
Finding aid for the James Thrall Soby papers, 1928-1975 (bulk 1935-1955)

Finding aid prepared by Lynda Bunting.

Descriptive Summary

Title: James Thrall Soby papers

Date (inclusive): 1928-1975 (bulk 1935-1955)

Number: 910128

Creator/Collector: Soby, James Thrall, 1906-1979

Physical Description: 5.0 linear feet(10 boxes, 1 flat file folder)

Repository:

The Getty Research Institute

Special Collections

1200 Getty Center Drive, Suite 1100

Los Angeles, California, 90049-1688

(310) 440-7390

Abstract: American art critic, curator, and collector. Papers document Soby's nearly 45-year career in 20th-century art scholarship and criticism. Materials date from about 1929, when Soby became a partner in Edwin Valentine Mitchell, Inc., booksellers and publishers, to his retirement from the board of trustees at the Museum of Modern Art, New York in 1975. The bulk of the collection comprises correspondence from 20th-century artists and photographers, MoMA personnel, curators, critics, friends and family members.

Request Materials: Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#) .

Language: Collection material is in English

1906 Born December 14 in Hartford, Conn. Son of Charles (in tobacco business) and Anna (Hazlewood) Soby

1923 Educated at Kingswood School

1924 Taft School

1924-26 Attended Williams College

1925 Buys a reproduction of a Maxfield Parrish print

1929 Bought a third interest in Edwin Valentine Mitchell's bookshop in Hartford, Conn.

1931 Worked at Wadsworth Athenaeum

1942 Director of painting and sculpture and member of board of trustees, Museum of Modern Art, New York

1943-45 Assistant director, MoMA

1946-68 Chairman of department of painting, MoMA

1946-57 Author of monthly column of art criticism in Saturday Review of Literature

1950-51 Editor of Magazine of Art; chairman of editorial board, 1951-52

1952 Married third wife Melissa Wadley (Soby had two previous wives, Mimi and Mary Eleanor [aka Nelly]); children: Peter Allyn

1962 Awarded honorary L.H.D. from Williams College

1968 Vice-president of MoMA

1979 Died January 29 in Norwalk, Conn.

Access

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Preferred Citation

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Acquisition Information

Acquired in 1991.

Processing History

Lynda Bunting began processing the collection October 1993, and finished writing the finding aid March 1994.

Galleria Schwarz, Milan. Man Ray: dal 14 marzo al 3 aprile 1964 alla Galleria Schwarz, Milano.†† Museum of Contemporary Art, Chicago. Peter Blume: a retrospective exhibition, Museum of Contemporary Art, Chicago, Illinois, January 10 to February 29, 1976. Pierre Berés. Cubism, futurism, dadaism, expressionism and the surrealist movement in literature and art. Preface by

Paul Eluard. New York: Pierre Berés, 1948. Sage, Kay. Demain, Monsieur Silber. Paris: Pierre Seghers, 1957. Wadsworth Athenaeum, Hartford, Conn. Tonny, Tchelitchev, Bernard, Berman, Leonide. Hartford, Conn.: The Athenaeum, 1931. Art & Industry 35, no. 208 (Oct. 1943).

After Picasso. Hartford, Conn.: E.V. Mitchell; New York: Dodd, Mead & Company, 1935. Eugene Berman: Catalogue of the Retrospective Exhibition of His Paintings, Illustrations, and Designs. Boston, Mass.: Institute of Modern Art, 1941. The Early Chirico. New York: Dodd, Mead & Company, 1941. Paintings, Drawings, Prints: Salvador Dali. New York: Museum of Modern Art, 1941. Pavel Tchelitchev: Paintings, Drawings. New York: Museum of Modern Art, 1942. Romantic Painting in America. New York: Museum of Modern Art, 1943. Georges Rouault: Paintings and Prints. New York: Museum of Modern Art, 1945. Ben Shahn. Middlesex, England: Penguin Books, 1947. Museum of Modern Art. New York: Museum of Modern Art, 1947. The Prints of Paul Klee. New York: Museum of Modern Art, 1947. Contemporary Painters. New York: Museum of Modern Art, 1948. Twentieth-Century Italian Art. New York: Museum of Modern Art, 1949. Paintings, Drawings, and Prints by Paul Klee: From the Klee Foundation, Berne, Switzerland, with Additions From American Collections. New York: Museum of Modern Art, 1949. Modigliani: Paintings, Drawings, Sculpture. New York: Museum of Modern Art, 1951. Giorgio de Chirico. New York: Museum of Modern Art, 1955. Yves Tanguy. New York: Museum of Modern Art, 1955. Balthus. New York: Museum of Modern Art, 1956. Modern Art and the New Past. Norman: University of Oklahoma Press, 1957. Ben Shahn: His Graphic Art. New York: G. Braziller, 1957. Arp. New York: Museum of Modern Art, 1958. Juan Gris. New York: Museum of Modern Art, 1958. Joan Miró. New York: Museum of Modern Art, 1959. Recent Sculpture U.S.A. New York: Museum of Modern Art, 1959. The James Thrall Soby Collection of Works of Art Pledged or Given to the Museum of Modern Art. New York: Museum of Modern Art, 1961. Rico Lebrun Drawings. Berkeley: University of California Press, 1961. Paintings of Ben Shahn. New York: G. Braziller, 1963. Bonnard and His Environment. New York: Museum of Modern Art, 1964. The School of Paris: Paintings From the Florene May Schoenbronn and Samuel A. Marx Collection. New York: Museum of Modern Art, 1965. Rene Magritte. New York: Museum of Modern Art, 1965.

Scope and Content of Collection

The James Thrall Soby collection documents Soby's career as author, art critic, curator, editor, collector and Museum of Modern Art, New York, director and trustee. The papers date from about the time he became a third partner in Edwin Valentine Mitchell, Inc., Booksellers and Publishers, in 1929, to his retirement from the board of trustees at MoMA in 1975. The bulk of the material dates from 1935-1955 when Soby was most active. Most of Soby's papers can be found in MoMA's Library, which has a large collection of complimentary material.

