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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

WORLD HOUSE

987 MADISON AVENUE • NEW YORK 21, NEW YORK • PHONE: LEHIGH 5-4700

November 14, 1959

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

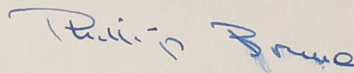
Dear Mr. Soby:

Thank you for your letter of November 10 in regard to the availability of a black and white photograph of the Francis Bacon at present on exhibition. Please find attached a glossy print of "Skull of a Gorilla".

The credit line at present should read 'Collection World House Galleries' if the work is reproduced. When the work is sold I will be glad to give you the name of the new owner so that your records will be complete.

Thank you for your interest.

Sincerely,



Phillip A. Bruno

PAB:mp

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Printers Binders Publishers

Lund Humphries

Party Lund, Humphries & Co Ltd 19 Bedford Square WC1

London

Telephone: Museum

Telegrams: Lund Museum 7676

Bradford 8

The Country Press

Telephone: Bradford 41311-0-3

Telegrams: Typography Bradford

13 November 1959

Mr. Harold Wheeler,
Director of Exhibitions and Publications,
The Museum of Modern Art,
11 West 53rd Street,
NEW YORK 19

Dear Mr. Wheeler,

Thank you very much for your letter of November 10th, with your news of a probable monograph on Francis Bacon. I think I must straight away let you know that any such plan on our part has not advanced further than the "good idea one day" stage. Peter Gregory was always pondering on this subject and I think felt a preference for William Scott as the next man we should tackle with a full scale monograph.

Fischer, at the Malborough Galleries, is, I know, very keen to combine with us in doing a book on Francis Bacon, but for various reasons I have so far managed to keep him at bay whilst I come to a clearer decision in my own mind.

We have a good deal in the pipe line at the moment, including the long planned book on Graham Sutherland (still coming along gently) and also a major book on Noguchi.

Thank you very much for your thought in writing to me, and I am sorry that I cannot be of more direct help.

Yours very sincerely,

A.W.Bell

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Printers Binders Publishers

Lund Humphries

Percy Lund, Humphries & Co Ltd 18 Bedford Square WC1

London

Telephone: Museum
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A.W. Bell

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THE MUSEUM OF MODERN ART

NEW YORK 19

STREET
5-8900
Y-YORK

cc: Mr. Soby
Peter Selz
Mr. Karpel
Frances Pernas

November 17th, 1959

Dear Mr. Bell:

I talked to Roland Penrose today about a
London exhibition. Many thanks for your kind letter of November 13th,
about Francis Bacon. I am glad to hear that there will be no
conflict if we proceed with our plans for a monograph on his
work.

British exhibition. Roland is sure that you
will go to great lengths to help you and that you are
reliable.

Cordially yours,

Monroe Wheeler.

A. W. Bell Esq.
Percy Lund, Humphries & Co. Ltd
12 Bedford Square
London W.C.1.

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

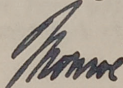
MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

November 30th, 1959

Dear Jim:

I talked to Roland Penrose today about someone in London who might help us with reliable information about Francis Bacon. He feels that the best person would be Miss. Lillian Somerville of The British Council, 65 Davies Street, London W.1., who was so helpful to Andrew when he did our British exhibition. Roland is sure that Miss Somerville will go to great lengths to help you and that she is entirely reliable.

Fond regards,



Monroe Wheeler.

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

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THE MUSEUM OF MODERN ART

NEW YORK 19

71 WEST 53rd STREET
TELEPHONE CIRCLE 5-3000
GALLERY: MODERNART, NEW-YORK

Dec. 2, 1959

December 7, 1959

Dear Mr. Greenwood:

The Museum of Modern Art has asked me to write a smallish book about Francis Bacon. This I will do with great enthusiasm and pleasure, but I will need your estimable help.

First of all, could you send me and bill the Museum for photographs of all the Bacons which have passed through your gallery's hands. I don't know at what point Bacon went over to the Marlborough Gallery, but I assume that their works (I'm writing them for photographs) are mainly of the very recent period.

Secondly, could you send me copies of your catalogues of Bacon shows you've had. Some of these I know I have, but certainly not all. Nor, I think, does the Museum, though I haven't had time to make a careful check.

Am I finally have any important articles on Bacon appeared in England in addition to Robert Melville's admirable piece in Horizon for December, 1950? There seems to be astonishingly little material on so important a painter, but perhaps some of the London newspapers have printed reviews of his shows which you might be willing to have photostated at the Museum's expense and send me.

I am terribly anxious to have the text as accurate as possible. Since I can't get to London before late spring and the Museum wants my text this winter, I'm trying to work out some system whereby I could ask Bacon some questions through one of his friends in London; I've written Robert Melville about this. I don't know how else to get first-hand information which I need, since I am told that Bacon, understandably, dislikes writing letters, though perhaps this isn't true and he will help, as Miro so generously did when I wrote a monograph on him for the Museum last spring.

My best regards to you and profound thanks for your help. I hate to trouble you, but I remember your great kindness to my wife and myself when we were in London last and took that memorable excursion out to see Reg Butler.

Robert Rauschenberg
Sincerely,

For
Director
The International Program

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

December 7, 1959

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

Dear Jim:

Perhaps it is a good omen that the first number of Encounter which I took from the shelf contained David Sylvester's impressions, "In Camera", on Francis Bacon. Here it is for you to keep as long as it is useful to you but with the request that it eventually regain the almost complete file which I have kept of Encounter.

I will call you on Monday to fix a time this week convenient for you to discuss further the Italian show and to review the photographs of the Slifka collection. I am leaving for the West Coast on Saturday stopping en route in Detroit, Chicago, and St. Louis to check the willingness of several collectors to lend to the Italian show and to enlist the support of Museums in cooperating with The Art in Embassies project of The International Council. Perhaps at our next meeting we should attempt to narrow down the choice of post war artists in order that I can be on the lookout for these on my trip. We should also give some thought to the choice of color plates, the transparencies or electros of which we should furnish the printer by the middle of January.

Looking forward to seeing you and with fondest regards to you and Melissa,

Ever,



Porter A. McCray
Director
The International Program

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

To: *Jan Soby*
 From: **BERNARD KARPEL**
 Date: *12/10/59*
 Subject: *Your request: BACON
 and Postscript*

*P.S. I wish Sir Herbert
 had not made so
 public a reference
 to a non-existent
 work (B.K: bibl!)*

BK

MODERN ART

11 WEST 53rd STREET
 TELEPHONE: C1-8212/8213
 GALLERY: ARTISTS HOUSE NEW YORK

Dec. 12, 1959

Best Week, for I have two more requests

by send me an 8 x 10" glossy photograph
the Road to Tarascon, which Peter Selz
Images of Man.

seen Franklin in the Film Library whether
 list sequence at the end of the Bunuel
 f 1950, which Peter Selz says in a note
 s Dog of 1952. I've never seen this
 all Miss Franklin which sequence he means.
 r has the film itself and maybe some stills
 Bacon book if Peter will identify the

Many, many thanks. I have to follow up every lead on Bacon, since
 there is so little material on him.

Bestest,

*Sincerely yours,
 Susan Franklin
 Susan Franklin
 Film Library*

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

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53 STREET
TELEPHONE: GL 4-1300
CAREER: ARTS BUILDING NEW YORK

FILM LIBRARY

Dec. 12, 1959

Dear Alicia:

This must be National Pest Week, for I have two more requests about Francis Bacon:

a) Could you possibly send me an 8 x 10" glossy photograph of the van Gogh, The Painter on the Road to Tarascon, which Peter Selz reproduced on page 150 of his New Images of Man.

b) Could you ask Susan Franklin in the Film Library whether she has any stills of the surrealist sequence at the end of the Bunuel film, The Young and the Damned of 1950, which Peter Selz says in a note to his text is related to Bacon's Dog of 1952. I've never seen this film, and I'm hoping Peter can tell Miss Franklin which sequence he means. I think the Film Library probably has the film itself and maybe some stills could be made and charged to the Bacon book if Peter will identify the sequence he means.

Many, many thanks. I have to follow up every lead on Bacon, since there is so little material on him.

Bestest,

Sincerely yours,
Susan Franklin
Susan Franklin
Film Library

Mrs. J. E. Soty
Brushy Ridge Road
New Canaan, Conn.

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THE MINNEAPOLIS INSTITUTE OF ARTS
THE MUSEUM OF MODERN ART

NEW YORK 19

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

FILM LIBRARY

December 9, 1959

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

Dear Jim:

Dear Mr. Soby:

Mr. Griffith has turned your letter over to me in the Stills Department. Happily enough, we have exactly the still you want, and since I am just now in the process of having duplicates made up from some of our Eisenstein material, I shall send an extra one to you gratis.

Sincerely yours,

Susan Franklin

Susan Franklin
Film Library

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

[Signature]
Acting Director

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THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Office of the Director

21 December 1959

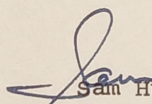
Mr. James T. Soby
Brushy Ridge Road
New Canaan, Connecticut

Dear Jim:

We have just come back from a long and pleasant vacation in California, and your note about Francis Bacon is before me. I am not certain just what I have at home in the way of photographs, but I shall certainly send you anything that I can dig up. I am certain that I gave you one of the studio photographs of the various visual sources of some of Bacon's imagery, that collage of crime sheets, news magazines, and scientific magazines, which was reproduced in the Magazine of Art article. However, I think I have another and I will send you that as well. I shall start digging at home as soon as I can and shall let you know the results.

I hope you are feeling fit, and a Very Merry Christmas to you and Melissa.

Best regards,


Sam Hunter
Acting Director

SH:mll

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THE MUSEUM OF MODERN ART

NEW YORK 19

71 WEST 53rd STREET
TELEPHONE, CIRCLE 5-1900
MUSEUM OF MODERN ART, NEW YORK

Mar. 12, 1960

Dear Pearl:

As you may or may not know, I'm doing a book on Francis Bacon for
MOMA, and there are a few photographs of his paintings which I don't have
and would enormously appreciate your getting for me. They are:

Head III, 1949 coll. Wright Ludington, Santa Barbara
(please ask him to write dimensions on the back)

Study for Figure, 1949 National Gallery of Victoria, Melbourne, Australia

Study For a Nude, 1952 Los Angeles County Museum

Would you also please be your usual angelic self and get the Tate
Gallery in London to send photographs of any and all paintings and drawings by
Grunewald they own. It seems odd to me that the Tate would have any works by
this early 16th century German painter but apparently they do and Bacon goes
to see them all the time.

Blessings and thanks,

Sincerely,

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

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

THE LIBRARY

April 26, 1960

13 May 1960

Dear Jim:

In today's mail we received a letter from the Los Angeles County Museum telling us that they have not any photograph of the Francis Bacon work: Study For Nude, 1952, nor does their Museum have any works of Francis Bacon. (??)

Do you wish us to pursue this a little further? We will wait to hear from you.

All best wishes.

Sincerely yours,

- Pearl -

PLM:jp

Pearl L. Moeller
Supervisor of Rights and Reproductions


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

I know that I bought from Richard Feldman the
earliest version of Francis Bacon's studies after the
Doris Innocent X. for Minneapolis? It may be of use
in your Bacon labors.

We are nostalgic for the Museum, and New York, too,
for that matter.

Send good wishes, to you and Helene,

Yours,


Bill Hunter, acting Director

SH:all
enclosure

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THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Office of the Director

13 May 1960

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

Dear Jim:

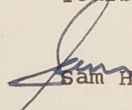
I have presumed upon your good nature once more, and used your name as a reference in an application for a Ford Foundation grant. I hope you won't mind too terribly. My project--which I fondly hope will release me from the Minnesota snows next winter--is an extension of my paperback, Modern American Painting and Sculpture. Originally, I had planned a more elaborate book, twice its present length, and I am anxious to return to that plan, in a hard-cover edition which a New York publisher has been badgering me about.

Did you know that I bought from Richard Feigen the enclosed version of Francis Bacon's studies after the Doria Innocent X, for Minneapolis? It may be of use in your Bacon labors.

We are nostalgic for the Hamptons, and New York, too, for that matter.

Fond good wishes, to you and Melissa,

Yours,


Sam Hunter, Acting Director

SH:mll
enclosure

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May 31

[1960]

Dear Mr.Soby,

My husband and I just returned from Europe. While there, we were fortunate to have been able to buy a wonderful Francis Bacon canvas, as well as 4 Venards and two Barnabes.

