensboro, North Carolina
Person Hall Art Gallery, University of North Carolina, Chapel Hill, N.C.
Flint Institute of Arts, Flint, Michigan
1945-46
Illinois State Museum, Springfield, Illinois
Munson Williams Proctor Institute, Utica, New York
Lawrence Art Museum, Williams College, Williamstown, Massachusetts
College of Architecture, Cornell University, Ithaca, New York
Fort Worth Art Association, Fort Worth, Texas
Monticello College, Alton, Illinois
University of New Hampshire, Durham, New Hampshire
Cranbrook Academy of Art, Bloomfield Hills, Michigan

May I express again my sincere appreciation for your generosity in making it possible for us to carry on this most successful exhibition over such a long period.

May we please have your signature on the enclosed Receipt of Delivery, for the completion of our records?

Sincerely yours,

Emay

(Mrs.) Emay Buck
for the Director

(This was dictated by Elodie before she left.)

Mr. James T. Soby
Farmington, Connecticut

EB;vp
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Degas

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA — 363-3485

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, D.S.O., M.C., C.D., GOVERNOR-GENERAL OF CANADA

Patrons: LIEUTENANT-GOVERNOR OF ONTARIO
CHAIRMAN OF THE COUNCIL OF METROPOLITAN TORONTO
MAYOR OF TORONTO
PRESIDENT OF THE UNIVERSITY OF TORONTO

Honorary President: THE RIGHT HONOURABLE VINCENT MASSEY, C.H.
Honorary Vice-Presidents: CHARLES S. BAND
CHARLES P. FELL, LL.D.—R. W. FINLAYSON—H. R. JACKMAN, Q.C.
A. BRUCE MATTHEWS, C.B.E., D.S.O.—R. S. McLAUGHLIN, LL.D.
E. P. TAYLOR, C.M.G.—HAROLD C. WALKER, Q.C.
Director Emeritus: MARTIN BALDWIN, LL.D.

President: ALAN Y. EATON
Vice-Presidents: HUGH L. ALLWARD
J. G. HUNGERFORD
Director: W. J. WITHROW
Curator: JEAN S. BOGGS
Secretary-Treasurer: A. K. KEMBAR

January 8, 1963

Mr. J.T. Soby,
Brushy Ridge Road,
New Canaan, Conn.

Dear Mr. Soby:

I apologize a million times for not having written before. I hope that enclosing a somewhat abused photograph of the Degas Woman putting on her Gloves will redeem my negligence somewhat. It is a beautiful work. What a pleasure it must have been to live with it! The present owners are Mr. and Mrs. Kanzler in Detroit.

Sincerely yours,

Jean S. Boggs

(Miss) Jean Sutherland Boggs
Curator

JSB/em
Encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Degas

WILDENSTEIN & CO.
INC.
NINETEEN EAST SIXTY-FOURTH STREET
NEW YORK

PARIS
57, RUE LA BOËTIE

LONDON
11 CARLOS PLACE

April 25th, 1936.

Dear Mr. Soby:

We hereby wish to confirm to you the sale for your account of your painting by Degas, known as "Femme mettant ses Gants", for fifteen thousand dollars ($15,000.-).

We are happy to have been able to serve you in this matter and beg to remain,

Faithfully yours,

Wildenstein & Co.

James T. Soby, Esq.
18 Westwood Road
West Hartford, Conn.

FW:SW

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Degas

Wildenstein & Co., Inc.
HIGH CLASS OLD AND MODERN PAINTINGS
AND WORKS OF ART
647 Fifth Avenue
Bet. 51st & 52nd Streets

Paris
57, Rue La Boëtie
CABLE ADDRESS NAVILD

New York Nov. 6th, 1931.

Dear Mr. Soby:

I am duly in receipt of your kind letter of November 5th enclosing your check for $8000.- in payment for the Dégas which you have decided to purchase, according to the terms of our previous letter.

We are enclosing herewith our invoice duly receipted giving you the history of the Dégas as it appears in our records. I believe that this bill will answer the purpose of showing that the Daumier is our property.

I am delighted to have inaugurated business relations with you, and hope that I may have the pleasure of seeing you often in our galleries where I shall always be glad to show you the many pictures we have.

Thanking you again, I am,

Faithfully yours,

Jno Wildenstein

James T. Soby, Esq.,
18 Westwood Road,
West Hartford, Conn.

FW:ED
Enc.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Degas

Wildenstein & Co., Inc.
HIGH CLASS OLD PAINTINGS
AND WORKS OF ART
647 Fifth Avenue
Bet. 51st & 52nd Streets

Paris
57, Rue La Boëtie
CABLE ADDRESS NAVILD

National Fire Ins. Co.
RECEIVED BY
FEB 9 1932
ANS'D

New York Nov. 5th, 1931.