The archive consists primarily of letters sent to Soby from 20th century avant-garde artists and photographers, MoMA personnel, curators, critics, friends and family members. These letters received by Soby record his substantial involvement with the then contemporary art scene. The collection has very few copies of Soby's own letters, but it does contain some manuscripts and notes for his writings. The correspondence files also include many original drawings and photographs and handmade Christmas and postcards from artists. Filed in separate series are a substantial quantity of letters and drawings from the Russian-born American painter and set designer Eugene Berman; letters, manuscripts and other material from and about American painter Peter Blume; and miscellaneous papers, clippings and photographs.

Arrangement note

The collection is organized in four series: Series I. Correspondence, 1928-1975; Series II. Eugene Berman, 1932-1969; Series III. Peter Blume, 1940-1956; Series IV. Miscellaneous, ca. 1928-1968

Subjects - Names

Berman, Eugene, 1899-1972

Blume, Peter, 1906-1992

Levy, Julien

Soby, James Thrall, 1906-1979

Subjects - Topics

Art critics--United States

Art historians as collectors--United States

Art museum directors--United States

Art patrons--United States

Art--Collectors and collecting--United States

Neoromanticism (Art movement)

Genres and Forms of Material

Drawings--20th century

Greeting cards--20th century

Photographic prints
Photographs, Original
Contributors
Barr, Alfred Hamilton, 1902-1981
Berman, Leonid, 1896-1976
Blume, Peter, 1906-1992
Calder, Alexander, 1898-1976
Hartigan, Grace
Magritte, René, 1898-1967
Man Ray, 1890-1976
Miró, Joan, 1893-1983
Mitchell, Edwin Valentine, 1890-1960
Museum of Modern Art (New York, N.Y.).
Rivers, Larry, 1925-2002
Rouault, Georges, 1871-1958
Sage, Kay
Shahn, Ben, 1898-1969
Tanguy, Yves, 1900-1955
Tchelitchew, Pavel, 1898-1957

Series I. Correspondence, 1928-1975

Physical Description: 3.0 linear feet

Scope and Content Note

Series comprises letters from artists, museum and gallery officials - especially Museum of Modern Art, New York (MoMA) staff, critics, and friends. Arranged alphabetically by correspondent. Detailed letters from artists describe works, art theories, and personal matters. Other letters include discussions of MoMA business, exhibitions at MoMA and elsewhere, Soby's monographs, sale of works to Soby, and financial support for artists. The files also contain drawings, small art works and collages, photographs, manuscripts and ephemera.

Box 1, Folder 1	Antonioni, Michelangelo, 1975 Scope and Content Note letter, transparency and 4 details of a De Chirico painting, 1975.
Box 1, Folder 2	Arp, Jean, 1958-1959 Scope and Content Note 2 Christmas cards, one with "découpages" (ca. 1959); postcard (1958); 2 letters and a postcard signed by Marguerite Hagenbach (Arp).
Box 1, Folder 3	Balthus, 1958, n.d. Scope and Content Note includes a letter about Pierre [Matisse] not returning "La Chambre" after the artist lent it to MoMA; 2 letters.

Box 1, Folder 4	Barr, Alfred, 1936-1965, n.d. Scope and Content Note letters regarding Barr's "retirement" from MoMA's Office of Director (1943, also correspondence with Stephen Clark), an interesting letter discussing the Dreier bequest (Duchamp's "Big Glass" is mentioned) and the Peggy Guggenheim collection courtship (1952), comments on Soby's foreword to the "Orangerie" exhibition (1955 Mar 9) and on Soby's Tchelitchev monograph (ca. 1942), and other MoMA business, ca. 35 items.
Box 1, Folder 5	Barry, Iris, 1969 Scope and Content Note 5 letters from Barry describing her 1969 illness and from others about her hospital expenses, 19 items.
Box 1, Folder 6	Breton, André, 1965 Scope and Content Note 1 letter regarding a "poème-objet" by Breton.
Box 1, Folder 7	Britton, James, 1929, 1931 Scope and Content Note 1 letter about Britton painting "Card Players," with a sketch revealing the identities of those depicted (1929); and another about the sale of "Fisherman" and lighting for "Card Players" (1931).
Box 1, Folder 8	Brown, John Mason, 1943, 1957 Scope and Content Note 2 letters from Brown and 1 from Cassie (Brown's wife).
Box 1, Folder 9	Butler, Reginald, 1959 Scope and Content Note 1 letter, 1959.
Box 1, Folder 10	Cahill, Holger, n.d. Scope and Content Note 1 letter in praise of Alfred Barr's article "Matisse, Picasso and the Crisis of 1907."
Box 1, Folder 11	Calas, Nicolas, 1941, n.d. Scope and Content Note letter regarding Soby's De Chirico book, and 2 others.
Box 1, Folder 12-13	Calder, Alexander (Sandy), 1935-1966, bulk 1935-1940 Scope and Content Note contains extensive correspondence about personal matters, and production and sale of Calder's works including "Water-Spout" (1935 Nov 27), various letters concerning "Well-head" (1937-1943), a project of designing theater costumes (1936 Jan 16), and a letter with drawings of lamps (Mar 1937), 33 letters total. Also contains 31 postcards - 3 with drawings, 17 photographs and negatives, 8 of which are of Calder and his work, and an exhibition poster.
Box 1, Folder 14	Campigli, 1956, 1961, n.d. Scope and Content Note 5 letters regarding a monograph of the artist's work (1956), and 3 cards with graphics by Campigli.

Box 1, Folder 15	Carreña, Mario, n.d. Scope and Content Note handmade Christmas card using watercolor and cutouts.
Box 1, Folder 16	Cooper, Douglas, 1955 Scope and Content Note 1 letter=.
Box 1, Folder 17	Cornell, Joseph, 1939, 1943, 1947 Scope and Content Note 3 letters, one regarding Cornell's film collection (1939).
Box 1, Folder 18	Corso, Gaspero del, 1957-1958 Scope and Content Note 2 letters.
Box 1, Folder 19	Dali, Salvador and Gala, 1939, 1941-1942, n.d. Scope and Content Note includes a letter from Dali in which he states his belief that Picasso was influenced by the Surrealists (1939 Apr); 13 items.
Box 1, Folder 20	Davis, Stuart, 1940, 1954 Scope and Content Note letter regarding his art and the resistance to abstract art in America (1940 Mar 18), and another enclosed with a brief artistic statement (1954 Apr 18).
Box 1, Folder 21	Dubuffet, Jean, 1962 Scope and Content Note letter concerning the tragic death of Kay Sage, and another discussing how artists are influenced by their female companions.
Box 1, Folder 22	Duchamp, Marcel, 1961 Scope and Content Note 2 letters, one of which is about fund raising for the American Chess Foundation.
Box 1, Folder 23	Duhamel, Marcel, 1962 Scope and Content Note large collage postcard, signed by Duhamel and Jacques Prévert.
Box 2, Folder 1-4	Edwin Valentine Mitchell, Inc. (bookseller and publisher) 1928-1943, n.d. Scope and Content Note includes extensive personal correspondence from partners Mitchell and Cedric Smith, but also some about their business operations, and Soby's manuscript "27 Lewis Street," being a 5 page account of his experiences as a partner in the business (n.d.), ca. 60 items.
Box 2, Folder 5	Eliasberg, Paul, 1935-1936, 1938 Scope and Content Note correspondence regarding his work, the difficulties of life for artists in Paris at this period, and Eugene Berman, 8 letters.
Box 2, Folder 6	Ernst, Max, 1947 Scope and Content Note letter about his naturalization.