Mr.Lloyd, of the Marlborough Gallery (from whom we purchased the Bacon), informed us that you were, at present, working on a biography of the artist, ie. Bacon:

Have you any idea as to when this book will be ready for publication? Will it be sold through the Museum or will it be released to all book stores? We are so thrilled with the works of this great artist that we'd like to become more familiar with his background.

If it is possible, we'd like to be on a list to be notified as soon as the book is complete. I'll be happy to send you a check for same as soon as you let me know.

Thank you, in advance for your courtesy,

Sincerely,

Mrs. Evelyn Cooper
11670 Sunset Boulevard
L.A. (49), Cal.

Thank you for your courtesy and I hope I haven't troubled you too much.

Sincerely,

Mrs. Henry C. Cooper
11670 Sunset Blvd.
L.A. (49), Cal.

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Sep't.I [1960]

Dear Mr.Soby,

I'm taking the liberty of writing you, again, even though I know how busy you must be.

Before you left for Europe, you asked me to send you a photograph of the Bacon painting that we bought from Marlborough, in London.

I replied that I would be glad to do so if you hadn't already received one from the Gallery.

I would still like to send it to you, if you want it but I don't want to send you duplicates of what you have. Can you let me know, at your earliest convenience?

My painting---as I said in my last letter----- was #22 in the Catalogue and is titled, "Head of man-study of drawing by Van Gogh!"

I hope your trip was a fruitful one, insofar as the Bacon book is concerned. Your wonderful letter was enough to whet my appetite for the whole story.

I wrote to the Museum Publications office to notify me as to the date of release (at your suggestion) and they never did acknowledge my ##### letter.

I would still like you to autograph my copy of the book, when it's finished. I'd consider it an honor.

Thank you for your courtesy and I hope I haven't troubled you too much.

Sincerely,

Mrs. Harry C. Cooper

11670 Sunset Blvd.

L.A. (49), Cal.

an't begin
of Modern Art
If you'll drop
I'll send you a

myself have two
re from the series
impressed by them.
Bacon. I was
years before his
dramatically slashed
though mutual
when I sent him a
not too helpful.
He replied that
ted. He is
authentic and
for painters
working. His fits
or lunch with an
and that he's just
revelous!

of your picture.
re...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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June 3, 1960

Mrs. Evelyn Cooper,
11670 Sunset Blvd.,
Los Angeles 49, Calif.

Dear Mrs. Cooper:

I am indeed writing a book on Francis Bacon, but I can't begin work on the text until I return from Europe August 1, so the Museum of Modern Art will probably not publish it until late next fall or in the winter. If you'll drop a note to the Publications Dept. of the Museum, 11, West 53rd St. they'll send you a copy as soon as it's ready.

I'm delighted that you like Bacon's work so much. I myself have two paintings by him - a huge "Study for the Baboon" and a smaller picture from the series he did after the life mask of William Blake - and I am more and more impressed by them. Alas, it's almost impossible to get any first-hand information from Bacon. I was hoping to see him this summer, but he disappeared completely a few days before his show at Marlborough opened and no one knows where he is. He also typically slashed three of his newest pictures to pieces just before the show opened, though mutual friends tell me all three were very fine and complete. In desperation I sent him a questionnaire through English friends of mine, but his answers were not too helpful. As an example, when I asked him what decided him to become a painter, he replied that he had no idea whatever and that he profoundly wished he'd never started. He is clearly a British eccentric in the great tradition, but absolutely authentic and enormously talented. Indeed, I consider him one of the finest younger painters anywhere. I hope only that he will take care of himself and go on working. His fits of destructive melancholy are alarming. A few years ago he arrived for lunch with an American colleague of mine. He was covered with bandages and explained that he's just jumped out of his studio window. He added that he felt absolutely marvelous!

Could you kindly send me at my expense a photograph of your picture. It may be that I already have one from Marlborough, but just to be sure...

Sincerely,

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MARTHA JACKSON GALLERY • 32 east 69 street • new york 21, n. y. • yu 8-1800

December 21, 1960

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

Dear Mr. Soby:

While I was in England this fall, I heard that you are writing a book on Francis Bacon. I purchased two Bacon paintings at the time, which have now arrived at the Gallery.

During the holidays, I will be away, returning after the fifth of January. Would you like to come in some time when I get back to see them? One, THE RED CARDINAL, is now in an exhibition here. It was never shown in England.

With best wishes for the Christmas holidays and the New Year,

Cordially,

Martha Jackson

Martha Jackson

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

Feb. 22, 1961

Mrs. Martha Jackson,
32 East 69th St.,
New York, N.Y.

Dear Martha:

I find that I don't have a photograph of the large Bacon painting of a sprawled, nude male figure you showed me the other day. Could you send me one at my expense and write on the back the dimensions, the date and the name of the new owner, from whom I'd like to get permission to use the picture in my book on Bacon. I'd be very grateful.

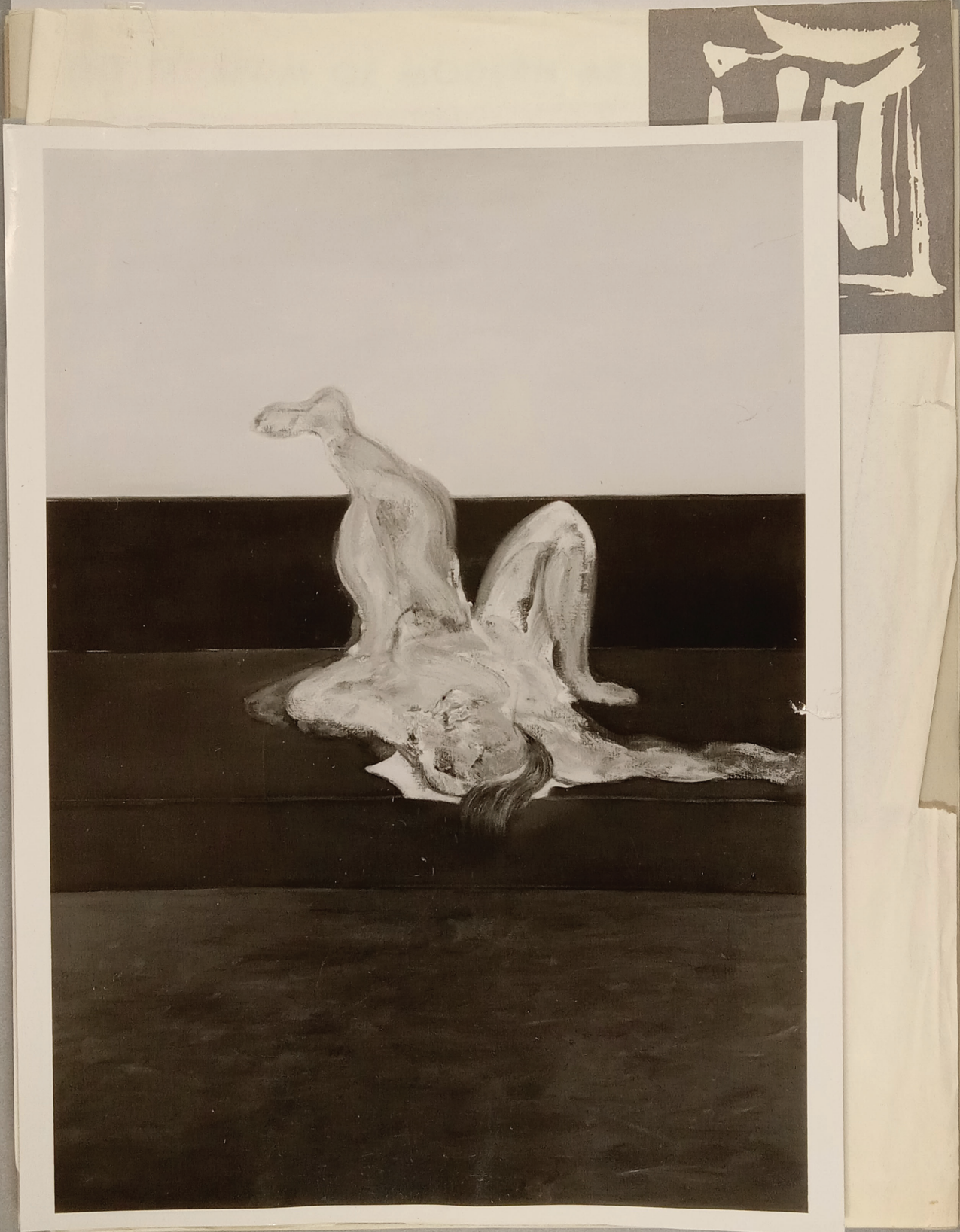
I do seem to have a photograph from the Hanover Gallery of the second Bacon you showed me. According to my records, this is the picture known as Study for Portrait No. 9, was painted in 1957 and measures 60 x 46½". Am I right? I didn't study this picture as hard as the nude, since I like it much less, but I'd still like to keep my Bacon file as complete as possible.

With thanks and kindest regards,

Sincerely,

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1960
Lying Figure # 2, by Francis Bacon
Oil on Canvas, 178 x 55 1/2"
Collection of Mr. Franklin Koenigsberg,
New York
Photograph Courtesy of the Martha Jackson
Gallery

yukon

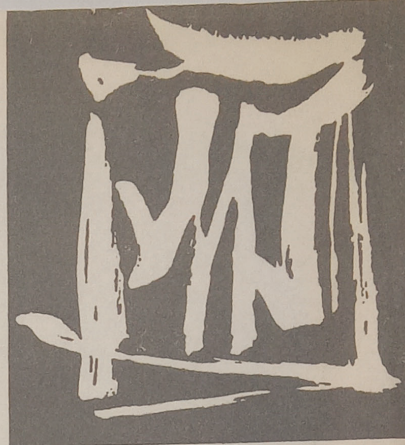
PHOTOGRAPH
BY
RUDOLPH BURCKHARDT

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thirty-two east 69 street, new york 21

MARTHA JACKSON GALLERY



nykon 8-1800, area 212 • cable: jaygalry new-york

March 7, 1961

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

Dear Mr. Soby:

Enclosed is a color transparency and a black and white photograph of LYING FIGURE #2, by Francis Bacon.

The credit should read as follows:

Collection of Mr. Franklin Koenigsberg, New York,
Photograph Courtesy of the Martha Jackson Gallery

Cordially,

Martha Jackson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

James Thrall Soby, Esq.
Museum of Modern Art
New York City

48 Clabon Mews
London, S.W.1

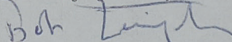
Mar. 26, 1961

Dear Mr. Soby;

I have just finished reading the Vogue article on your collection of paintings, and note that you are at present working on a book about the English artist, Francis Bacon. I have recently been fortunate to acquire a Bacon from the Hanover Gallery of St. George Street, London. It is entitled, "Figure in a Mountain Landscape" (48" by 60"), painted in 1956. It is an unusual canvas in many ways. The paint is laid on very thickly, and the colors, the greens, blues and red are not those usually associated with Bacon's work - at least not until the Van Gogh series which followed.


I have no idea how such books are compiled and I trust that you will not regard my bringing this picture to your attention as an imposition. At any rate, I look forward, indeed, to the publication of the book and am glad to know that Bacon is to receive the attention in America that he most certainly deserves.

Sincerely yours,



Robert L. Livingston

To open cut here


Monroe Wheeler

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21



d STREET
E 5-8900
EW-YORK

James Thrall Soby
Museum of Modern
53rd St. between
New York City
USA

First fold here

Second fold

Sender's name and address: R.L. I
48 Clabon Mews
London, S.W

AN AIR LETTER SHOULD BE
ENCLOSURE; IF IT DOES NOT
OR SENT BY OTHER MEANS

Monroe Wheeler

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

April 24, 1961

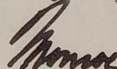
Dear Jim:

Grace Mayer has shown me a copy of your letter to Thomas Bouchard about his dance photographs. Captain Steichen is now preparing recommendations for the Program Committee for the next photography exhibitions and I understand from Grace that he thinks we should do a largish show of the great dance photos of all the best photographers, including Bouchard, if he were willing.

The one-man shows under consideration for the Auditorium Gallery are Clergue, whose work is not well known in this country, Bill Brandt, Harry Callahan and Nigel Henderson. Do you think that Bouchard should precede all of the above?

