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	JTS	I.23

THE HANOVER GALLERY

32A ST GEORGE STREET HANOVER SQUARE LONDON W1 - MAYFAIR 0296 - CABLES HANRICA LONDON

10th December, 1959

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

Dear Mr. Soby,

Just a note in reply to your kind letter of December 2 to say that I have passed it on to Miss Brausen as Francis Bacon is her very special province and interest, and that she will be writing to you.

I am delighted to hear that you will be the author of the much needed book on Bacon, and I do hope you will be able to gather in your material without too much difficulty. I remember that Robert Melville wrote one or two other brilliant articles apart from the Horizon one, which I think I may have at home. If I can look these out I will bring them here to Miss Brausen to be added to the other material she will be sending you.

I remember with great pleasure the very pleasant day of our excursion to see Reg Butler, and I shall very much look forward to seeing you again when you come back to London next spring.

Sincerely,

Michael Gorman

There is abundant material, but it is scattered and unfortunately I am not in a position to supply you with it to

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THE HANOVER GALLERY

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10th Decèmer, 1959

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

Dear Mr. Soby,

Mr. Greenwood has given me your letter, and I am so very pleased to hear that you are going to do a small book on Francis Bacon. You know that he left us suddenly in a manner that was not very admirable, but apart from this I am still a very great admirer of his work.

I shall be very happy to give you all the help I can, but would you let me know how soon you will need this material as it will involve quite a lengthy search to get it all together. Also, will you need photographs of literally every work by Bacon which has passed through our hands, or will a selection of the finest at my discretion be sufficient? Many of the finest were sold to Mr. James Bomford and to Mr. R.J. Sainsbury, and I shall write to both these collectors for you. Then other very important examples have been sold in the U.S., and you should ask Durlacher Bros. about these.

May I ask if the book is to appear in connexion with a Bacon exhibition? I am sure you will understand that I am anxious that the Hanover Gallery should receive full credit for all those years spent in building up the artist's reputation, and how galling it is for us that he was snatched away from us just at the point of achieving international fame.

There is abundant material, but it is scattered and unfortunately I am not in a position to apply myself to

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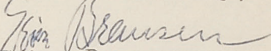
(2)

the task of assembling it all before January, owing to the amount of work I have on hand at the moment.

So do let me know how soon you need it, and whether as a start I should obtain prints of every painting we have handled (amounting to about 80-100) or whether a good representative selection will be enough. You can certainly write to Bacon, but I'm afraid he is never very helpful in these matters!

Anyway, I shall do my very best to help you, and look forward to hearing from you again.

Yours sincerely,


Erica Brausen.

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

Dec. 17, 1959

Dear Miss Brausen:

I am delighted to have your letter and to know that I may count on your help in assembling the necessary material on Bacon. I know how busy you are, but the sooner in January I can have the material, the better, since the Museum of Modern Art now plans to release the book in the late spring or early summer. There will not be a Bacon exhibition in connection with the book's publication. We have shown two groups of Bacon's pictures recently, first in Andrew Ritchie's New Decade show and again in the current New Images of Man exhibition, and that seems enough for the time being, considering the pressure of our schedule, though I am sure that one day we will want to have a large Bacon show. Also it's become more and more difficult, as I know from long experience, to prepare exhibitions and books at the same time. And finally, our new and extremely efficient distributors, Doubleday & Co., are anxious to promote the idea that the Museum's publications are not catalogues but books.

First as to the photographs of Bacon's paintings. I would really like to have a very large number of these, though not of all the pictures he has painted. These photographs go into the Museum's Library when the book is done, and we try to have our records of important artists as extensive as reasonably possible. I have, of course, been to see Kirk Askew and George Dix and Durlacher Bros., and they have turned over all the photographs they have. But there are not many. I've also got photographs of the pictures at World House and of the one fine recent one at the Alan Gallery in New York. To avoid duplication, I'll send you a list of the photographs I have in a few days, and we can go on from there.

The problem of collecting other material may prove more difficult. I have copies of such key articles as Robert Melville's two in World Review and Horizon and also the transcript of his 1957 BBC broadcast on Bacon; I also have Sam Hunter's article from the Magazine of Art, David Sylvester's in Encounter and Bacon's own tribute to Matthew Smith and my own article from the Saturday Review which was reprinted in a book of mine called Modern Art and the New Past. But that's about all, and I badly need catalogues of your own shows and any other material which occurs to you. I can have this material photostated and return the originals to you if they are scarce.

Since I cannot get to London before late spring and since I am told Bacon almost never answers letters, I have sent some questions to be asked the artist to my friend Robert Melville and to Mr. Fischer (whom I don't know) at the Marlborough Gallery. I'm just hoping Bacon can be persuaded to answer them. It seems to me important that the facts be straight in a first book on any fine painter; I hope that Bacon will help, as Miro did so generously when I was doing the Museum's book on him last spring.

I am most grateful for your interest in the book, and I'll look forward eagerly to seeing your photographs and any other material you can send.

With kindest regards - and thanks,

Sincerely,

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

Dec. 18, 1959

Miss Erica Brausen,
The Hanover Gallery,
32 A St. George Street,
Hanover Square,
London W 1, England.