Box 2, Folder 7	Evans, Walker, 1933-1934, 1956, 1962, n.d. Scope and Content Note includes a letter which corrects Soby's written chronology of Evans's Leica camera work to 1929 (1956 Feb 16), and letters giving photography advice to Soby and other letters about a job at the museum, 5 letters.
Box 2, Folder 8	Fett, William, 1943 Scope and Content Note mostly about his current artistic production and development, and a letter with 2 photographs of Mexico by Fett (ca. 1943), 12 items.
Box 2, Folder 9	Ford, Charles Henri, 1938-1957, n.d., bulk 1941 Scope and Content Note correspondence regarding Tchelitchev and personal matters, 11 letters and 4 postcards.
Box 2, Folder 10	Ford, Gordon Onslow, 1942 Scope and Content Note 3 letters about De Chirico.
Box 2, Folder 11	Frankenberg, Lloyd and Loren, 1947-1966 Scope and Content Note includes personal correspondence and poems by Lloyd (1965), 15 items.
Box 2, Folder 12	Gaffé, René, 1955, 1959-1960, n.d. General note 3 letters and a handmade Christmas card with a mobile (1960).
Box 2, Folder 13	Giacometti, Alberto, 1964 Scope and Content Note 1 letter regarding a New York exhibition of his work.
Box 2, Folder 14	Goodwin, Philip, 1943, 1955, 1958 Scope and Content Note 3 letters.
Box 2, Folder 15	Gross, Chaim, 1960 Scope and Content Note Christmas card.
Box 2, Folder 16	Guggenheim, Peggy, 1955 Scope and Content Note 1 postcard.
Box 2, Folder 17	Guttuso, Renato, 1957, 1958, 1960 Scope and Content Note 2 letters, New Years greeting, postcard, and two telegrams.
Box 3, Folder 1	Harris, Louis, 1955 Scope and Content Note 1 letter.

Box 3, Folder 2	Hartigan, Grace, n.d. 1957-1964, Scope and Content Note correspondence regarding her work and exhibitions, including a 4 page letter describing a change in her painting methods, which deviates from expressionism for the first time. 7 letters and 3 postcards (see also Frank O'Hara file).
Box 3, Folder 3	Hitchcock, Henry-Russell, 1931-1942, n.d., bulk 1942 Scope and Content Note correspondence about acquiring works in Europe for Soby (especially Berman) and a possible Le Corbusier project (ca. 1931), the return of Frank Lloyd Wright drawings (1942 Dec 30), and others letters about travels, naval service, and artistic personalities, 9 letters and 6 postcards.
Box 3, Folder 4	Hopper, Edward, 1948 Scope and Content Note 1 letter.
Box 3, Folder 5	Hunter, Sam Scope and Content Note includes letters about a de Kooning-Rothko switch and an Arp exhibition (1958), and Hunter asking for Soby's advise on writing a Caravaggio monograph (n.d.), 5 letters, 1956, 58, n.d.
Box 3, Folder 6	Jean, Marcel, 1955 Scope and Content Note 1 letter about De Chirico book and the artist copying his own paintings.
Box 3, Folder 7	Johnson, Philip, 1964 Scope and Content Note 1 letter.
Box 3, Folder 8	Jones, Robert Edmond, 1944 Scope and Content Note 1 letter.
Box 3, Folder 9	Kahnweiler, Henri, 1933, 1935 Scope and Content Note 2 letters regarding Picasso paintings.
Box 3, Folder 10	Kaufmann, Edgar, n.d. Scope and Content Note 1 letter.
Box 3, Folder 11	Kirstein, Lincoln, 1943-1944 Scope and Content Note includes a copy of Barr's response to Kirstein's criticism of MoMA's "Romantic Painting in America" exhibition (1943), copy of a long letter from Kirstein to Clement Greenberg disagreeing with Greenberg's statement "There is nothing left in nature for plastic art to explore" (1944), and a letter describing MoMA as "reactionary" (1944), 4 items.
Box 3, Folder 12	Kooning, Willem de, 1963 Scope and Content Note 1 letter.