I have just heard from Mr. Fischer at the Marlborough Galleries that they are willing to postpone the Robert Melville book for a few years and are very much interested in bringing out an English edition of your book and asking for prices for sheets. I have quoted him a very low price, because I think it would be advantageous to all concerned to have your book appear simultaneously in both countries. Let's hope he accepts.

Ever yours,



Monroe Wheeler

Mr. James Thrall Soby
Brushy Ridge Road
New Canaan
Connecticut

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PHONE OGBOURNE 237

LAINES
ALDBOURNE
WILTS

RT

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

12 May 1961

er 3, 1961

Dear Mr. Soby,

I am very interested to hear how your book on Francis Bacon is getting on.

You probably know that I had some 20 photographs of my Bacons sent to you through Miss Erica Branson & naturally I am interested to see how they have reproduced.

Can you tell me when your book

Yesterday, I am
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these months.
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information re-
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never it pertains
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of Mr. Stanley J.
r. Joseph Hirshhorn;
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after Life Mask of
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list we also had Study for Portrait III in the collection of Mr. George Dix. Mr. Dix informed us that he never owned this painting, but that he knew that Study for Portrait IV had been bought by World House Galleries. We have also heard that Mr. Zeisler is considering buying Head I (1947-48) from the Feigen Gallery.

Frank suggested I come to New Canaan to work with you. I would of course be most happy to do so whenever it would be convenient.

Very sincerely,

Renée S. Neu

Renée S. Neu

[x 0/4/61?]
RN

Enclosure: Preliminary Selection List
Information from Galleries
Photos

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will be available in London.

Yrs sincerely

Bromford

RT

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

ber 3, 1961

Yesterday, I am
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[x 0/4/61?]
RN

Enclosure: Preliminary Selection List
Information from Galleries
Photos

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

November 3, 1961

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

Dear Mr. Soby:

Further to our telephone conversation of yesterday, I am sending you material on the FRANCIS BACON exhibition which will bring you up to date on the progress made during these months. As you will see from the Preliminary Selection List, we have been able to locate most of the paintings and for a few, marked #, we have photos in our file.

I am also enclosing on a separate sheet the information received from the various galleries. This information has been incorporated in the Preliminary Selection List whenever it pertains to paintings you selected; the other titles I thought might become useful should we need additional works.

As you will see, we have learned through Durlacher that Study for Portrait V. 1953, was in the collection of Mr. Stanley J. Wolf who, through the Alan Gallery, sold it to Mr. Joseph Hirshhorn; Silberman was able to give us information only on two paintings, Dog (in Flower Bed) 1952, and Study for Portrait I (after Life Mask of William Blake) 1955; Silberman has sold both these paintings but will try to obtain them for us if we wish to have them, but they never handled Dog (1953) and therefore we have no information on this work. On our list we also had Study for Portrait III in the collection of Mr. George Dix. Mr. Dix informed us that he never owned this painting, but that he knew that Study for Portrait IV had been bought by World House Galleries. We have also heard that Mr. Zeisler is considering buying Head I (1947-48) from the Feigen Gallery.

Frank suggested I come to New Canaan to work with you. I would of course be most happy to do so whenever it would be convenient.

Very sincerely,

Renée S. Neu

Renée S. Neu

Enclosure: Preliminary Selection List
Information from Galleries
Photos

[x O'Kang?]
RR

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FRANCIS BACON -- Preliminary Selection List from American Collections

(* indicates alternate selection to preceding work

indicates photo in file)

	<u>Painting.</u> (1946) MOMA	oil and tempera on canvas	77 7/8 x 52
#	<u>Head I.</u> (1947-48) Richard Feigen Gallery, Chicago	oil and tempera on board	39 1/2 x 29 1/2
#	<u>Study for Portrait, Man in a Blue Box.</u> (1949) Mr. & Mrs. Joseph R. Shapiro, Oak Park, Ill. (title from New Images of Man catalog)	oil on canvas	58 x 51 1/2
	<u>Man with Chicken Bone.</u> (1952? 53?) Martha Jackson Gallery	oil on canvas	24 x 20
	<u>Study for Nude.</u> (1952) The Detroit Institute of Arts	oil on canvas	78 x 54
	<u>Dog.</u> (1952) MOMA	oil on canvas	78 1/4 x 54 1/4
# *	<u>Dog (in Flower Bed) II.</u> (1952) No longer with Silberman, they will try to obtain it for us if we wish)	oil on canvas	78 x 56
	<u>Landscape.</u> (1952) Mr. Egar Kaufman, Jr.	oil on canvas	78 x 54
	<u>Study for Figure in a Landscape.</u> (1952) Phillips Collection, Washington D.C.	oil on canvas	78 x 54
	<u>Sphinx I.</u> (1953) Yale Artz College	oil on canvas	78 x 54
*	<u>Sphinx IV.</u> (1953) Mr. Joseph H. Hirshhorn	oil on canvas	77 1/2 x 53 1/2
#	<u>Man with Dog.</u> (1954?) Albright Gallery of Art	oil on canvas	59 1/2 x 46
*	<u>Dog.</u> (1953) Silberman never had this work	oil on canvas	59 1/2 x 46
	<u>Study of a Baboon.</u> (1953) Mr. James Thrall Soby	oil on canvas	78 x 54
	<u>Summer (Study of Figure in a Room).</u> (1953) Mr. Shirley Burden	oil on canvas	78 x 54
	<u>Study for Portrait V.</u> (1953) Mr. Joseph H. Hirshhorn	oil on canvas	60 x 46
	<u>Number VII from 8 Studies for a Portrait.</u> (1953) MOMA (Gift of Mr. & Mrs. William A. M. Burden)	oil on canvas	60 x 46 1/8

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Francis Bacon - Preliminary List

2.

- Study After Velazquez'Portrait of Pope Innocent X.(1953) o/c 60 1/8 x 46 1/2
Mr. and Mrs. Wm. A. M. Burden
- # Study for Man in Blue III. (1954) oil on canvas 59 1/2 x 46
Could this be the same that M.Jackson lists as "Man Trapped" Coll. Rob. Frazer?
- * Study for Man in Blue V.(1954) oil on canvas 77 1/2 x 53 1/2
Feigen Gallery, in their catalog: (79 x 54 ?)
Study for Portrait, Man in Blue Looking at You
- # Study for Portrait I (After Life Mask of Wm. Blake) o/c 24 x 20 (1955)
No longer with Silberman, willing to try to obtain it for us
- Study for Portrait III (After Life Mask of Wm. Blake) o/c 24 x 20 (1955)
G. Dix never owned it, World House Study for Portrait IV
- # * Skull of Gorilla. (1956-57) oil on canvas 60 x 46 1/2
World House Galleries
- Study for Portrait of Van Gogh III.(1957) oil on canvas 60 x 46
Mr. Joseph H. Hirshhorn
- Self Portrait II. (1958) oil on canvas 60 x 47
Mr. Joseph H. Hirshhorn

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FRANCIS BACON - INFORMATION FROM VARIOUS GALLERIES

THE ALAN GALLERY, New York

- # Reclining Figure. 1959 oil on canvas 78 x 56
The Alan Gallery

DURLACHER GALLERY (Mr. Dix)

- # Study of Figure in Landscape. 1952 oil on canvas 60 x 46
Phillips Gallery, Washington, D.C.
- # Study of Sphinx. (could this be the same as Sphinx I. 1953 in Preliminary List?)
Yale Art Gallery
- # Study for Portrait VIII.
Hopkins Hensel and Chaning Hare (owned jointly)
- Study for Portrait IV (from X 7 Studies for a Portrait). 1953 o/c 60 x 46
Vassar College
- # Portrait. 1955 oil on canvas 23x 19
World House Galleries
- # Study for Portrait IV (after Life Mask of William Blake)
World House Galleries

FEIGEN GALLERY, Chicago

- Study for Portrait-Head Of Cardinal. 1953. oil on canvas 24 x 20
World House Galleries
- # Study for Portrait. 1958. oil on canvas 24 x 20
World House Galleries
- Two Americans. 1955 oil on canvas 26 1/2 x 28 7/8
Mr. and Mrs. Harold Weinstein, Chicago
- # Study for Portrait-Man Screaming. 1953 oil on canvas 24 x 20
Mr. and Mrs. Edwing E. Hokin, Highland Park, Illinois
- Study for Portrait. 1955 oil on canvas 24 x 20
Mr. and Mrs. Stanley Freehling, Highland Park, Illinois

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FRANCIS BACON - Information from various Galleries

MARTHA JACKSON GALLERY

- # The Red Cardinal. 1960 oil on canvas 60 x 46 1/2
Mrs. Frank Titleman, Pennsylvania
- # Man Trapped (Man in Blue?) 1954 oil on canvas 60 x 46
Mr. Robert Frazer, New York
- # Study for Portrait #9. 1957 oil on canvas 60 x 46 1/2
Martha Jackson Gallery

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Al *Bacon*

THE MUSEUM OF MODERN ART

Date ~~January 6, 1961~~

To: Frank O'Hara

Re: _____

From: Peter Selz

I just spoke to Jim Soby, who will be glad to work with you on the Bacon show. He now has almost complete photographs of all of Bacon's work and hopes to be able to bring them in as early as next Wednesday, January 11th. He will be in touch with you directly.

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

Sept. 28, 1961

Dear Jim:

We have had some trouble with finding information anywhere in the libraries about W. B. StaMford, on which nothing can be reported. What I am hoping is that we had in mind W. B. StaNford about which a glimmer of hope came today. Shall I assume this is the right man?

W. B. Stanford, School of Arts, Univ. of Dublin
in GREEK, apparently the Regis Prof. and editor
of a journal of classical studies also. b. 1910

Author: The Greek Metaphor (1936)

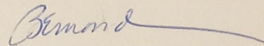
Ambiguity in Greek Literature (1939)

Ed.: Homer's Odyssey. 2 v. 1947 -48.

Probably these books carry more data on the guy
but will the above do?

One might find out from Bacon if this is his man, altho
from the sound of it, I'd of thought of Reg Butler instead.

Sincerely,



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

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"I shall be glad when the Mayor unveils that statue."

"Yes - it'll be a convenience, won't it?"

"No it won't - it'll be a de Chirico!"



MEYERHOFF & CO.

LA SALLE STREET

303, ILLINOIS

TELEPHONE
FINANCIAL 6-2680
TELETYPE
C G 1834

December 8, 1961

Chairman
Dear Sir:

In last month, I visited the
and asked me to inform you of
the Francis Bacon I purchased from them five years
ago. This Bacon is an oil on canvas 24 X 20, dated
1955.

I am enclosing a photograph of this painting,
which you can use at your discretion.

Very truly yours,

Stanley M. Freehling
Stanley M. Freehling

SMF :mg

ENCLOSURE

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1914
 Dear Melissa (and Jim if he survives the terrible diarrhoea of this card) have just strolled on the strand of Antigua with Elizabeth and Philip both of them recovering from colds - a fine place for doing nothing

POST
 DONALD MCGILL
 NEW YORK, N.Y.

SAVE \$100'S GUESSING

Mr & Mrs J. T. Seery
 Broadway Ridge Road
 New Canaan
 Conn
 U.S.A.

AIR

[127-00, 1162]

MEYERHOFF & CO.

100 N. LA SALLE STREET
CHICAGO, ILLINOIS

TELEPHONE FINANCIAL 6-2680
TELETYPE C G 1834

December 8, 1961

Dear Sirman
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I am enclosing a photograph of this painting, which you can use at your discretion.

Very truly yours,
Stanley M. Freehling
Stanley M. Freehling

SMF:mg

ENCLOSURE

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FREHLING, MEYERHOFF & CO.

120 SOUTH LA SALLE STREET

CHICAGO 3, ILLINOIS

December 8, 1961

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NEW YORK STOCK EXCHANGE
AMERICAN STOCK EXCHANGE
(ASSOCIATE MEMBER)
MIDWEST STOCK EXCHANGE
CHICAGO BOARD OF TRADE
CHICAGO MERCANTILE EXCHANGE

TELEPHONE
FINANCIAL 6-2680
TELETYPE
C G 1834

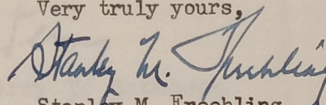
Mr. James Thrall Soby, Chairman
Dept of Painting & Sculpture
Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. Soby:

While in London last month, I visited the Hanover Gallery and they asked me to inform you of the Francis Bacon I purchased from them five years ago. This Bacon is an oil on canvas 24 X 20, dated 1955.