James T. Soby, Esq.,
18 Westwood Road,
West Hartford, Conn.

A painting by Edgas Dégas, 1834-1917, "Femme mettant ses Gants" (1874-1875)		
Cited in "L'Amour de l'Art", Sept. 1925, No. 9, page 364: la Collection Viau, par Waldemar George.		
Reproduced in: "L'Amour de l'Art", Sept. 1925, No.9, page 370.		
" "Dégas", by P. Jamot, Pl.39.		
Collection: Dr. Viau, Paris.	$ 23000	
By credit: "Les Avocats" by Daumier.	15000	
		$ 8000

Received payment
November 6, 1931

Wildenstein & Co.

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Derain

BUCHHOLZ GALLERY

CURT VALENTIN

32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

March 17, 1950

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

Dear Jim:

Enclosed is a letter from Dick Davis about the Derain, and I would appreciate it if you would answer him directly.

Sincerely yours,

CV

CV:JW
Enclosure

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	V.C.1

Derain

Derain

THE MINNEAPOLIS INSTITUTE OF ARTS
MINNEAPOLIS 4, MINNESOTA

Russell A. Plimpton, Director

March 15, 1950

Dear Curt:

Some time ago either you or Soby promised me a complete history of Derain's BAGPIPER.

Mr. McMillan is very anxious to get it so I would appreciate your checking on it.

I imagine that it will be quite a list because the painting has been exhibited and reproduced so often.

As I remember, the first American owner was John Quinn, but I imagine that there have been several between Quinn and Soby.

Mr. McMillan is also anxious for complete history on Beckmann's THE SKATERS. Judging from the date of the painting, there must have been one or two owners before you bought it.

Sincerely,

Richard S. Davis
Senior Curator

Mr. Curt Valentin
Buchholz Gallery
32 East 57th Street
New York 22, New York

RSD/mm

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Derain

THE MINNEAPOLIS INSTITUTE OF ARTS

201 EAST TWENTY-FOURTH STREET • BRIDGEPORT 4256

MINNEAPOLIS 4, MINNESOTA

May 5, 1949

Dear Mr. Soby:

Both Mr. McMillan, the President of our Board, and I, are delighted that Mr. McMillan has been able to purchase your great Derain painting of THE BAGPIPER through the Buchholz Gallery.

I have asked Mr. Valentin of the Buchholz Gallery to furnish us with all details, provenance, etc. I do hope that you can help him with this.

I am returning the photograph which belongs to you, which you may wish to keep as a record.

Sincerely yours,

Richard S. Davis

RSD/j

Richard S. Davis
Senior Curator

Mr. J. T. Soby
Farmington, Connecticut

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Derain

BUCHHOLZ GALLERY
CURT VALENTIN
32 East 57th Street, New York 22, N.Y.

TELEPHONE: PLAZA 5-9320 CABLE: BUCHVALENT

May 6, 1949

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

Dear Jim:

Enclosed is my check for $8,500 in full payment for the painting by Derain "Bagpipe Player". The painting, as I told you, was sold for $10,000 and I deducted my commission of 15 per cent.

One of the trustees of the Minneapolis museum bought the picture which ultimately will be the property of the Minneapolis Institute of Art.

I would appreciate it very much if you would give me a short record in writing of the history of the painting; the former owner, where it is reproduced, and so forth.

Did you have time to see the Rouault painting at the Museum of Modern Art, and if so what do you think about it.

All my best to Nellie and you.

Sincerely yours,

CV

CV:JW
Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Derain

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

November 21, 1946

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

Dear Mr. Soby:

Thank you very much for your card telling us that you will ship The Bagpipe Player in mid-December.

In case any interest to buy is shown here, will you please let us know how much you would want to sell it for?

We had a letter today from The Museum of Modern Art advising that we may have the Head of a Woman 1918-20 from the Bliss Collection, and possibly the Landscape.

We are anticipating a fine show. Again, our thanks.

Sincerely,

Rue W. Shaw

(Mrs. Alfred P. Shaw)
President

RWS:m

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

P. S. We are most anxious to use a photograph of the Bagpipe Player on the cover of our catalogue. Do you have one we could use, or possibly a plate?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

Derain

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

November 6, 1946

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

Dear Mr. Soby:

We were delighted to receive your letter today, in which you so generously consent to let us have "The Bagpipe Player" of Derain for our exhibition.