Box 3, Folder 13	Laughlin, Clarence John, 1940-1942 Scope and Content Note includes a letter that describes the "direct" vs. "symbolic" in his photography, 4 letters.
Box 3, Folder 14	Lebrun, Rico, 1940-1959, n.d., bulk 1940-1941 Scope and Content Note correspondence regarding Lebrun's recent work (1940), humorous letter with references to Dali and Eugene Berman (1941), his crucifixion paintings (1954), and others about an introduction to a drawings catalogue, 12 letters total.
Box 3, Folder 15	Le Corbusier, 1935-1936 Scope and Content Note includes 2 letters about Henri Laurens, sculptor friend of Le Corbusier, and 1 letter from Laurens; 4 letters total.
Box 3, Folder 16	Leonid (Berman), 1931-1960, n.d., bulk 1937-1939 Scope and Content Note extensive correspondence regarding the artist's work, personal matters and travels, including a letter about the painting "Pêcheurs de Césenatico" (1937 Aug 25); 2 letters describing current work, especially with fishermen (1937 Sep 15 and 1937 Sep 22); expressing admiration for his brother Eugene's work (1938 Oct 13); about painting in Lille (1939 Jan 14); asking for financial assistance for the French army in Lille (1940 Oct 4); describing his life as a soldier and mentions how his contract with Julien Levy was provisionally suspended (1940 Apr 20); about not participating in the organization of a Neo-Romantic show with Levy (1961); and a letter to Eugene about awaiting demobilization, his observations on France's recent defeat and his participation as an eyewitness (n.d., ca. early 1940s). Also contains a contract and import documents for Soby's purchase of 6 Eugene Berman drawings (1931) and photograph taken in Venice (1937). ca. 36 items.
Box 3, Folder 17	Levy, Julien (Gallery), 1940-1941, n.d. Scope and Content Note includes a letter describing Dali's arrival from Europe and the present situations of Man Ray, Duchamp, Picasso, Léger, etc. (n.d.), and two others about the problems of getting Leonid Berman out of France (n.d.), 7 letters. Also contains a brochure of a Frida Kahlo exhibition with preface by André Breton (n.d.).
Box 3, Folder 18	Lipchitz, Jacques, 1942, 1958 Scope and Content Note 2 letters, one regarding his portrait of Charles V (1942) and the other stating that Henry Kahnweiler misquoted him about Juan Gris (1958).
Box 3, Folder 19	Lipton, Seymour, 1947 Scope and Content Note 2 letters, one about his lead sculptures.
Box 3, Folder 20	Magritte, René, 1965-1966 Scope and Content Note contains a letter which describes Magritte's first encounter with De Chirico's work in 1922, a long letter documenting in detail his theory of painting, and another about Soby's text in the MoMA exhibition catalog on Magritte.

Box 3, Folder 21-22	Man Ray, 1933-1938, 1940-1941, 1958, n.d. Scope and Content Note correspondence includes an indignant rebuttal by Man Ray of a recent article by Lewis Mumford in The New Yorker, critical of a book of Man Ray's photographs; Mumford's reply addressed to Soby; and many letters about production and sales of Man Ray's books. Also contains a photograph of a woman with an inscription on the verso "Dedié à la Marquise Casatti/Soby 39.162" (n.d.), 3 photographs of Soby, one of which is mounted (n.d.), and one other made for New Years 1958, 17 items. (See also Box 6, Miscellaneous P-2, for letter from Albert Skira about the sale of a Man Ray album).
Box 3, Folder 23	Marini, Marino and Marina Scope and Content Note includes an announcement of a De Chirico exhibition with pencil drawings (1952) and personal correspondence, 25 items, 1952, 54, 60-62, 64, n.d.
Box 3, Folder 24	Matisse, Pierre (Gallery), 1933, 1963 Scope and Content Note letters about Rouault paintings for MoMA (1933), Miro's painting "Farm" (1963) and the distribution of the Yves and Kay Tanguy library (1963), 3 letters.
Box 3, Folder 25	Matta, Roberto, n.d. Scope and Content Note a small pencil and crayon drawing, titled "Le Forçat de la Lumiere," and a postcard, n.d. (see also Berman correspondence for letters about Matta).
Box 3, Folder 26	Melville, Robert, 1955, 1958 Scope and Content Note 2 letters.
Box 3, Folder 27	Miró, Joan, 1947-1968, n.d. Scope and Content Note contains personal correspondence and letters regarding MoMA including loans and offering a work, and five sheets with drawings in crayon on recto and verso (1959), 13 items.
Box 3, Folder 28	Morandi, Giorgio, 1957-1960, 1962-1963 Scope and Content Note 1 Christmas card, 4 calling cards and 1 letter.
Box 3, Folder 29	Morse, Reynolds, 1948, 1956, n.d. Scope and Content Note includes letter about MoMA's Dali monograph and another about a monetary dispute between Morse and Dali, 3 items.
Box 4, Folder 1	Newhall, Beaumont, 1944, 1957 Scope and Content Note 3 letters about various art related topics.
Box 4, Folder 2	O'Hara, Frank, 1955 Scope and Content Note 1 letter regarding a Soby article on Grace Hartigan.

Box 4, Folder 3	O'Keeffe, Georgia, 1946, n.d. Scope and Content Note letter about Soby's article on O'Keeffe, 1946, and photograph of O'Keeffe late in life being drawn by an unidentified artist, n.d.
Box 4, Folder 4	Osborn, Robert (cartoonist) 1957-1964, n.d. Scope and Content Note mostly personal correspondence with many drawings, but also one long letter regarding the difference between cartooning and "art" and descriptions of Osborn's recent acquisitions of Miro and Calder, and 1 clipping, 13 items total.
Box 4, Folder 5	Paley, William S., 1970, 1975 Scope and Content Note 4 letters about MoMA trustee business.
Box 4, Folder 6	Palmer, Philip, 1942 Scope and Content Note 1 letter commenting on Soby's US Camera article on documentary photography.
Box 4, Folder 7	Panofsky, Erwin, 1943-1944 Scope and Content Note a letter about the representation of Copley's "Shark" in Gericault's "sick-room" and another about the "Blue Doll," 2 letters.
Box 4, Folder 8	Penrose, Roland, 1947, 1955-1956, 1963 Scope and Content Note correspondence about reproductions of Penrose owned De Chirico works for Soby's monograph, and title changes of one of the works.
Box 4, Folder 9	Picasso, Pablo, 1962 Scope and Content Note 1 postcard with Picasso's signature and a small folder of material relating to a fake (copy) of the Soby-owned drawing "The Sigh."
Box 4, Folder 11	Porter, Fairfield, 1965 Scope and Content Note letter about one of Porter's paintings.
Box 4, Folder 12	Rivers, Larry, 1947, 1955, 1962, n.d. Scope and Content Note includes 4 pg ms "Interview with Larry Rivers" about Rivers's transition from abstract to figure painting in his "Washington Crossing the Delaware" with Rivers' corrections (1955); letters about investigations into his background by the naturalization office (1947), his recent painting (1962), Rivers's reflection that recent painting seems to bear a resemblance to his own work and comments on his painting "Last Civil War Vet" (1962), and his Louvre show (n.d.), 6 items.
Box 4, Folder 13	Rockefeller, Nelson A., 1939-1969 Scope and Content Note contains letters about museum business and Rockefeller's attempt to commission Georges Rouault to create a stained glass window, 5 items.