I am enclosing a photograph of this painting, which you can use at your discretion.

Very truly yours,


Stanley M. Freehling

SMF:mg

ENCLOSURE

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MUSEUM OF FINE ARTS BOSTON 15, MASSACHUSETTS



January 31, 1962

Office of the Director

J. T. Soby, Esq.
Brushy Ridge Road
New Canaan, Connecticut

Dear Jim:

I am sorry for this delay in answering your letter of January 6. If, through our bureaucratic works, the photograph has not already been sent of the Daumier "Man on the Rope," I will see to it that it goes off at once. Of course, you have our permission to reproduce the picture in your forthcoming book on Francis Bacon providing only that credit is given to the Museum of Fine Arts. The relationship between this Daumier and Bacon had not before occurred to me, but I can clearly see the analogy to which you refer.

With all best wishes,

Sincerely,

Perry T. Rathbone
Director

PTR/alc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. d'Harnoncourt

Mr. Soby ✓

Mr. Barr

Mr. Wheeler

Miss Dudley

Miss Volkmer

Miss Jones

March 14, 1962

I have discussed with our conservator, Dorothy Miller, the Treasury
 actually were given to your last year as should be fully covered
 either by insurance or the Treasury Department, and any claim for loss or damage
 should be payable in United States dollars. I will let you know the values as
 soon as I see them. They are also listed at that time we would appreciate
 BACON, Francis. Dog. 1952. Oil on canvas,
 78 1/4 x 54 1/4". The Museum of
 Modern Art, William A. M. Burden Fund

" " " Number VII from Eight Studies for a Portrait.
 1953. Oil on canvas, 60 x 46 1/8". The Museum
 of Modern Art, Gift of Mr. and Mrs. William A. M. Burden

Dear Sir John:

Since Alfred Barr is away from the Museum until next month, Dorothy
 Miller has asked me to write you a preliminary letter concerning the three
 Francis Bacon paintings in our collection which you ask to borrow for the
 retrospective exhibition to be held at the Tate Gallery from May 24 to July 1.

I believe we will be able to lend both the Dog and Number VII from
 Eight Studies for a Portrait though, because of our seriously limited space,
 these large paintings are in our country storeroom and must be brought to
 New York to be examined by our Conservator before we can make a definite
 commitment. I think this can be done fairly promptly so that we can write
 you as soon as we know, since time is rather short for arranging such a large
 exhibition.

The 1946 Painting, however, our Conservator insists must not travel.
 You will remember we lent it to the British section of the Sao Paulo Biennial
 in 1959, though we have from the first been seriously concerned about its
 progressive flaking condition. At that time we realized that if we were to
 preserve the painting we must never lend it again. We very much regret that
 the canvas will not be seen in such an important review of Bacon's work but I
 am sure you will understand our obligation to protect the works of art in our
 custody.

The completed loan forms for the Dog and the Number VII... are
 enclosed, since we will hope that both are in condition to travel. You will
 note our specification that this loan would be for the showing at the Tate
 Gallery only. You do not mention a European tour, though we have heard that
 such a tour, including Mannheim, Berlin and Zurich, was planned after the London
 exhibition.

We note that the Tate Gallery will be responsible for all costs of
 packing and transportation. It is possible that our conservator will find that
 the Number VII... portrait should be put under plexiglas, as were the Dog and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 14, 1962

Page 2.

1946 Painting for the trip to Sao Paulo. I assume that this cost would also be met by the Tate.

I have discussed with our Registrar, Miss Dorothy Dudley, the Treasury Indemnity terms quoted in your letter. Our paintings should be fully covered either by insurance or the Treasury Indemnity, and any claim for loss or damage should be payable in United States dollars. I will let you know the values as soon as I can check them with Miss Miller; at that time we would appreciate receiving a certificate giving the terms of coverage.

Photographs have been ordered, and will be sent under separate cover.

If you have not already made shipping arrangements for loans coming from New York, we usually recommend the Nauman's customs brokers, W. R. Keating & Co. Inc., 90 Broad Street, New York City, who would handle all details, including the return of the pictures to us free of all charges.

You will hear from us shortly. Meanwhile, if there is anything further we can do please let us know.

Sincerely,

Dear Mr. Soby,

Clive Bragazzi

We are organizing a retrospective exhibition of the work of Francis Bacon, which is to be shown at the Tate Gallery from 24 May to 1 July, with a private view on 23 May. We appoint Sir John Rothenstein, representative as possible of the British Director of the Tate Gallery, as our agent in London. We would be most grateful if you would contact him at the following address: Sir John Rothenstein, Director of the Tate Gallery, Millbank, London S. W. 1, England.

OBiew Should you require any further information regarding the enclosed form, please contact the Registrar, who will be most pleased to be incorrect and we would be most grateful if you would contact her at the following address: Miss Miller, Registrar, The Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y.

We shall of course pay all the usual charges of the loan, and for the use of the objects in the exhibition, we will of course be most grateful if you would contact us at the following address: The Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y.

If the objects should be lost or destroyed while they are in the possession of the Gallery or in transit to or from it, we will of course be most grateful if you would contact us at the following address: The Museum of Modern Art, 11 West 53rd Street, New York 19, N. Y.

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THE TATE GALLERY

LONDON S.W.1

Tate Gallery 4444

JR/EP

27th March, 1962.

Mr. James Thrall Soby,
Brusby Bridge Road,
New Canaan,
Connecticut,
U.S.A.

Dear Mr. Soby,

We are organising a retrospective exhibition of the work of Francis Bacon, which is to be shown at the Tate Gallery from 24 May to 1 July, with a private view on 23 May. We hope to make the exhibition as representative as possible of all periods of his work, and I should be most grateful if you would consent to lend:

Study of a Baboon, 1953

Study for Portrait No. 4 (after William Blake) 1955

Should you agree, it would be most helpful if in completing the enclosed form you would amend any information which you know to be incorrect and add any new information you may possess. We are particularly anxious to make the information about previous owners and exhibitions as complete as possible.

We shall of course pay all the transit costs. Like the other national collections, we are no longer permitted to insure works of art lent to the Gallery, but these are covered instead by the terms of a Treasury Indemnity, which runs as follows:

"If the objects should be lost or destroyed while they are in the Museum or Gallery or in transit to or from it, or if they should suffer damage which cannot be fully made good, with/

p. t. o.

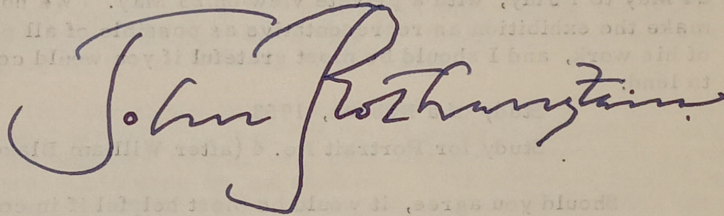
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

with the owner's consent, by the Museum or Gallery, the Treasury will make a compensation payment."

It is necessary, however, to agree upon the valuation of each work beforehand and it would be most helpful if you would let us know what sum you have in mind.

I understand that you may be approached later on in connection with a travelling exhibition of Bacon's work (of which we are not in fact the organisers) which will open in July at the Kunsthaus in Munich, and which will afterwards visit Zurich, Amsterdam and possibly several other places.

Yours sincerely,



Director

Enc. I hope that your book on F. B. goes well: I'm manually yours forward to mailing it.

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	JTS	I.21

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

April 3, 1962

Sir John Rothenstein, Director,
The Tate Gallery,
London S.W.1, England.

Dear Sir John:

I have your letter of Mar. 27 regarding your Francis Bacon exhibition. I'll be glad to lend you Study of a Baboon, but for the Tate showing only. As you know, this is a very large picture, and its absence leaves a hideous gap in the walls of our house. Besides, there are so many fine Bacon's of comparable size in European collections that I don't think you need this picture for the show's tour on the Continent. I'm enclosing the Registrar's form which you sent.

I'd be very glad to lend you the Study for Portrait No. 4 after Blake's life mask, too. But Williams college is holding this late spring a large exhibition of works owned by alumni. Last fall I promised Lane Faison, the director of the Lawrence Art Museum at Williams and a very old friend, to lend this Bacon. I can't go back on my word. I'm sure you'll understand.

It's kind of you to ask about my book on Bacon. It is very nearly finished at last, and the Museum of Modern Art plans to publish it early next fall. The text is not long, but it will have many plates of Bacon's own pictures and of paintings and photographs he had admired. I've worked on it with excitement, though with frequent delays due to other jobs, since I think Bacon one of the most exciting painters to have appeared anywhere in a long time.

I'll arrange to have the Study of a Baboon sent to New York so that it can be shipped to London with the pictures you are borrowing from the Museum of Modern Art. There is no one here in the country whom I would trust to pack the picture properly, and it will be much simpler for Keating, or whatever shipping agent you are using, to collect and ship the Baboon with the Museum's paintings.

With kindest regards - and with regrets about the Blake portrait,

Sincerely,

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

WORLD HOUSE

987 MADISON AVENUE • NEW YORK 21, NEW YORK • PHONE: LEHIGH 5-4700

April 4, 1962

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

Dear Mr. Soby:

We have just sold "Skull of a Gorilla" by Bacon to a dealer in Paris, Mathias Fels and Company (138 Blvd Haussmann). I am writing you about this because years ago I believe we gave you a photograph of this painting and I made a note that we should let you know any change of ownership for credit purposes.

I haven't seen you in the gallery for many years. It would be great fun to show you some paintings one day if you were in the neighborhood.

Best regards,

Muffet Phillips Campbell

Mrs. J. D. Campbell

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J. T. SOBY

TATE GALLERY, LONDON S.W.1.

JR/CB

9th April, 1962

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

Dear Mr. Soby,

It is generous of you to agree to lend your Study of a Baboon for our Francis Bacon exhibition, and to add to your kindness by having it sent to New York. I perfectly understand the situation about Study for Portrait No. 4.

What good news that your book on Bacon is almost finished! I don't wonder that your text is brief. I am about to begin the Introduction to the catalogue of our exhibition, and between his passionate aversion from any sort of biography and his apparent lack of any systematic ideas about his own painting, I am doubtful whether I shall succeed in writing anything at all. I will, of course, send you a copy of the catalogue immediately one is available.

I don't believe I told you what intense pleasure I received from the exhibition of your collection when I saw it in New York. Again and again I found that you had acquired what seemed to me examples of the very best that the respective artists could do.

With renewed thanks and all good wishes,

Yours sincerely,

b.B.
p.p. Sir John Richardson

Director

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	JTS	1.21

[Faint, mostly illegible text on the left side of the envelope flap, possibly bleed-through from the reverse side.]

To open cut here →

Sender's name and address: Sir John Rothenstein,
Tate Gallery,
London S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY
ENCLOSURE ; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

← Second fold here →

↑ First fold here ↓

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME



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

shut. Am I wrong?

I'll be enormously grateful for any answers you can give me. Your catalogue has been a superb help already.

With kindest regards,

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

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

June 1, 1962

Sir John Rothenstein, Director,
The Tate Gallery,
London, S.W.1, England.

Dear Sir John:

Mr. Fischer has sent me a copy of your handsome and most informative Bacon catalogue. I wonder if you could send me airmail two more copies? I have found so much new information in the catalogue that my singled copy is filled with notes. I marvel that you were able to get so much factual material from Bacon. I also would like to tell you that American friends of ours, who are also leading collectors, have written me that they were terribly impressed by the show, though they've never before shown much interest in Bacon's work.

I'm afraid I have one or two questions to trouble you with. First, you give Oct. 28, 1909 as Bacon's birthdate. Since you give the full names of both parents, may I assume that you traced this date from Bacon's birth certificate or some other reliable source? I'd like to get this date settled once and for all, as I'm sure you've now done. As you say, it is usually given as 1910 or 1911, and David Sylvester once told me that Bacon changed the day and the month from time to time according to some roulette system he had worked out!

Second, Mr. Fischer wrote that Mr. Ronald Alley had worked on the catalogue, too. How should I credit his role in my book? I'll have to go over this book with great care in view of the information you've turned up. For example, I knew how much Bacon admires the photographs of Muybridge, but I had no idea that so many of his paintings were inspired by these photographs - the Two Figures of 1953, for example, and that strange and haunting picture of a paralytic child walking. As I think I wrote you, I plan a section of related photographs (including a superb still of the screaming nurse from Potemkin), and I now think I'll go to Philadelphia and see what Muybridge negatives I can have prints made from, since it's hard to get good plates from reproductions in a book.