I believe, however, that you misunderstood the dates of our show, which is to be held in January, not March. Would you be able to send it along about the middle of December?

Of course, we understand that you might sell it and be unable to lend it to us in that event.

We appreciate your kindness in replying so promptly and also in covering it with your own insurance policy while in our possession. We have written today to the Museum of Modern Art about the other Derains.

Sincerely,

Rue W. Shaw

(Mrs. Alfred P. Shaw)
President

RWS:m

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Derain

THE ARTS CLUB OF CHICAGO

400 NORTH MICHIGAN AVENUE

TELEPHONE SUPERIOR 7272
CABLE ADDRESS "ARTCLUB"

October 31, 1946

Dear Mr. Soby:

When we were planning an exhibition of paintings by Andre Derain for March 1945, you were good enough to consent to lend us:

"Landscape 1927-28"
"Head of a Woman."

We found it necessary to cancel our plans before completion, but we are now most anxious to have such an exhibition for the month of January 1947. May we ask the same courtesy of you at this time?

We also asked for "Window in the Park" which was not available at that time, and "The Bagpipe Player" which you did not want to ship because it was on extremely thin canvas and needed rebacking. Possibly, this canvas has since been reinforced and you would be willing to ship it?

We feel that these pictures would add immeasurably to the success of our show and we would, of course, assume all shipping charges, packing, express and insurance, and would give due credit in our catalogue for your loan.

We have not allowed ourselves very much timein arranging for this show but we hope we may receive your favorable reply and thank you for your attention to our request.

Sincerely,

Rue W. Shaw

(Mrs. Alfred P. Shaw)
President

RWS:m

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

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derain/declirico/Picasso

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

Date May 15, 1944

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Mr. James Thrall Soby
66 East 79th Street
New York 21, New York

For EXHIBITION: ART IN PROGRESS. May 23 - October 7, 1944

Dorothy H. Dudley
Registrar

Museum Number	Description	Insurance Value	
44.1068	Derain: The Bagpipe Player, oil on canvas	$14,000	00
44.1148	de Chirico: The Duo, oil on canvas	2,500	00
44.1149	Picasso: Seated Woman, oil on wood	16,500	00

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Conditions governing the receipt of loans

Unless arrangements to extend the loan have been made by The Museum of Modern Art, objects lent to it shall remain in its possession for the time specified on the face of this receipt, but may be withdrawn from exhibition at any time by the Director of Exhibitions or by the Trustees. Loans will be returned only to the owner or lender or his or her duly authorized agent or representative.

Unless arrangements are made in writing to the contrary, The Museum of Modern Art will insure objects lent to it under a fine arts policy against all ordinary risks in transit and while in its possession and will exercise the same precautions in respect to loans as it will in the safe keeping of its own property. The insurance referred to excludes loss or damage caused by war, invasion, hostilities, rebellion, insurrection, confiscation by order of any Government or public authority, risks of contraband or illegal transportation and/or trade.

Unless The Museum of Modern Art is notified in writing to the contrary it is understood that objects lent to it, except original photographs lent for exhibition, may be photographed, sketched or reproduced.

If the objects described on the face of this receipt are for sale it is understood that the selling prices include ten percent for The Museum of Modern Art to help defray the costs of the exhibition and handling.

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Le joueur de Cornemuse, 1911
André Derain
coll. James Thrall Soby, Farmington, Conn.

WILLIAM SMEDLEY
PHOTOGRAPHY
205 E. 42nd ST., N.Y.C. Tel. MUrray Hill 4-3939

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HENRY REINHARDT & SON, INC.

GALLERIES

NO. 730 FIFTH AVENUE
(AT 57TH STREET)
NEW YORK

October 1 1930.

SOLD TO Mr. James T. Soby,
18 Westwood Road,
West Hartford, Conn.

#1774	Painting by ANDRE DERAIN - French - 1880--- "Head of a Girl"			$5000	00

PAYMENT
HENRY REINHARDT & SON, Inc.
Per [signature]
10/3/30

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The Museum of Modern Art Archives, NY	Collection: JTS	Series.Folder: V.C.1

VALENTINE GALLERY
F. VALENTINE DUDENSING
43 East 57th St. care Morgan & Cie
NEW YORK MODERN ART PARIS

March. 22. 1930.

Dear Mr Toby—

This to confirm my acceptance of your proposition, as outlined and accepted by telegrams, to sell you the painting by André Derain, known as "Le Joueur de Cornemuse".

Price agreed $14,000 for which I accept the return of your painting "Landscape" at $4000. Balance to be paid, with balance due on notes—

$5000 — April 1. 1930 —
5000 — July 15. 1930
5000 — Jan! 15. 1931.