Box 4, Folder 14-18	Rouault, Georges, 1945-1949 Scope and Content Note includes material for MoMA's 1945 Rouault exhibition, such as Rouault manuscripts printed in the catalog as "Notes Received from the Artist February, 1945," correspondence from Rouault, his daughter Isabel and others, and exhibition checklists. Also contains other correspondence and manuscript page for the 1947 catalog reprint, correspondence with Robert Dahl about controversy over "Miserere et Guerre" prints and a summary of the Rouault-Vollard trial (1947), miscellaneous correspondence about work authenticity and publishing a small book of "Miserere" prints. Also catalogs, announcements and 3 photographs of Rouault's work, ca. 70 items.
Box 4, Folder 19	Sachs, Paul J., 1955-1957 Scope and Content Note 4 letters.
Box 4, Folder 20	Salemme, Attilio, 1954 Scope and Content Note 1 letter.
Box 4, Folder 21	Santomaso, Giuseppe, 1960 Scope and Content Note 1 small etching.
Box 43, Folder 22	Seligmann, Kurt, 1940 Scope and Content Note 1 letter.
Box 4, Folder 23	Severini, Gino, 1953-1954 Scope and Content Note 1 letter from Severini about the 1954 Venice Biennale and Soby's response with his thoughts on Surrealism in America.
Box 4, Folder 24	Shahn, Ben, n.d. 1945-1962, Scope and Content Note includes Soby's notes from a discussion with Shahn (1945 Apr 23); typescripted poem "A Small Painting in Tempera: For Ben Shahn" by A.M. Krich; letter from Shahn to Chrysler Corporation declining a painting commission because the firm wished to specify the subject of a war scene subtly containing Chrysler products (1946 Sep 26); and other correspondence about damage incurred to "Father and Child" while on tour (1949 Jan 5), "illustration" in painting and how some of Shahn's paintings evolved from stories he wrote and which appeared in Harpers (1962 Apr 20). Also contains pencil drawing of a seated man (n.d.), chapbook "I Sing of a Maiden" (n.d.), and printed Christmas card (see oversize).
Box 5, Folder 1	Storrs, Robert (Soby's godchild) 1932-1943, n.d. Scope and Content Note contains personal correspondence, postcards and poem, 32 items.
Box 5, Folder 2	Strand, Paul, 1955 Scope and Content Note 2 letters.
Box 5, Folder 3	Sutherland, Graham, 1949 Scope and Content Note 1 letter and a photograph of "Thorn Heads."

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- Box 5, Folder 4 Tanguy, Yves and Kay (Sage) 1941-1964, n.d.
Scope and Content Note
includes mostly personal correspondence from Sage, but also contains a long letter from Arpad Mezei to Soby about Tanguy's painting and a response from Sage to Soby in disagreement with Mezei's comments and explains Tanguy's inspirations and methods; 4 handmade Christmas cards; and 1954 Wadsworth Athenaeum exhibition catalogue Yves Tanguy, Kay Sage, ca. 24 items.
- Box 5, Folder 5-8 Tchelitchev, Pavel, 1937-1955, n.d., bulk 1940-1942
Scope and Content Note
extensive personal correspondence, often documenting Tchelitchev's delicate constitution, and many letters related to his and others' art, including his inability to paint portraits because of his work on "Orpheus" (1936 Sep 21), his work "Phenomena" (1938 Apr 19), the play "Ondine" and his recent work (1939 Mar 5), urging Soby to protest for American artists' (1940 Sep 15), asking Soby to assist Matta who is penniless (1940 Oct 2 and 1940 Nov, see also Berman), the proposed exhibition and his feelings about a reproduction of one of his portraits in Fortune (1941 Dec 5), a large sculpture given as a thank you to Soby (1943 Dec 24), "Hide and Seek," comments for the 2nd edition text revision and advising Soby to give Ernst a one-man show (1947 Aug 5), Soby's intended plate revisions for 2nd edition (1948 Jan 24), Tchelitchev's response with references to early works and his statement that he is a poet who thinks in symbols and not an abstract painter (1948 Feb 2), Soby's decision to hand over the responsibility of writing the 2nd edition to Edgar Wind, due to Tchelitchev's dissatisfaction with Soby's revisions (1948 Mar 5), his drawing exhibition in France (1954 Jul 20), and praise for Bonnard as a painter, while disparaging Picasso (1955 Jul 4). Correspondence also contains two drawings in pen (1937), clippings and announcements. Other papers consist of material for MoMA's 1942 Tchelitchev exhibition and catalog including 2 manuscript copies, one with annotations (see also Barr file for letter ca. 1942 with comments on Soby manuscript), some correspondence from Tchelitchev about works in the show, postcard with fish drawing, exhibition pamphlets, clippings, MoMA news release and photograph possibly used for "Toreador," ca. 75 items.
- Box 5, Folder 9 Thomson, Virgil, 1940
Scope and Content Note
includes a letter about Leonid's situation, 2 letters.
- Box 5, Folder 10 Thurber, Helen (Soby's assistant at Magazine of Art) 1940-1965, n.d., bulk 1951-1952
Scope and Content Note
correspondence about personal matters and Magazine of Art including a letter chronicling problems at the magazine (1952 Aug 11), and another about the Biennale issue (1952 May 19). 12 items.
- Box 5, Folder 11 Toklas, Alice, 1934, 1958
Scope and Content Note
includes a letter regarding a Juan Gris attribution, 3 letters.
- Box 5, Folder 12 Ungaretti, Giuseppe, 1956
Scope and Content Note
1 letter and 1 card.
- Box 5, Folder 13 Vitali, Lambert, 1951-1961
Scope and Content Note
includes a letter about De Chirico's inspirations (1955 Oct 8), 5 letters.
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Box 6, Folder 1	Weber, Max, 1957 Scope and Content Note 1 letter about the loan of "Giranium."
Box 6, Folder 2	Weinberg, Elbert, bulk 1955-1956 Scope and Content Note includes letter correcting an Art in America article about one of Weinberg's sculptures which he designed but was executed with the help of others (1955 Mar), another stating how his recent work stems from the "Ritual Figure," (1956 Jan 19), and an exhibition announcement, 8 items.
Box 6, Folder 3	Westcott, Glenway, 1963-1964, n.d. Scope and Content Note letter about a proposed small book on Tchelitchev and 2 others.
Box 6, Folder 4	White, Nelson C., 1943 Scope and Content Note 2 letters, one which gives biographical information on artist Thomas W. Dewing.
Box 6, Folder 5	Wines, James, 1958 Scope and Content Note 1 postcard.
Box 6, Folder 6	Yourcenar, Marguerite, 1942, n.d. Scope and Content Note 2 letters and 1 clipping.
Box 6, Folder 7	Miscellaneous A-G Scope and Content Note contains assorted letters from artists, friends and colleagues including Merle Armitage, Kirk Askew of Durlacher Bros., Virgil Barker, William Burden, Lynn Chadwick, John Coffey to Wyndham Lewis about his incarcerations, Ralph Colin, Pierre Courthion, Norman Cousins, Frank Crowninshield, Herbert Ferber, Lee Friedlander, ca. 38 items.
Box 6, Folder 8	Miscellaneous H-O Scope and Content Note George Heard Hamilton, Ian Hugo, Ernest Knee, Arnold Leonard, Naomi Lorne, John Melvin, John McGuinn, John de Menil, Henry Allen Moe, Walter Nathan, ca. 27 items.
Box 6, Folder 9	Miscellaneous P-Z Scope and Content Note Allen Porter, Nathan Pusey, Romain Rolland, Rosalind Russell, Germain Seligman, Albert Skira, Bill Snow, Peter Watson, George Wittenborn, ca. 33 items.
Box 6, Folder 10	Miscellaneous museums and galleries Scope and Content Note correspondence with, among others, John Baur, Brooklyn Museum; Gordon Washburn, Carnegie Institute; Lino Montagna, Comune di Milano Ente Manifestazioni Milanesi; Charles Buckley, Currier Gallery of Art, about Blume exhibition there; Jacques Dupin, Fondation Maeght; Jeanne Bucher, Galerie Jeanne Bucher; Henry Hope, Indiana University, about Dali; Henri Marceau, John G. Johnson Collection; W. Walter, Quatre Chemins, about purchasing Grandville; Robert Parks and Elizabeth Payne, Smith College Museum of Art; James Sweeney, Solomon R. Guggenheim Museum; Blake-More Godwin, Toledo Museum of Art; Romeo Toninelli, Toninelli; Reuben Holden, Yale University; ca. 41 items.