Third (and this is very minor), I'm rather puzzled by your statement about Study of a Baboon of 1953. It's true that the photograph in Maxwell's book shows the baboons in the distance, but the one at the right sits on a forked trunk very like that in Bacon's picture. The baboon does not have its mouth open, but neither does the baboon in Bacon's picture. At least having stared at this picture in my dining room for nine years, I've always been convinced that the ape's mouth is clamped shut. Am I wrong?

I'll be enormously grateful for any answers you can give me. Your catalogue has been a superb help already.

With kindest regards,

Sincerely,

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6207 LYING FIGURE NO.2, 1960 by
FRANCIS BACON, oil on canvas, 78 x 55 1/2"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TATE GALLERY
LONDON S.W.1
Tate Gallery 4444

JR/CB Soby

7th June, 1962

- 2 -

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

Dear Mr. Soby,

Very many thanks for your extremely kind remarks about the catalogue of the Bacon exhibition. I have asked our Librarian to send you two additional copies which should reach you shortly. The exhibition has had a very good press and has been much admired by the other artists, even including those whose own work is completely abstract.

The information about Francis Bacon's birth date and parentage was obtained from the Official Registrar in Dublin, who wrote to us that "an entry has been found of the birth of Francis of Edward Anthony Mortimer Bacon and Christina Winifred Firth which occurred at 63 Lr. Baggot St. Dublin on 28th October 1909". We didn't actually obtain a copy of the birth certificate.

I was interested to hear your comments on your "Study of a Baboon" (which, incidentally, is one of Bacon's very finest works). It looks to us as though the baboon has its mouth wide open, showing the upper row of teeth. In fact the attitude seems rather like that of the "Chimpanzee" of 1955 or even of the creature in the right-hand panel of the "Three Studies for Figures at the Base of a Crucifixion".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE TATE GALLERY

LONDON S.W.1

Tate Gallery 4444

J. T. Soby

7th¹ June, 1962

- 2 -

Have you seen the article on Bacon by Jasia Reichardt which has just been published in the June issue of The London Magazine? It has a few new facts which might be of interest to you.

We are all looking forward greatly to your book.

With kindest regards,

Yours sincerely,

Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Can't find any
stationery - yet



КАМЕНА БОУРЛА
КАМЕНА ВОУРЛА

[1962? May 15 - 4 June?
per RR]

ՀԵՈՎՈՒՅՈՒՄՆԻ
HOTEL - GALINI

Spv to [?] letters - tell her I have news for her - which I'm
sending up for a postcard!

Dear Jim.

It's cool - 35° the night we
arrived. A bureau. Mature situation now in
hand. Greatly doubt Tab will release it.
A confidential agent talking with Blandell,
then me, Thanasianus had long talk
with Ralph who made, independently,
same suggestions I did: if he wants
glory with his name prominent better accept
offer of another Museum to build Thana-
sianus wing but go 1920s art. Pictures
of which he has well-rounded group, leaving
MoMA 20th, mostly Picasso, including
drawings. Of course, it his books up col.
Further we need van Gogh badly. A Ralph
still kidding about Gris - asking Balaj
to try to find data earlier than 1932. A
Thought the your Williams citation excellent.
belated congratulations to you - and Williams,
too! A Did you receive an Italian decoration?
Before I left for you I heard you were going
to. What happened? if anything, what was the
decoration?

Yours

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

Brushy Ridge Road
New Canaan, Conn.

June 16, 1962

Dear Helen:

My wife and I remember with such pleasure our excursion in Spain with you and the David Klees two summers ago. We so wish we could go back to Spain this year but, alas, I have a book to finish for the Museum of Modern Art in New York.

The book is a monograph on the youngish British painter, Francis Bacon. Bacon has always been fascinated by Velasquez, after whose Portrait of Innocent X in the Doria Gallery at Rome he has made a whole series of pictures. In particular he seems to have been excited by the way Velasquez suggested motion in the spinning wheel which appears in the latter's painting, Las Hilanderas (the spinners) in the Prado Museum at Madrid.

I have tried everywhere in New York without success to find a clear, glossy photograph of this famous Velasquez. Would it be possible for you to get or have made a photograph, at my expense of course, of Las Hilanderas? I would also like, if at all possible, to have a photograph of the detail in the picture which shows the spinning wheel in blurred motion. I'd like to reproduce one or both photographs in my Bacon book, though the Museum of Modern Art would naturally ask for permission from the Prado before I did so.

I'll be immensely grateful if you can get these photographs for me, and I can cable a draft for whatever expenses are involved, including your valuable time.

My wife joins me in sending kindest regards,

Sincerely,

P.S. We see the Klees often, and we all speak of you and our marvelous visit to Madrid.

enclosed a card of some color.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JTS	I.21

June 24, 1962

Mr. Patrick White,
Dogwoods, Castle Hill,
New South Wales,
Australia.

Dear Mr. White:

I am in the process of completing for the Museum of Modern Art in New York a monograph on the contemporary English painter, Francis Bacon. According to the Tate Gallery's catalogue of the Bacon show now current in London, around 1928 or 1930 Bacon completed some decorations for the house on Smith Square in London of the Right Hon. R.A. Butler. These decorations, according to the catalogue, were later bought by you.

Would it be possible for you to have the decorations photographed at the Museum's expense (we can cable whatever costs are involved). Unfortunately there is no clear record of the decorations; I assume they include chairs, rugs, table etc. But it is most important that my book reproduce one of Bacon's most important commissions as a decorator, before he became a painter. I knew Mr. Butler and his late wife some years ago, but it is likely that no photographs of the Bacon decorations exist. I should be most grateful to have one or more for my book, showing as much as possible of the style of the decorations.

With thanks for your attention to this matter. Since Bacon is now to my mind the most important European painter of his generation, I'm eager to have the book as complete as possible.

Sincerely,

was painted a kind of stone colour.

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"Dogwoods" Showground Rd, Carle Hill
New South Wales, Australia
3. vii. 62

Dear Mr. Soby, I'm sorry we're to be able to
keep you on the Francis Bacon
furniture. About 1938 ~~we~~ I bought
from R.A. Butler a glass ^{dining} table and
a number of bentwood stools designed
by Bacon. The glass top of the table
lay on a heavy tubular cradle
in chromium, & the stools were
painted a cool green. During
the bombing raids on London, the
end of the table broke, & I found
a fractured portion of it when I
returned from the Middle East
after the war.

Bacon, who was a friend of
mine, also designed for me about
1938 the best desk I have ever
owned. It was very large, with long
narrow drawers to the left, ending
about 18 inches from the floor, and
narrow, deep drawers to the right, all
the way to the ground. The top was
in white rubber, & the woodwork
was painted a kind of rose colour.

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Handles were chromium tubular. FOLD FLAPS BEFORE MOUNTING ADHESIVE

When I returned to Australia to live at the end of the war, I felt I wanted to start life afresh, & put all my furniture in an auction before leaving London. Who bought what, I couldn't say. I have always depicted the desk, & for some years have worked at one which I designed myself after the Bacon desk, but catching it in place. The glass table, though, was always same cold & forbidding, & the dining stools, a good idea, rather than a comfortable one.

Yours sincerely,
Richard Nixon

IF ANYTHING IS ENCLOSED OR ANY TAPE OR STICKER ATTACHED, THIS FORM MUST BEAR POSTAGE AT THE RATE FOR AIR MAIL LETTERS.

SENDER'S NAME AND ADDRESS
 JUL 9 9 30AM '54
 NEW YORK

*Mr Cole
 New York*

SECOND FOLD HERE

U.S.A.
Conn.
New Canaan,
Bartholomew Road
J. T. Soboy
 SOUTHAMPTON, N.Y.
 P.O. BOX 830
 SOUTHAMPTON, N.Y.

Overseas Service
 AEROPRAME
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J. T. SOBY
Brushy Ridge Road
New Canaan, Conn.

July 13, 1962

My dear Sir John:

I thought it might interest you and Mr. Alley to know that I wrote Patrick White in Australia about the Bacon decorations he bought years ago from the Hon. R.A. Butler. He has sent me a long and detailed reply, describing the Bacon furniture. He no longer owns any of it, having sold it at auction in London right after World War II. But his descriptions of it are interesting and, if you like, I'll have his letter copied for your files.

The text for my Bacon book is finished at last and copies sent off to Alfred Barr and others on our Museum's staff for their corrections and suggestions. As soon as I get galley proofs I'll take the liberty of sending you and Mr. Alley copies so that you, too, can make corrections where needed. It has been a terrible job to get done, and I'm rather nervous about it.

Kindest regards,

Sincerely,

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[1962]

July 17 - Greensboro.

Dear Jim & Melissa

I herewith enclose a Baconian photo in case you missed it. I read with avidity the news of Tippy. I feel so heavily for empathy that I could hardly bear to see him go - with his striped jacket his mother gave him - However apart from a wrenching of the heart we know that this is best.

The migration to Africa is being organized here and - as I see it Alfred will set on a TWA for Rome at 10 am. He'll take the next plane to Africa after a good night's sleep ^{in Rome}.

I'm just about certain I'll come down with A. because I cannot bear to see him go off alone and also there's no one in the house to attend him.

At this time I will converse with Irene

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London about this confounded Medardo book
 due on Dec 31. 1962 BUT I would so love
 to speak to you Tim at least by phone.
 Monroe is not a friend & I've reached a stage
 where I need someone to tell me what to do.
 I was so free when I wrote the piece for
 the Annual of the Dutch Museum. They were
 willing to accept all without cuts. I don't
 know whether you've read it. I enclose, please
 return eventually - all edited by Irene.
 How the point about the monographs
 may become more clear to you - REAMS
 have been written eulogizing this guy
 in Italian. But no new research except
 for one young man named CARAMEL
 who functions with no books. I have
 discovered ~~and~~ quantities of new things
 but I don't quite know whether I
 should believe Alfr. who says
 that the Muse. will publish
 whatever I run up. Even if I

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write a neat essay (just 8000 words as Monroe says in his glib way) my notions would have to be mailed in by footnotes. So many footnotes, it would cost the museum so much. If Frances Pemas were there I'd counsel her but this new Boas girl seems very green. I am wondering whether it would not be better to write an essay on Medardo that Italian readers would doubt but that would be OK for the U.S. where no one knows anything about him - and cares very little anyway and then arrange either to have a MOMA edition with a full apparatus of notes and bibliography wh. no one would buy or an Italian edition. The crucial problem is that

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I have found so many new facts.

Peter Selz is doing the show for next summer with little focus.

I think it's idiotic no less, to have Rodin + Medardo together. A

fantastically more interesting show could be had. Please let me have

for phone number. Medardo influenced Braueri, Picasso, Giacometti. What

silliness for an intellectual institution to adhere to that chestnut notion of Rodin. It's the shoddiest way of not thinking.

Love to you both & please I want to speak to you.

Marya

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

July 28, 1962.

Dear Jim:

During the course of a very pleasant lunch with Bill Lieberman, I happened to mention the problem of the background of Dog. Bill believes that it may turn up in the film "I Married a Nazi," which he thinks is in our Film Library. We may also have stills in that division, but I cannot explore this today, it being Saturday, and I am going to go on vacation now. However, if you wish us to pursue this lead, I am sure that John Szarkowski will be delighted to do so.