The painting was given for

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E. J. Coles
125 Trumbull

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Derain

Memorandum

To Myseel —

From

Date 10/9/85 -

Re

p. 2 of this letter missing

all this found floating

NC.

NO. 730 FIFTH AVENUE
(AT 57TH STREET)
NEW YORK

February 20 1930

n.

#494	N - French - 1880---		
	iers"	$5400 00	
	Less 5%	270 00	$5130 00
	*****		
#15	- French - 1880---		
	"Head of a Girl"		310 00
	**********		
##1703	DRAWING BY ANDRE DUNOYER DE SEGONZAC - French - 1885---		
	"Girl Reclining"		480 00
			$5920 00
	Received.....Check on account		1000 00
	Balance due		$4920 00

Sold

RECEIVED PAYMENT
HENRY BERNHARDT & SON, Inc.
Per Jesen
7/21/30

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HENRY REINHARDT & SON, INC.

GALLERIES

NO. 730 FIFTH AVENUE
(AT 57TH STREET)
NEW YORK

February 20 1930

SOLD TO Mr.James T.Soby,
16 Westwood Road,
West Hartford, Conn.

#4945	PAINTING BY ANDRE DERAIN - French - 1880---		
Sold	"Les Oliviers"	$5400 00	
	Less 5%	270 00	$5130 00
	**********		
#1591	DRAWING BY ANDRE DERAIN - French - 1880---		
Sold	"Head of a Girl"		310 00
	**********		
##1703	DRAWING BY ANDRE DUNOYER DE SEGONZAC - French - 1885---		
	"Girl Reclining"		480 00
			$5920 00
	Received.....Check on account		1000 00
	Balance due		$4920 00

RECEIVED PAYMENT
HENRY REINHARDT & SON, Inc.
Per .....
7/1/30

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Degas

Wildenstein & Co., Inc.
HIGH CLASS OLD AND MODERN PAINTINGS
AND WORKS OF ART
647 Fifth Avenue
Bet. 51st & 52nd Streets

Paris
57, Rue La Boëtie
CABLE ADDRESS NAVILD

New York Nov. 4, 1931.

My dear Mr. Soby:

Owing to a two days' absence from the city, your kind letter of October 30th has only just now been brought to my attention.

I am, of course, most eager to accommodate you and to facilitate your acquisition of the Degas, but you must realize that the price of $23000.00 quoted you has been reduced to the utmost in order to enable the Wadsworth Atheneum to acquire it, and leaves us, therefore, no leeway to trade in a costly picture. Besides, it has always been our policy, never to take pictures which have been recently in the hands of New York dealers in part payment, no matter how desirable, the reason of that being obvious.

However, as I am most eager to count you among our clients, I would accept $8000.00 and your picture by Daumier, or else, better still, I will sell you the Dégas for $23000.00 which is the very lowest Museum price and take your Daumier with a view of selling it for your account, in which case I might be able to realize more to your benefit by obtaining more than $15000.00 for it.

Trusting that this will be acceptable to you, and looking forward to the pleasure of your visit in our galleries, I am,

Faithfully yours,

Felix Wildenstein

James T. Soby, Esq.,
18 Westwood Road,
West Hartford,
Conn.

FW:ED

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Demuth: Female Acrobats

UNIVERSITY OF CALIFORNIA, SANTA BARBARA

BERKELEY • DAVIS • IRVINE • LOS ANGELES • RIVERSIDE • SAN DIEGO • SAN FRANCISCO

SANTA BARBARA • SANTA CRUZ

THE ART GALLERIES

SANTA BARBARA, CALIFORNIA 93106

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan, Connecticut 06840

Dear Mr. Soby:

As I wrote you some months ago, The Art Galleries of UC, Santa Barbara, are organizing a major Demuth retrospective which will open in Santa Barbara on October 5, 1971. Subsequently the exhibition will travel to the University Art Museum, Berkeley; the Phillips Collection, Washington, D. C.; and finally Munson-Williams-Proctor Institute in Utica where it will close in early April.

We were very pleased to know that you were willing to lend your Demuth, Female Acrobats, to the exhibition, and as it is one which we would particularly like to include, I am writing to you to request confirmation of this loan today. Loan forms will be forwarded in a few weeks' time.

It would be most interesting to have your notes for your own chapter on Demuth which was included in Contemporary Painters. I know both David Gebhard and I would be happy to have them to consult during the writing of the catalogue, and as you suggested that I remind you of your offer to look them up in the spring I am taking the liberty of doing so.

I look forward to your early reply.