- Box 6, Folder 11 Miscellaneous MoMA
 Scope and Content Note
 correspondence and memos from Dorothy Miller, Monroe Wheeler, Blanche Rockefeller,
 William Burden, Grace Mayer and others; and 4 press releases, ca. 30 items.
- Box 6, Folder 12 Unidentified
 Scope and Content Note
 ca. 15 letters and 14 postcards (see also oversize).
- Oversize **1 Unidentified drawing, n.d.
 Scope and Content Note
 sent as a Christmas gift, unidentified watercolor, and printed Christmas card from Ben
 Shahn.

Series II. Eugene Berman, 1932-1969, bulk 1935-1945

Physical Description: 1.0 linear feet

Scope and Content Note

Letters from the artist, arranged chronologically, with a separate drawings file at the end. Includes letters about the design and execution of decorations for Soby's Connecticut dining-room, Berman's work in general, anger over MoMA's treatment of him and the expatriates involved in the Neo-Romantic movement (which would cause a rift in Soby's and Berman's friendship), his relationship with Julien Levy, and Berman's promotion of other artists' work. The series also contains a substantial quantity of drawings, drawn on separate sheets and on his letters in his "trompe l'oeil" manner.

- Box 7, Folder 1 1932-1934
 Scope and Content Note
 letters about Soby's purchase of a painting (1932 Sep 18); his new paintings on Italian
 themes (1932 Dec 8), opinion of Balanchine and Diaghilev (1933 Oct 14); primacy of
 politics over art as a topic of conversation in contemporary Parisian society and his
 plans to emigrate to the United States (1934 Jul 2); and a long letter regarding his
 painting (1934 Sep 21). 11 letters, 1 telegram.
- Box 7, Folder 2 Apr-Aug 1935
 Scope and Content Note
 Berman asking Soby not to mention to Julien Levy that Berman initiated personal contact
 between Soby and Christian Bérard (Apr 12); Berman critique of Soby's After Picasso, which
 corrects and edifies the early careers and influences of Bérard and Tchelitchev in Paris
 (ca. May 6); offering to help with French edition of Soby monograph, Dupont's potential as
 an artist and Berman's fashion drawings for Harper's Bazaar (ca. Jun 6); Leonid's and
 Berman's dislike for Soby's statement that Dali influenced their landscape paintings, and
 instead notes the importance of De Chirico, but does express appreciation of Dali's
 technique, and opinions about the work of artists Filippo De Pisis, Leonor Fini, Paul
 Eliasberg, and Dupont (ca. Jul 1); lengthy discussion of Bérard as an artist, expressing
 disappointment with his recent work and recommending that Soby buy a painting from his
 early period (ca. Jul 18). 11 letters.

Box 7, Folder 3	Sept 1935	Scope and Content Note 9 letters with long and detailed discussions about plans for Soby's dining-room in his Connecticut home, including elevations (see Box 8 drawings folder for plan of room and South elevation), panel and ceiling designs, doors, windows, frames (see drawings file), drapes, lighting, color scheme, etc., with mention of the Julien Levy panels designed at the same time (see especially ca. Sep 9) and documenting tension between Berman and the architect Henry-Russell Hitchcock (see especially ca. Sep 26, which also discusses Bérard's dislike for varnishing his pictures and how he asked Berman or restorers to do it).
Box 7, Folder 4	Oct-Dec 1935	Scope and Content Note 10 letters mostly regarding Soby's dining-room, one with a drawing of a shell as a design for the light fixtures (ca. Dec 4), and about his financial situation and ill health.
Box 7, Folder 5	Feb-Jun 1936	Scope and Content Note 9 letters with references to the dining-room, one with a description of the two thus far completed panels (Mar 21), and another with a drawing of a shell (ca. Ju 16).
Box 7, Folder 6	July-Dec., 1936	Scope and Content Note more about his progress on the dining-room, with letters about his difficulties finishing the panels (ca. Jul 16), sample of the panel's color border (ca. Jun 24), and many regarding the light fixtures; and other personal letters about his intended travels, visas, the state of friends in Paris upon his arrival (Sep 8) and various other topics, 13 letters.
Box 7, Folder 7	1937-1939	Scope and Content Note two letters about a picture Soby purchased (ca. 1937 Feb 15 and 1937 Feb 27); how bad he thought "The Beggars' Opera" was, although he had many compliments for his set designs (1937 Sep 27); his tempestuous life in London and his daily ballet battles, his beginning "Twelfth Night" and doing the delayed Paginini for Massine with Freddie [Frederick] Ashton (1938 Sep 7); Berman admitting that he admires Dali as an artist, but disagrees strongly with Soby's statement in the Dali catalog that he is "the one and only to have brought something new to art since Picasso" (1939 Mar 27); about the drawings for a possible Schubert ballet, and Roberto Matta, whose work Berman thinks Soby would like to (ca. 1939 Dec 15); Berman trying to solicit funds from Soby in support of Matta (1939 Dec 29); 16 letters, 1 note, 2 postcards.
Box 8, Folder 1	1940	Scope and Content Note regarding Matta's finances (Jan 1930); many letters about Leonid including his mobilization, raising money for him, helping him emigrate to America and the problems associated with it, and the committee created to help artists leave Europe; two other letters about Berman's feelings on the current state of ballet in New York and mention of giving "Mirages" to Matta because Lichine changed it so much (Dec 13 and Dec 20). 15 letters, 1 postcard.