All best wishes -

Grace

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

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

THE LIBRARY

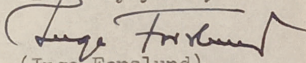
June 21, 1962

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

Dear Mr. Soby,

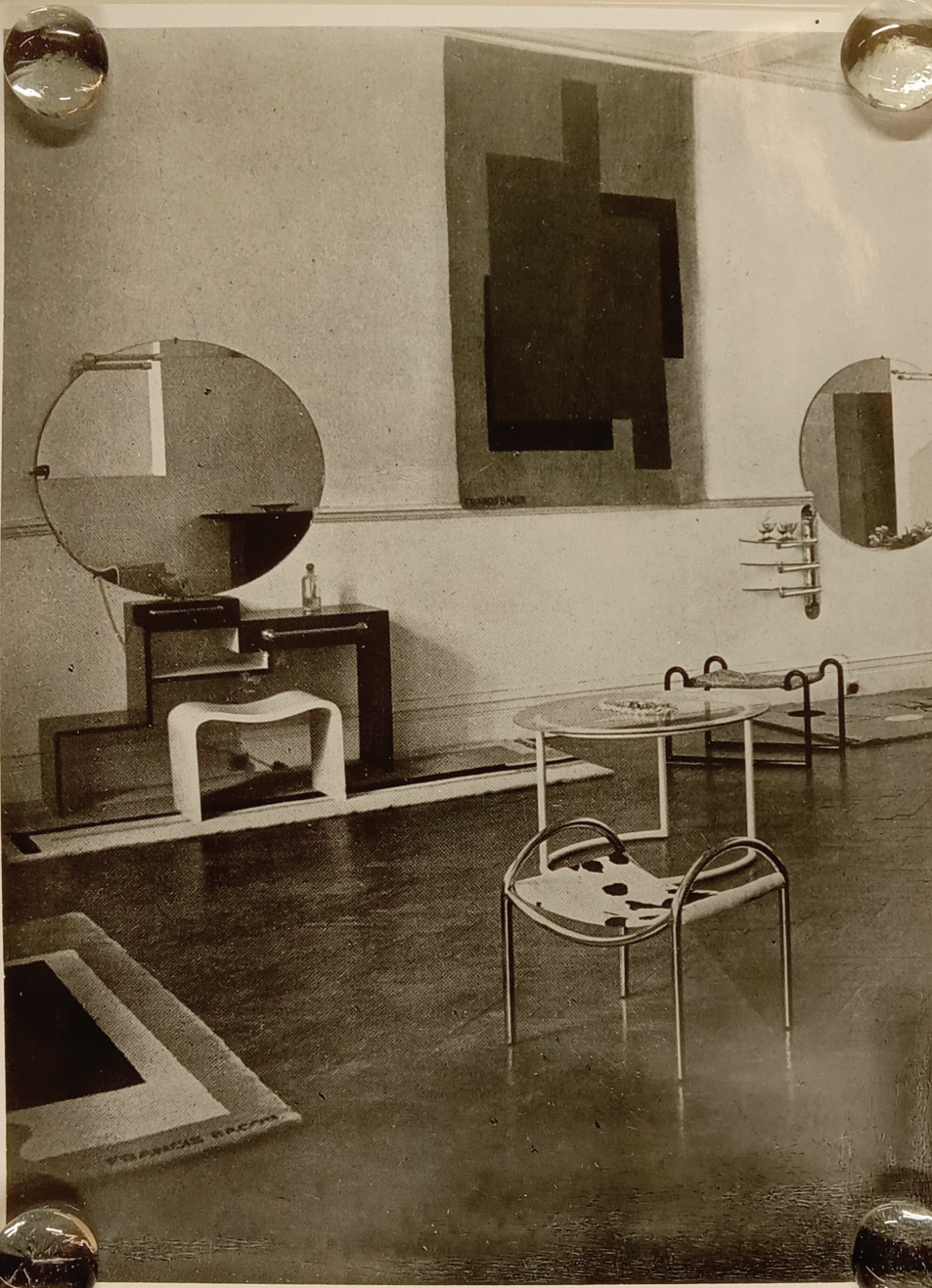
In reply to your note to Mr. Karpel yesterday I wish to inform you that we have sent you a volume of Creative Art (July-Dec.1930) which contains the article you asked for. Regarding the Australian novelist Patrick White, his address is as follows: Dogwoods, Castle Hill, New South Wales, Australia.

Sincerely yours,


(Inga Forslund)
Reference Librarian

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Copy negative made 7/62 - by Museum of Modern Art photographer.

SOURCE: Creative Art Magazine, August 1930 - Volume VII,
Number II, page 141.

Interior by Francis Bacon.

This is part of Francis Bacon's studio. It was formerly an uninteresting garage and has been completely transformed. The windows - not shown - are curtained with white rubber sheeting, that hangs in sculptural folds. The steel stool in the foreground has a seat of black and white calf skin. On the wall hangs a rug in tones of grey and black. The dressing table on the right is in black and white glass. By the mirror on the right is a cocktail bracket of steel and glass - a space-saving device. The round table has metal legs coloured pink and the glass top is half frosted and half clear.

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S-17,926 (7/62)
Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
must be given The Museum of Modern Art.

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	JTS	I.21

Copy negative made 7/62 - by Museum of Modern Art photographer.

SOURCE: Creative Art Magazine, August 1930 - Volume VII,
Number II, page 140

Interior by Francis Bacon.

Upper right - Destined for use as either a dressing-table or bureau, this piece of furniture is painted light and dark grey. The top is of opaque white and black glass. There is a strong light that shines out from the pigeon-hole. The handles are of steel. On the wall is a rug in shades of beige, grey and nigger.

Lower left - The white faience seagull is by Adnet. The round table of chromium plate has a top that is half clear and half mirror glass.

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5-17-927 (7/62)

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must be given The Museum of Modern Art.

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THE MUSEUM OF MODERN ART

NEW YORK 19

July 31, 1962

Dear Susan:

Here are two photographs of interiors designed by Francis Bacon before he became a painter. I'd like to reproduce both on one page of the Bacon book - if it ever comes out. I'm waiting now for replies to my letters from Bacon and his former dealer, Erica Brausen. It may be that Bacon will fly over here soon to talk about the book. Will keep you posted. But I can't keep photographs here in this dampness, so I'm sending these two along.

Best, haste,

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11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK
August 4, 1962.

to know that you
is being held in

Too bad about the Bacon contretemps! Thinking that you were returning to Connecticut late in July, I sent a photostat to you there, relating to the background of Dog, in a rather tenuous way.

Not wanting to interfere with anything Liz Shaw may have done in connection with your Saturday Review article on the Evans book, I sent a memo to her Department, as she is on vacation, and her staff is reluctant to call the magazine in her absence. I'll let you know as soon as I receive an answer (unless, hopefully the piece appears before that time). You will be interested to hear that Margaret Weiss has been delegated to do several articles on photography for that periodical. Since our little Evans show was mentioned in the August issue of Vogue, we are keeping the prints on view throughout this month.

July certainly was not your month, and August is distinctly not mine. My mother is ill, so I have cancelled my vacation. However, it is always a joy to be here, and what with the Haas and FSA exhibitions an extra hand is welcome.

If there is anything I can do for you, please do not hesitate to shout. All best wishes -

Sincerely,

Grace

Mr. James Thrall Soby,
Box 830,
Southampton, Long Island,
New York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Jim - Marge and I
 read your letter to F. B. on
 way in Admitted. We both
 thought it admirable. I
 hope I may see the reply and
 please don't be discouraged by
 that to - ch E.B. but write
 her gently and firmly. A My
 noted notes on this African scene
 which so far looks de Chirico.
 Don't this - fantastic your colored

Salisbury - Jameson Avenue

RSPC 6

POSTCARD copyright

FRAMEWORTHY PUBLICATIONS Photo E. Eliovson, A.R.P.S., F.R.S.A.
 P.O. Box 6244 Johannesburg South Africa

Address:

J.T. Soby, Inc.
 Box 830
 Southampton

N.Y.
 Southampton

U.S.A.

[2 May 1962]

KEATINGE, INC.



ERN ART

11 WEST 53rd STREET
 TELEPHONE: CIRCLE 5-8900
 CABLES: MODERNART, NEW-YORK
 August 4, 1962.

I am delighted to know that you
 material, which is being held in
 for you.

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Sincerely,

Grace

Mr. James Thrall Soby,
 Box 830,
 Southampton, Long Island,
 New York.

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THE MUSEUM OF MODERN ART
NEW YORK 19

The Department of Photography

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK
August 4, 1962.

Dear Jim:

Thanks for your letter. I am delighted to know that you are pleased with the Muybridge material, which is being held in the Department of Photography for you.

Too bad about the Bacon contretemps! Thinking that you were returning to Connecticut late in July, I sent a photostat to you there, relating to the background of Dog, in a rather tenuous way.

Not wanting to interfere with anything Liz Shaw may have done in connection with your Saturday Review article on the Evans book, I sent a memo to her Department, as she is on vacation, and her staff is reluctant to call the magazine in her absence. I'll let you know as soon as I receive an answer (unless, hopefully the piece appears before that time). You will be interested to hear that Margaret Weiss has been delegated to do several articles on photography for that periodical. Since our little Evans show was mentioned in the August issue of Vogue, we are keeping the prints on view throughout this month.

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Mr. James Thrall Soby,
Box 830,
Southampton, Long Island,
New York.

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Aug. 7, 1962

Dear Mr Bacon:

I am enclosing a copy of my very long reply to Mr. David Sylvester's equally long and essentially helpful letter. As you will see, I don't agree with all the objections Mr. Sylvester had made to my text. But I hope very much that you'll also see that I'm not trying to be obstinate or the incompetent Miss Brausen seems to think me. I think I wrote you before that I've had a terrible struggle in writing about you because so little first-hand information was available and the accounts of you and your work often conflict absolutely, as when Robert Melville, whom I know quite well and respect very much as a critic, writes one thing about your technical methods and Mr. Sylvester now tells me the precise opposite.

I think the only way we will ever resolve these problems is for you and myself to talk them out. Is there any chance of your coming to New York this summer, as Mr. Fischer thought you just possibly might? If not, do let me know as soon as possible, and I'll try my best to get to London. I would have come this summer anyway, especially to see your show at the Tate, but our three sons ranging in age from 28 to 14 have been with us most of the time. Since one lived in Colorado, the second is in the Navy and the third away at school, we wanted to ^{be} around when they were.

I feel certain that you and I could resolve our differences amicably and quickly if only we could talk together. But I'd need to know as soon as possible when in August you'll be in London. We both dislike flying, it's almost impossible to get passage on boats in early September and besides I have a series of crucial meetings in that month at the Museum.

Do please let me hear from you after you've read my reply to Sylvester. If we can't meet personally this summer or fall, I know that we could adjust the points to which you object by mail. I do want (and so does the Museum) to have my book ready at the time of your New York show in the spring, and printing books is now a terribly slow process.

My kindest regards to you,

Sincerely,

James Soby
P.O. Box 830
Southampton, L.I.
New York, U.S.A.

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Aug. 14, 1962

Dear Alfred:

I was in the process of writing a letter to you and/or Roland Penrose when Dorothy 'phoned to say you were due back in a week. So I gather you won't stay in London.

All my professional life I've been haunted by the problem of making carbon copies. Now I've finally bought one of those photo machines with which Melissa can make copies in three seconds. I'm so enchanted with and relieved by our new toy that I can't remember precisely what documents in the Bacon vs. Soby case I sent you before in Vermont. So I'm enclosing copies of the key recent documents.

As you'll see, I've made my peace with Sylvester (and also with Bacon). But I still can't bring myself to forgive Brausen; I'll try and perhaps put her name in the text itself, as you've wisely suggested. I still don't know who's telling the truth as between Brausen and Fischer, Melville and Sylvester. Probably I'll never know. But somehow I'll get this thoroughly jinxed book done. I don't see any particular reason why it should be ready before the show at the Guggenheim (and what a horrible blunder to let them have the first big American show of an artist they've never done anything about; just in terms of box office it's so stupid, Bacon having attracted nearly 100,000 people to the Tate - according to Fischer).

Anyway, welcome home and for God's sake get some rest at Greensboro. Best,

and just make your own interpretation of the work. It is another thing - I do not care what is said about my work; what I do care about is being quoted and supposed to have ideas about painting which I simply don't have.

Kindest regards,
Yours sincerely,

Francis Bacon

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7 Reece Mews,
S.W.7.

15th August, 1962

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

Dear Mr. Soby,

Thank you very much for your letter of the
7th August.

It is rather difficult for me to come to
America at the moment as I have not been well and
also have to go now to Greece. Do you think we
could leave it until some time in the New Year?

As all the information you have about me is
second or third hand, I think it is very difficult
to do anything until we meet. Of course, if you
leave out everything that I am supposed to think or
say and just make your own interpretation of the
work, it is another thing - I do not care what is said
about my work; what I do care about is being quoted
and supposed to have ideas about painting which I
simply don't have.

Kindest regards,
Yours sincerely,

Francis Bacon

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W. P. MARSHALL, PRESIDENT

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JAMES SOBY= *Box 830* 1962 JUL 17 AM 10 48

TEL AT 30324 SOUTHAMPTON NY=

TEXT RECEIVED PLEASE AWAIT MY LETTER BEFORE PUBLISHING=

BACON.= ==

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you well and your work. Whose word was I to take, Sylvester or Melville, Brausen of Fischer? I believed them all, which may or may not have been a mistake. Anyway, now it seems to come down to you and me. I think there probably is no other way unless you want to give the revised text a hard look before spring, 1963.