Sincerely,

Phyllis Plous

Mrs. Phyllis Plous
Assistant to the Director

15 June 1970

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C. W. KRAUSHAAR
ART GALLERIES
32 EAST 57TH STREET
NEW YORK 22, N.Y.

SOLD TO Mr. James T. Soby

66 East 79th Street, New York City

1945						
July	24	1 Watercolor "Female Acrobats"	Charles Demuth		350	00

RECEIVED PAYMENT
with thanks
Oct. 5/45
C. W. KRAUSHAAR
ART GALLERIES

Demuth

on the cleaning of the picture in 1944 by Sheldon and Caroline Keck of Brooklyn. If not, do let me know, and I will try to locate their report and send it along. They did nothing but clean, varnish and wax the picture, as you will see by the enclosed receipted bill which I think you should have, but as usual they sent a careful report of the painting's condition. Certainly it should not be cleaned again for many years to come, since I remember that the Kecks told me it was a very difficult canvas to work on.

If there's further information I can send, do please let me know. And do accept my apologies for delaying so long; I have been rather jammed with work the past year.

With kindest regards,

Sincerely,

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Derain
Bagpipe Player

Mar. 18,1950

Mr. Richard S. Davis, Senior Curator,
The Minneapolis Institute of Arts,
Minneapolis 4, Minn.

Dear Mr. Davis:

Curt Valentin has forwarded to me your letter of Mar. 15, asking for the history of the Derain Bagpipe Player. I remember that I promised a long time ago to send the incomplete information I have, and I'm sorry I never got around to doing so.

I bought the picture in March, 1930, from the Valentine Gallery of New York; the price was $14,000, toward which I traded in a small Derain landscape. I am almost certain that Valentine Dudensing of the Valentine Gallery had bought the picture from the Quinn sale in 1926(?); it is reproduced on page 45 on the 1926 catalogue of the John Quinn collection. The reason I am so sure of this is that I remember Dudensing telling me that this was a picture he had bought to put away for many years, but that he had brought it out of storage to include it in a show of masterworks by a few modern painters - which is where I first saw it (this must have been late 1929 or early 1930). My guess is that Quinn bought the picture either from Derain or from Derain's dealer, and that there were no other owners, though of course I can't be certain.

I'm listing on the attached sheet a few books in which it is reproduced and a list of the exhibitions to which I lent it while I owned it. The list may not be complete, but I lent it very seldom, since it was big, valuable and the first major modern work I had had courage enough to buy.

I believe either Curt Valentin or I sent you some time ago the report on the cleaning of the picture in 1944 by Sheldon and Caroline Keck of Brooklyn. If not, do let me know, and I will try to locate their report and send it along. They did nothing but clean, varnish and wax the picture, as you will see by the enclosed receipted bill which I think you should have, but as usual they sent a careful report of the painting's condition. Certainly it should not be cleaned again for many years to come, since I remember that the Kecks told me it was a very difficult canvas to work on.

If there's further information I can send, do please let me know. And do accept my apologies for delaying so long; I have been rather jammed with work the past year.

With kindest regards,

Sincerely,

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Derain

EXHIBITIONS:

"An Early Masterpiece by Derain"	- one picture exhibition at the Wadsworth Atheneum, Hartford, 1930 (spring?)
Contemporary Paintings Lent by Mr. and Mrs. James T. Soby, no. 31	Wadsworth Atheneum, Hartford, Nov. 16-30, 1930
A Century of Progress Exhibition of Paintings and Sculpture	The Art Institute of Chicago, June 1 - Nov. 1, 1933; reproduced as no. 680 in catalogue.
Art in Progress	Fifteenth Anniversary Exhibition of the Museum of Modern Art, New York, May 23- Oct. 7,1944; reproduced p. 42 in catalogue
Exhibition of Paintings by Andre Derain	The Arts Club of Chicago, Jan. 3-27, 1947; reproduced on cover of catalogue.

PUBLICATIONS:

Frank Rutter, Evolution in Modern Art, London, 1926; reproduced as frontispiece

Frank Rutter, Evolution in Modern Art, London, 1932; reproduce, plate 3

Andre Salmon, Andre Derain, Paris, 1923 (Les Peintres francais nouveaux, no. 15) reproduced p. 27

Malcolm Vaughan, Derain, New York, Hyperion Press, 1941, reproduced in color, p. 25

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Dubuffet

pierre
matisse
gallery corp.

41 east 57th street, new york 22 cable address: piermati-new york

October 24, 1956

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

JEAN DUBUFFET

"Mon char, mon jardin"	1954	$2200
oil on canvas, 35 x 45¾		

PAYMENT RECEIVED _____