Box 8, Folder 2	1941	<p>Scope and Content Note</p> <p>discussion of works to be in Berman's retrospective exhibition at the Institute of Modern Art, Boston (Mar 2, also Apr 10); the Spanish-Mexican architectural influences in the panel for John Yeon and Berman's belief that they are his finest work, and his disappointment with MoMA for not organizing a long promised Neo-Romantic show (Jul 18); long letter protesting Soby's contention that Berman is now in a category of artists who do not need any support, his dislike of the monopoly Surrealism and Dali have exerted on publicity, and his feeling that the Neo-Romantic movement has been seen as an offshoot of Surrealism instead of a parallel movement with similar sources (Oct 18); the success of Julien Levy's Los Angeles gallery (Nov 7); extensive discussion of Soby's text on De Chirico that shows Berman's thorough knowledge of the older master's mentality and work (Nov 25, see also Dec 2); Soby's monograph on Dali (Dec 14). 11 letters, 1 postcard, 1 Christmas card.</p>
Box 8, Folder 3	Mar-July 1942	<p>Scope and Content Note</p> <p>recent work and its closeness to "Night Music" (Mar 3 and May 27); many letters about financial help for Leonid; Berman's critical reaction to the news that MoMA will organize a Tchelitchev exhibition, instead of one on the Neo-Romantic movement as a whole, and also about recent works "Les Filles du Feu," "Monument to a Muse," "Soledad," "Anatomy of Melancholy," and "Portrait Fantasy of Ona Munson" (Jul 3); unwillingness to give any information on the early days of the Neo-Romantics for the Tchelitchev text (Jul 6, see also Jul 8); long letter documenting tensions between Berman and Soby over the Tchelitchev exhibition (Jul 17); Stravinsky portrait (Jul 30); Berman's recommendations for the selection of one of his paintings for the portrait show (Jul 31). 14 letters.</p>
Box 8, Folder 4	Aug-Dec 1942	<p>Scope and Content Note</p> <p>more detailed recommendations for selecting portraits from Berman's oeuvre for the show, and which artists should be represented (ca. Aug 7); Berman asking Soby's assistance for Corrado Cagli (Aug 8), with a letter from Cagli to Berman explaining his current plight (Aug 6); Berman's preference to exhibit his newly painted portrait of Ona Munson rather than "Night Music" (Aug 20); 8 letters.</p>
Box 8, Folder 5	1943-1947	<p>Scope and Content Note</p> <p>reaction to Soby's critical remarks on his recent work, which begins Berman's estrangement from MoMA and Soby (1943 Jan 26); letter to Berman about restoration of "Souvenir d'Ischia" and "Adriatique" (1943 Jan 29); criticism of MoMA sharply intensified in response to his poor representation in a drawings show (1944 Mar 3); carefully documented account of Berman's life and friendship with Soby since 1932, written so Soby could corroborate Berman's history to attain citizenship (1944 Apr 12); recent work based on his Guggenheim fellowship in Mexico and his intention to find another dealer (1947 Sep 12). 10 letters, 1 postcard.</p>
Box 8, Folder 6	1954-1969	<p>Scope and Content Note</p> <p>about the possibility of his inclusion into the American section of the Biennale (1954 Mar 3); Berman's thoughts on his career and friendships from ca. 1935 to the 1960, expressing much dismay at the rejection his friends showed him during his middle period (1960 Apr 10); a Neo-Romantic show to be exhibited in Europe, a fight with Levy regarding this matter and some thoughts on Leonid (1961 Aug 14); Berman manuscript on Neo-Romanticism (ca. 1969); Soby's comments on the ms (1969 Nov 25). 8 letters, 1 postcard.</p>

- Box 8, Folder 7 n.d.
 Scope and Content Note
 1 letter, 2 notes.
- Box 8, Folder 8 Drawings, 1935-1939, n.d.
 Scope and Content Note
 letter discussing in detail a new idea to extend the walls of Soby's dining-room 12" in order to create niches, with two drawings of floor plan and south elevation, and also discussing still-life motif of panels (ca. 1935 Oct 7); letter about frames and trim with an example of each on one sheet with text (ca. 1935 Dec 12); 4 sheets of drawings with similar image of a head atop a pedestal, 2 in ink and 2 in pencil (1 signed EB 1936); letter about the trim for the dining-room with drawing of figures and buildings inscribed "Mr. E. Berman's design for living for Mr. and Mrs. James Thrall Soby. . ." and small portrait head on the verso (ca. 1937 Jan 4); "trompe l'oeil" letter with margins of envelope in black ink (ca. 1937 Mar); "trompe l'oeil" letter with red watercolor (1937 Apr 12), which also contains another drawing on a separate sheet of three figures in purple (1936); personal letter with information on furniture Berman recently saw, with a drawing of a chair on the same sheet as the text and a drawing of a dog on a separate sheet (1937 Jun 16); 3 page letter regarding, among other things, Berman's dislike for Tchelitchev's recent work, with light grey watercolor drawings on verso and recto of each page and a "trompe l'oeil" envelope (1937 Nov 9); Christmas letter stating Berman is "gloomy and lonely" with drawing of artist's head on a table and a bottle of sherry overhead (ca. 1937 Dec 23); printed Julien Levy exhibition announcement with invitation (ca. 1937); personal letter and a drawing on a separate sheet of a seated man with a severed head between his feet on red ground (1938 Apr 7); Christmas and New Year's wish with a drawing of a man standing under an arch on the same sheet (1938 Dec); letter with small drawing of a woman standing under an arch of the nightclub "Famous Door" (ca. 1939 Dec 5); drawing with figures and buildings (ca. 1937 or 1939); and New Year's greeting with self-portrait.