Best regards,

Sincerely,

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

Aug. 20.1962

Dear Mr. Bacon:

I have your nice letter of August 15. Mr. Fischer had written me that you'd been ill, and I was terribly sorry to hear it. I can certainly understand your eagerness to go to Greece; I share it completely, never having been there.

Please do understand that I am not going to rush my text on your work into print until many matters have been straightened out to your satisfaction and mine. I have done many, many monographs for the Museum of Modern Art over the years and never once felt under pressure to meet an exact deadline.

I do think, however, that it would make sense to have my book ready at the time of your New York showing at the Guggenheim Museum (I do regret that it will not be at our Museum). I am now in the process of re-writing the book page by page, incorporating changes you, David Sylvester and others have made. It's a slow process, but out here on vacation I've had the uninterrupted time I never had in New York during the past two years. If I send you revised copy from time to time, isn't it worth a try? Tell me frankly and soon. You're right in saying that my quotes from you were second hand. But they came from people who knew you well and your work. Whose word was I to take, Sylvester or Melville, Brausen or Fischer? I believed them all, which may or may not have been a mistake. Anyway, now it seems to come down to you and me. I think there probably is no other way unless you want to give the revised text a hard look before spring, 1963.

Best regards,

Sincerely,

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Aug. 17, 1962

Dear Alfred and Dorothy:

I've done something which may be unpardonable, though I like to think not. I've never before insisted that any work or works be included in a New Acquisitions Show. But today I spent hours with John Szarkowski out here going over photographs by one Jacques Henri Lartigue, a Frenchman and primarily a painter, born in 1896. I thought the photographs the most original and best I had seen out of France since Atget and, later Cartier-Bresson. I'm not sure he isn't a more creative photographer than either. Rene, Monroe and Grace Mayer are equally enthusiastic. So I told John to go ahead and buy a small group of prints and show them in November as recent acquisitions; I'd be more than glad to pay for them if the Photo Dept. doesn't have the dough.

The problem here as usual is that we have no other space. Life Magazine is hot on our heels in wanting to use the photographs. I think we should show them first. In the old days we all believed in the urgency of absolute quality. We seem now to surrender too often to other museums, mazines, etc., as to priority. I don't think we should, said he bitterly, remembering that the Guggenheim has taken over the Bacon show, though it's never done anything to help his career. Anyway, I didn't think I needed to consult the Collections Committee which has never done more than give formal approval to acquisitions in photography. So I went ahead. I honestly think you'll both approve when you see the photographs.

Best, exhausted and damp haste,

P.S. Bacon has disappeared ~~again~~ again and now Fischer/^{had}suggests that we wait until the spring of 1963 when Bacon may nor may not come over (I offered to see him in London at once). The letter from London are becoming more and more conciliatory, I think I made my peace even with Erica Brausen and, being the stubborn ty I'm damned if I'm going to wait that long to finish a book which tormented me for three years. As Marga so wisely said in a note I'm dealing with Douglas Copper in multiple copies. O.K., but won the American Revolution? I'm no longer hurt or angry; I'm just sick of being pushed around by the London boys, so badly in need a hero, especially where art is concerned.

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HELEN LEMLEY, B. A.
GUIDE AND INTERPRETER
TELÉF. 253 43 10

RAIMUNDO FERNÁNDEZ VILLAVERDE, 59
MADRID-3-SPAIN

22 August 1962

Dear Mr. Soby:

Your letter of June 16th, was sent me the other day from the Embassy! I suppose the present mail clerk had never heard of me and as I never call around there for mail, it was a little delayed!

I immediately went down to the Prado and sifted through all the available Velazquez' - a few hundred - and these I send are the best available. I am leaving today for an extended trip and so will not be able to do anything about having a picture made of the wheel until after the middle of September. If you will please let me know whether you are still interested in this, I'll get a photographer and see what we can do for you. So much time has passed that I realize you may have solved this some other way.

I remember with great pleasure the day I spent with you and Mrs. Soby and son and the Klees in Toledo. As I have a new address, I'd be very happy if you would give one of the enclosed cards to the Klees who have been very kind about recommending me to their friends.

With kindest personal regards to all of you,

Sincerely yours,

Helen Lemley

Helen Lemley

HELEN LEMLEY, B. A.
GUIDE AND INTERPRETER

MADRID-3

RAIMUNDO FDEZ. VILLAVERDE, 59
TELEF. 253 43 10

HELEN LEMLEY, B. A.
GUIDE AND INTERPRETER

MADRID-3

RAIMUNDO FDEZ. VILLAVERDE, 59
TELEF. 253 43 10

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you have received my letter of April 18, concerning the projected Francis Bacon exhibition at the Guggenheim Museum.

The exhibition will open on October 17, 1963, and run until January 12, 1964. It will then travel to The Art Institute of Chicago, where it will be shown until February 23.

I am writing to you to ask if you would be prepared to lend from your collection to this exhibition. We are most anxious to secure works of the greatest consequence by Bacon, and for this reason I venture to ask for your cooperation. The work by Bacon in your collection is of the very highest quality and importance, and, hence, I hope that you may agree to lend to the museum. The painting we would like to borrow is Study of a Baboon, 1953.

I am looking forward to hearing from you soon.

Sincerely yours,

Lawrence Alloway

Lawrence Alloway
Curator

LA:ah

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THE SOLOMON R. GUGGENHEIM MUSEUM

1071 Fifth Avenue - New York 28, N. Y. - ENright 9-5110

May 20, 1963

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

Dear Mr. Soby:

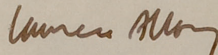
I wonder if you have received my letter of April 18, concerning the projected Francis Bacon exhibition at the Guggenheim Museum.

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I am looking forward to hearing from you soon.

Sincerely yours,



Lawrence Alloway
Curator

LA:ah

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CANEEL BAY  PLANTATION

29. 5. 63

St. John, Virgin Islands, U. S. A.

Dear Mr. & Mrs. Soby.

I must first of all apologise for not having written to you earlier but when I was about to do so when we first arrived here I realised that I hadn't got your address & so had to write to Jane to ask her to send it to me.

We did so enjoy having dinner with you & seeing your wonderful pictures. I had always thought that Roland Penrose owned the most beautiful Tangay I had ever seen, but I am not so sure now.

It was also so very kind of you to arrange

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our journey back to New York. it would not have been easier or more comfortable.

We are thoroughly enjoying our stay in this wonderful island & already feel much rested.

I hope that we will soon see you in London & that you will come & have dinner with us.

I won't promise that Francis Bacon will be with us (I will try) but we will be able to show you the one picture, in our opinion a wonderful one, which Francis won't agree to our lending.

It is a portrait of the late Pope Piacelli. painted from a photograph & given to us late one night when Francis had announced that he was going to destroy it. Francis's arguments for it not being shown is that it would get him in trouble with the Catholics (sic) & that it isn't a good picture. We think it is wonderful.

With again, our thanks & looking forward to seeing you soon we hope.

yours sincerely

Lise Sansbury

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ART

Grunts From the Underground

by John Richardson

Francis Bacon paints isolated men wallowing in private chambers of modern horror, and he presents them in such a raw but matter-of-fact style that he has been aptly called the Lenny Bruce of English art. A collateral descendant of his Elizabethan namesake, Bacon was born in 1909 in Dublin, where his English father was a horse trainer. "I had no upbringing at all," he has said. He left home early and in the Twenties lived in Berlin and Paris. In the Thirties, Bacon settled in London, where he dwells today when not visiting on the Riviera or in North Africa. He is a bachelor. While getting his start in painting, he earned a sporadic living as an interior decorator and furniture designer. One of his commissions (the Tate Gallery soberly reported on the occasion of its big Bacon retrospective last year) was to design dining room furniture for R. A. Butler, Britain's present Deputy Prime Minister.

Bacon is completely self-taught as a painter and is apparently critical of his early schooling, for he has destroyed nearly all the landscapes and abstractions he did before World War II.* His first one-man gallery show was in 1949. On October 17, New York's Guggenheim Museum opens a show of more than 60 Bacon oils which in January will travel to the Art Institute of Chicago.



Bacon, center panel from "Three Studies for a Crucifixion," 1962

"What a cute pose," the woman said of one of Bacon's crouching men, little realizing the implication of the position. But then most people fail to see through the euphemistic titles of Bacon's pictures. Just as well, or they might discover what many of them are about: padded cells, slaughterhouses, torture chambers and bizarre sexual acts.

Don't be put off by Bacon's sensational and shocking subject matter (19th Century Romantic artists were often as bad) and don't get too excited either. Try to understand that what Bacon wants is to spit in the face of convention and announce, bold as brass, "we are sick; we are futile; *we are in hell.*" A silly thing to say? It depends who says it and how. Bacon finds such eye-opening images for his black and lurid view of life that I, for one, am convinced by it, at least for as long as I am exposed to his work. Many others must feel the same, for Bacon is the most influential and popular painter in England today.

According to Bacon, ours is an era of violence and terror. He is right, but is he justified in taking such a perverse relish in it? His critics say no: I say yes, for this relish is what gives Bacon's pictures their power—power that may dismay, disgust or delight. Whether they appeal to us or not, the screaming businessmen beloved by Bacon epitomize the horror of our time more effectively than other artists' ghouls. And those naked sadists, implacably seated on railed-in thrones, those couch-bound lunatics and alcoholics are surely some of the most disturbing images of perversion, mania and addiction in art. Who else has dared to tackle them? Who else has painted figures that look more beast than man?—I am thinking particularly of the ones rutting in the undergrowth, or shrieking to be let out of cages. Who else has painted animals that appear so forbiddingly human? (Bacon finds humanity bestial and obscene, the sexual act a ritual murder.)

As Bacon's images are some of the most arresting and personal in art today, it is surprising to find that so many of them derive from images in other paintings, such as Velázquez' "Pope Innocent X," Van Gogh's self-portraits, Grünewald's "Crucifixion" and from newspaper clippings and photographs. The photographs that have particularly influenced Bacon are the studies of figures in motion by Eadweard Muybridge. Bacon barely alters the pose of Muybridge's prosaic models; he will simply take one of them out of context and set him in a kind of cage, a contraption that one can only imagine in a science-fiction brothel. This gives the subject a haunting menace, all the nastier for the sexual overtones. At moments like these Bacon's world seems very close to William Burroughs'. Some of these pictures anticipate—could even be illustrations for—"Naked Lunch."

Then there is the imagery in what I consider to be Bacon's finest recent work, the triptych entitled "Three Studies for a Crucifixion." Bacon is not a believer and makes no references to Christian iconography. He has simply seen the Crucifixion as a parable of contemporary suffering, "an act of behavior . . . the way men behave to one another."†

*For other instances of artistic loss and destruction, see page 74.

†This and the following quotations about the "Crucifixion" are taken from a BBC radio interview with Francis Bacon conducted by David Sylvester.

Far from representing Christ, the figure in the central panel depicts a hideously mutilated figure on a blood-spattered bed. No Savior this, but the victim of a sex murder. It is surely no coincidence that two particularly brutal sex murders had taken place in London shortly before Bacon started work on this picture in 1962.

There are two men in the lefthand panel of "Crucifixion." One is a black-clad executioner, but who is the other, more equivocal figure—victim, voyeur or accomplice? Even more eerie is the righthand section in which a figure—part side of beef, part worm, part human—writhes down what might be the base of a cross. "You know the great Cimabue 'Crucifixion,'" says Bacon. "I always think of that as a worm crawling down a cross." Bacon, who boasts of a childhood passion for butchers' shops, confesses to being moved by photographs of slaughterhouses and animals "with the smell of death on them . . . the knowledge of what is about to happen." Carnage and imminent doom: this is how Bacon sees his private Golgotha.

"I did the triptych," Bacon relates, "in about a fortnight, when I was in a bad mood of drinking—and I did it under tremendous hangovers and drink. I sometimes hardly knew what I was doing. And it's one of the only pictures I've been able to do under drink. And in this picture . . . I believe that the drink helped me to be a bit freer . . . I mean you either have to do it through drugs, or drink . . . or will."