Series III. Peter Blume, 1940-1956

Physical Description: 0.5 linear feet

Scope and Content Note

Series comprises letters from Blume about many of his important paintings, the history of his early life and career, personal matters, and also contains a few letters from Blume's wife Ebie. The letters are arranged chronologically (bulk 1940-1945). The archive also has clippings, a pencil drawing, a small landscape painting, five different versions of a Soby manuscript on Blume with Blume and Barr annotations (1945), and two other manuscripts by Soby on Blume. Also includes Soby notes for text and bibliography, and correspondence with others pertaining to production of a Blume monograph.

- Box 9, Folder 1 Correspondence 1940-1944
 Scope and Content Note
 letters about his move from Julien Levy Gallery to Downtown Gallery (1941 Feb 9); his works at Downtown Gallery which the MoMA acquisition committee might find suitable, including "South of Scranton," "The Eternal City," "Lilies," and "Buoy" (1941 Apr 9); the committee rejecting "Buoy" (1941 May 6); and 2 MoMA press releases about the museum's purchase of "The Eternal City" (1943).
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Box 9, Folder 2	Correspondence bulk 1945 Scope and Content Note copy of a letter from Blume to James Sweeney describing in detail his work "Parade" (Mar 9); letters about Blume monograph from Penguin series and Blume's explanation of why photographs and provenance of his early career are difficult to obtain (May 16 & May 21); copy of a letter from Blume to Dorothy Miller about "Penicillin Ward, Army Hospital" (Jun 13); detailed account of Blume's adolescent period as an art student, his printing "career," and "life class" training at the Educational Alliance, where he met Soyers and Chaim Gross (Jul 22); continuation of previous letter which describes his family's view of an artistic career, art classes at the Education Alliance and his modelling, his short stay at the Art Students League, and rental of a studio on 13th Street, in which he began painting "in a manner unlike anything I had ever done" (Jul 24, both of the previous letters were meant to flesh out details for Soby's monograph on Blume); sources of his painting "The Light of the World" (Aug 1); the final progress of "Excavation," which Barr wants to send to an engraver (Aug 9); chronology of his painting "South of Scranton" (Aug 24); the influence of Kingston and its environs on his paintings "The Boat," "White Factory," and "The Bridge" (Aug 28); his painting "Barnyard" (Oct 16).
Box 9, Folder 3	Correspondence 1946-1956 Scope and Content Note includes letter about his use of preliminary sketches in the process of painting (1947 May 7).
Box 9, Folder 4	Drawing and letter, 1961, n.d. Scope and Content Note clippings, pencil drawing (n.d.), landscape painting (5x7, n.d.), and letter requesting information on Blume (1961).
Box 9, Folder 5	Soby manuscripts and notes, ca. 1945-1950, n.d. Scope and Content Note contains extensive notes on "South of Scranton," "The Eternal City," other works and general information extracted from articles (n.b.: Soby makes many references to Peter A. Juley negatives of which the Getty Research Library houses duplicate prints in the Photo Study Collection); 5 manuscripts by Soby on Blume (ca. 1945), two of which have annotations and comments by Blume, and a letter with comments by Barr; Soby manuscript with Blume comments (ca. 1950); and another manuscript "History of a Picture" (n.d.); and index cards with bibliographic notes.
Box 9, Folder 6	Correspondence with others about Soby monograph, 1945 Scope and Content Note includes many reproduction permission requests, discussions of which works to reproduce, provenance queries, guidelines and comments from Barr about reproductions and text, etc.
Box 9, Folder 7	Miscellaneous material for Soby text Scope and Content Note includes large color reproduction of "Penicillin Ward, Army Hospital," photograph request lists, notes, clippings and announcements.

Series IV. Miscellaneous, ca. 1928-1968

Physical Description: 0.5 linear feet

Scope and Content Note

Series contains assorted materials including Soby's manuscript about Everett (Chick) Austin; review clippings of Soby monographs and exhibitions; a few pages of Soby notes; photographs and postcards, including 2 photographs by George Platt Lynes; correspondence about Soby's personal finances; Soby's Last Will and Testament (1942); and miscellaneous Madley family items such as correspondence, papers, poems, clippings and photographs accumulated by Soby's third wife Melissa.

- Box 10, Folder 1 Austin, Everett A. (Chick) n.d.
Scope and Content Note
contains manuscripts about Austin (n.d., see also Berman correspondence ca. 1935 for Austin's involvement with the decoration of Soby's dining-room).
- Box 10, Folder 2-4 Clippings
Scope and Content Note
mostly reviews of Soby's books and exhibitions, especially De Chirico and Tanguy; reviews of various exhibitions; and miscellaneous clippings and ephemera.
- Box 10, Folder 5 Notes
Scope and Content Note
2 pages of Soby notes about Frank Lloyd Wright's "Falling Water" and 2 other pages.
- Box 10, Folder 6 Photographs and postcards
Scope and Content Note
12 photographs of family, friends and artistic personalities, 8 postcards and 2 negatives.
- Box 10, Folder 7 Photographs by George Platt Lynes, n.d.
Scope and Content Note
2 photographs, one inscribed on verso "288/As a Wife Has a Cow" and the other "345/Boat Series #9."
- Box 10, Folder 8 Personal Finances, 1928-1968
Scope and Content Note
correspondence with Hartford National Bank and Trust Company and Loomis, Sayles & Company (1933-1934, 1951, 1968); regarding Package Machinery Company (1928, 1931); about purchasing New Canaan, Conn., property (1953); and Last Will and Testament (1942).
- Box 10, Folder 9 Soby Collection List
Scope and Content Note
1 sheet.
- Box 10, Folder 10 Madley family
Scope and Content Note
correspondence, papers, poems, clippings and photographs accumulated by Melissa from family members, ca. 16 items.