When he talks like this, Bacon reminds me of the French poet Rimbaud, advocating "le dereglement de tous les sens"—the deranging of all the senses—as a creative stimulus. In Bacon's case I suspect the most effective stimulus is gambling. He has always been a dedicated gambler—even on occasion an accomplished croupier—prepared to risk everything he has or can raise at Monte Carlo. He only plays roulette, counting not on systems but on his premonitions. But besides being a stimulus, gambling has influenced Bacon's whole approach to painting: "art has now become completely a game," he says, "by which man distracts himself . . . what is fascinating is that it's going to become much more difficult for the artist, because he must really deepen the game, to be any good at all, so that he can make life more exciting and return the onlooker to life more violently."

This Bacon does: but he goes further and turns each brush stroke into a gamble: will it make or ruin the picture? For Bacon paints as dangerously as he lives—"I love walking along the edges of precipices," he says—his work is therefore a succession of triumphs and disasters. A triumph, when the last crucial brush stroke on which everything has been staked, makes a picture. A disaster, when it ruins it. "Because I try to take them just too far, I have to destroy all my better paintings," says Bacon, echoing the gambler's cry: If only I'd stopped in time!

Bacon's slashing and burning his canvases reminds me of Beau Brummell throwing away a dozen cravats before satisfying himself he had tied (Continued on page 123)

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POPULAR

GERSHWIN: PORGY AND BESS Leontyne Price, William Warfield and John Bubbles in their first recording of highlights from the American opera in which they set the onstage standard for all performances thereafter. Highly recommended (RCA Victor).

LOVE Rosemary Clooney, a honeybee whose buzz is as sweet as it is soothing, offers one of the most relaxed LPs of the year, singing "Imagination," "Invitation," "Yours Sincerely," "It Never Entered My Mind" and eight others. Nelson Riddle did the arrangements (Reprise).

GOOD NIGHT SWEETHEART Luscious Dynagroove sound and the sometimes nostalgic, sometimes witty imagination of Morton Gould combine in a mood album of unusual taste (RCA Victor).

IT'S YOU OR NO ONE Bobby Darin, smoothly growing into young musical manhood, leaves the pre-teenagers firmly behind him with these 12 songs. Included are "I'll Be Around," "Not Mine," "How About Me" and "I Hadn't Anyone Till You" (Atco).

WHO'S AFRAID OF VIRGINIA WOOLF? Uta Hagen, Arthur Hill, George Grizzard and Melinda Dillon re-create every crackling moment of Edward Albee's play on four fascinating LPs. A brilliant recording (Columbia).

HOLLYWOOD MY WAY Nancy Wilson, one of the most confident young ladies around, interprets a dozen memorable movie tunes, among them "My Shining Hour," "You'd Be So Nice to Come Home To," "Moon River" and "The Second Time Around" (Capitol).

GRUNTS FROM THE UNDERGROUND

(Continued from page 46)

one perfectly. True enough, Bacon is a dandy* as well as a gambler, and his brush strokes are a dandy's gestures as well as wagers. You only have to see Bacon in the flesh. When he is talking his arms and hands and even his shoulders go into elaborate explanatory arabesques. Likewise when he is painting, he takes a very thick brush heavily loaded with pigment and makes a stylish flourish on the canvas. Hence the fresh and expressive swirls of paint which give so much tactile excitement to Bacon's recent work. In one of his most spontaneous figure pictures one can actually see how the artist leaned on the features of the face and the limbs of the body in a few nervous gesticulations.

Every bit as important as the dandy is the obsessed man in Bacon who is important because Bacon's obsessions with sex, pain and death are as much a trade-mark of his art as his gesticulatory brush strokes. Not just a trade-mark either: Bacon's work is obsessive to the point of infecting us with his manias. He paints at the highest pitch

of nervous intensity. His best pictures thus seem supercharged, as if Bacon had plugged them into his own nerve ends.

It always amazes me that an artist can devise such obsessional, such manic images without himself being, or going, mad. In actual fact Bacon is very sane and, for someone who makes a point of living on his sensations, amazingly young-looking (he is actually 54). Then, almost

everything about Bacon is deceptive. True, his fair cherubic looks accord with his waspish humor and brilliant talk. But they hardly prepare one for the intensity of his perceptions and the tough incisiveness of his mind. Small wonder that Bacon is one of the most knowledgeable and at the same time perverse judges of painting—particularly perverse when it comes to modern painting, almost none of which he

likes (although the work of Matthew Smith is a surprising exception). Sparing with praise, Bacon is generous in almost every other way, and characteristically he is more lavish with others than with himself. For his own needs are few: a simple studio, a huge bed and enough cash to gamble with. What more could one possibly need, Bacon is apt to ask as he revolves in a baroque convulsion on his own axis. □



The Tangled Romance of Sinclair Lewis and Dorothy Thompson

A special supplement in the October issue of Harper's

"I will marry you so gladly with the old marriage service; for better for worse in sickness in health, and forsaking all others—until death us do part."

Thus Dorothy Thompson wrote to a man she often forsook and parted with long before death. He was Sinclair Lewis, a literary genius with an unequalled gift for making life intolerable for his friends and family. Now, for the first time, their full story is told in "The Tangled Romance of Sinclair Lewis and Dorothy Thompson"—a special supplement in the October issue of Harper's magazine.

They met in Berlin in 1927, at a highpoint in their respective careers. The brilliant young author of *Main Street* and *Babbitt* immediately proposed marriage to America's most attractive and successful woman journalist. Their wedding in London was a major social event, attended by celebrities from the worlds of literature and politics. The names of their friends evoke an era—John Gunther, H. L. Mencken, William Shirer, George Jean Nathan and Vincent Sheenan, the distinguished critic and foreign correspondent and author of this memoir.

In the tradition of literary personalities before them, Dorothy and "Red" Lewis expressed their love most fully in their letters (many of hers marked "never sent"). Dorothy also kept a journal to which she confided her intimate thoughts about their relationship—always impassioned, sometimes comic, and often tragic.

Drawing on these hitherto unpublished papers and on his close friendship with the couple, Vincent Sheenan recreates their life together. He traces their journeys across the world—Berlin during the rise of Hitler; Moscow on the tenth anniversary of the Revolution; an exotic villa on the Bay of Naples; the hills above Vienna during a wild winter festival; their Greenwich Village town house; the house in Vermont where they spent their happiest hours.

This startlingly frank narrative deals not merely with the dramatic events of their public lives. It is a probing case-study of the emotions, yearnings, and self-deceptions which drove two extraordinary human beings to heights of achievement and depths of anguish.

(Harper's supplement is adapted from the book "Dorothy and Red" which will be published in November by Houghton Mifflin Company.)

In addition to the special supplement, the full regular October issue of Harper's features: Whatever Happened to the Peaceful Atom by David E. Lilienthal; Danger in Our Medical Labs by Maya Pines; "Consider Me a Communist"—A Portrait of Evtushenko On Stage and Off by Michael Gordey; On the Road in Brazil by Merle Miller; Louisiana's Wonderful Invention by Ed Kerr. Plus other articles, a short story, book and record reviews.

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Harper's magazine,
49 East 33rd Street,
New York 16, New York

S-10

Please start my Harper's subscription with your October 1963 issue which features the special supplement, "The Tangled Romance of Sinclair Lewis and Dorothy Thompson". I understand that a year's subscription (12 issues) is normally \$7.00. But:

CHECK ONE

- I want to take advantage of your special subscription offer. Please send me the next 12 issues for only \$3.87, and bill me later.
- I would rather receive the next 13 issues for only \$3.87 and pay for my subscription now. I have enclosed my check.

Name _____

Address _____

City _____ Zone _____ State _____

PLEASE PRINT

*Michael Fried was the first to write about Bacon as a Baudelairean dandy.

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

June 20, 1962

Dear Grace:

Many thanks for your nice note. I, too, was most impressed by Captain Steichen's talk to the Trustees. I hope you will tell him so and thank him for me. I'm only sorry there weren't more people present, but it's usually even worse at the first meeting in the fall.

This is the probably impossible request I spoke to you about before on the 'phone. As I said, Francis Bacon has based a number of his paintings so directly on Muybridge's photographs that I'd like to reproduce some of these photos in my book on Bacon for the Museum. I despair of doing so from the plates in the Muybridge albums, but maybe, just maybe, we could persuade Philadelphia to let us have plates made from their prints. These plates could presumably be made in Philadelphia if the Muybridge photographs can't be lent to us briefly; the latter procedure would be much better, of course, because of the problem of sealing the prints to the others in the book. The ones I need are:

Animals in Motion, Fourth Edition, London, Chapman & Hall, 1916
 page 63, middle plate at the bottom of the page (this is the exact source of the Museum's Bacon called Dog)

ditto, the photograph of a crawling child at the extreme right of the top row of plates on page 69 (Bacon's picture is called Paralytic Child Walking on all Fours, 1961, but it's awfully close to Muybridge's photograph of a normal child walking in this fashion, and I don't know of any Muybridge of a paralytic child)

The Human Figure in Motion, Sixth Edition, London, Chapman & Hall, copyright date 1901
 page 75, the second plate from the right, lower row of plates of athletes wrestling;
 page 215, plate at the very top center of the group of plates of wrestlers (Bacon has used the crouching figure repeatedly, though not the wrestler on the floor).

Of these four Muybridge plates by far the most important are the first two from Animals in Motion. I doubt very much, frankly, that I can use either plate from the wrestlers series, since Bacon converts the photos into something far more sinister. Since he has put the crouching figure on page 215 to relatively innocent use, this would be the most important to have if only one from The Figure in Motion is available. But all these photos are extremely important in relation to Bacon's work, and it would be fine to have them for MOMA's files, if for nothing else.

I have as usual a final question. The Tate Gallery's fine catalog of the recent, big Bacon show says that the setting in the background of the Museum's Big Dog of 1952 was copied from a press photo of the Nuremberg rally, presumably a rally of the Nazi party. But which rally and when? I'm afraid I'm rusty, thank God, on the history of the Nazi rallies but if you don't know the photograph in question, I can at least check in Shirer's Rise and Decline of the Third Reich. I haven't yet seen a copy of this book, so I don't know whether it is illustrated by photographs or not.

Bless you. And since I leave for Southampton, LI., New York, tomorrow night, please tell Captain Steichen how especially delighted I was by the distinction he made between Ansel Adams' use of detail in photographs and Paul Strand's. I've ar

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF PHOTOGRAPHY

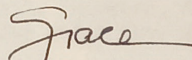
December 5, 1963.

Dear Jim:

"Abdul" Kardiner, the famous psychiatrist, once said to me (socially, since I am the great unanalyzed) "Each mystery penetrated is one step nearer the Eternal Borédom." Today, while going through our Study Collection, I came upon this (please see photostat of original print) and it certainly would seem to relate to our Bacon painting, Dog. You were seeking for the photograph on which the artist leaned, and I am hopeful that this may answer your 1962 question.

All best wishes -

Sincerely,



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

P. S. If you feel that this photograph is relevant to your theme, I will be glad to write the photographer, Chargesheimer, and ask him for particulars.

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THE MUSEUM OF MODERN ART

cc: Miss Jones ✓
Mr. Soby ✓

Date October 3, 1963

To: Alfred Barr
From: Dorothy Miller

Re: William Burden's painting
by Bacon

Dear Alfred:

Bill Burden phoned me this morning from Atlanta about a loan request from the Chilean Ambassador which Bill had referred some months ago to Waldo instead of to our department. This matter is all straightened out now and there is no need to go into it here.

But I do want to tell you what Bill said about the sale of his Bacon. He said "Have you heard what that Marlborough outfit did to me on the Bacon?" I said "No" and he said "I gave it to them for an appraisal and then they went ahead and sold it when I wanted to give it to my nephew as a wedding present." DM: "I thought you intended to sell it." W.B.: "I did but then my nephew got engaged and as he was crazy about the picture I told Marlborough to return it so I could give it to him, whereupon they went ahead and sold it. I am writing them a strong letter of protest. If they are going to do business in New York they can't behave like that."

I checked this with Olive and she confirmed that Bill had given the picture to Marlborough to sell. However, he had an agreement with them to give him a refusal on any offer which they disregarded.

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1953 "Hundsläge"

Aufgenommen in Köln, Richard Wagner Str.
Name + Besitzer des Hundes unbekannt.

Schatten von Häuser ruinen von Weltkrieg II

Collection of The Museum of Modern Art

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MEMO FROM
GRACE M. MAYER

April 1, 1964.

Dear Jim:

Herewith the promised photograph. A second letter to Chargesheimer (questioning him about possibility of an error in his date and asking about reproductions in magazines) remains unanswered.

All best -

Grace

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BACON - GENERAL
CORRESPONDENCE

BACON - RECENT
LETTERS