Dear Miss Brausen:

Here is the list of Bacon photographs I have on hand. You must forgive the typing; it was done by my young son to save me time. If there are questions of identification as to any of the entries, do please do ahead and order me what may turn out to be duplicates.

One or two questions arise. Could you let me know when you have a chance how many pictures there are in the various series such as the one on the mask of William Blake (and is the mask, of which I have photographs, a death mask or was it done when Blake was alive?), the van Gogh in a landscape, etc. And was the Reclining Figure of 1959 repainted or are there two versions of it? I have two photographs; the dimensions of both are the same, but in one the sprawled nude male figure has some pillows at the right and the base of the sofa is mottled. But the figure is almost identical in both.

Repeated thanks for your estimable help,

Sincerely,

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LIST OF BACON PHOTOS J.T.S. HAS,-- DECEMBER, 1959.

- Painting, 1946 Museum of Modern Art.
- Head, 1947-48 Feigen and Company, Chicago.
- Figure in a Landscape, 1946 Tate Gallery, London.
- Study From the Human Body, 1949 National Gallery of Victoria, Melbourne.
- Dog, 1952 Museum of Modern Art.
- Study of a Figure in a Landscape, 1952 Duncan Phillips, Washington.
- Study of a Baboon, 1953 J.T. Soby.
- Study for a Portrait #1 (Lucian Freud ?), 1953? Hanover Gallery, London.
- Study for a Portrait #1, 1953 Hanover Gallery, London.
- Study for a Portrait #2, 1953? Durlacher Brothers.
- Portrait,
Study of a Dog, 1952 Hanover Brothers.
- Man with Dog, 1953? Martha Jackson Gallery.
- Study of the Sphinx, 1953 Yale University Art Gallery.
- From Eight Studies for a Portrait #2, 1953 Hanover Gallery,
- " " " " " #3, 1953 Hanover Gallery.
- " " " " " #6, 1953 Hanover Gallery.
- " " " " " #7, 1953 Museum of Modern Art.
- Study of Figures, 1954 private collection
- Study for Portrait, (after mask of William Blake), 1955
- " " " " " " " " "
- " " " " " " " " "
- " " " " " " " " "

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2.

<u>Study for Portrait of van Gogh #1</u> , 1956?	Sainsbury, London ?
" " " " " " <u>#2</u> , 1957	Hubbard, London.
" " " " " " <u>#3</u> , 1957	Brausen, London.
" " " " " " <u>#4</u> , 1957	Contemporary Art Society, London.
" " " " " " <u>#5</u> , 1957	private collection, Canada.
" " " " " " <u>#6</u> 1957	Arts Council of Great Briton.

van Gogh in Landscape, 1957 private collection, Canada.

Sphinx, 1956-57 Joseph Hirschorn, New York.

Skull of a Gorilla, 1956-57 World House Galleries, New York.

Reclining Figure, 1959 The Alan Gallery, New York.

Reclining Figure, 1959 (Is this the same picture as the one above, before it was repainted?)

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THE HANOVER GALLERY

32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR O296 · CABLES HANRICA LONDON

26 January 1960

Mr. James T. Soby, will find out about it for you.
Brushy Ridge Road, other photograph is now being printed and will
New Canaan, Conn. If the three books of Baconal had probably you get the
Connecticut you should wish to publish any of the works in

Dear Mr. Soby, of the Tate Gallery, there is a form to be
completed with the application

You will be glad to hear that 125 Bacon photographs
are on the way to New York in charge of a friend of mine,
Mr. Stewart, who will deliver the package to The Museum of
Modern Art. I just hope that he gets through the Customs
without any trouble, as I am told that the photographs are
probably dutiable. The parcel is addressed to you, care of
the Museum, so perhaps you would ask them to tell you as
soon as it arrives. As Mr. Stewart is flying, it should be
there immediately.

Unfortunatly, everyone here has been ill, so the
list which should have accompanied the photographs has not
yet been typed out. However, this will follow in a few days
time and meanwhile you will notice that the prints are numbered
from I (No. I.) onwards, corresponding to the correct chronol-
-ogical sequence of the works as far as I have been able to
establish this with accuracy. Bacon promised to help me over
this, but characteristically he failed to arrive for our
meeting, so I had to work it out as best I could alone.

The list and photographs represent almost the entire
production during the period they cover, and I think only two
or three pictures are missing. As for the recent one you
mentioned, "Reclining Figure" 1959, if you would kindly send

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32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR O296 · CABLES HANRICA LONDON

(2)

me a photograph I will find out about it for you.

Also, another photograph is now being printed and will reach you next week. *Of the three heads of Beethoven but probably you got this.*

If you should wish to publish any of the works in the collection of the Tate Gallery, there is a form to be completed which I am enclosing with this letter; and if the Museum does not want to use all the prints I have sent we will certainly not charge for the ones not required. In any case the total cost will not be more than about £20. *Little the cost of 1000s. & 10.*

I do hope that everything is going well, and that you will be happy with my little effort!

You will be hearing from me again in the course of the next few days.

Meantime, with my very best regards and good wishes.

Sincerely yours,

Erica Brausen

Erica Brausen

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

Mar. 9, 1960

Dear Mrs. Brausen:

I am at last back at work on the Francis Bacon monograph and going over carefully your marvelous lists and photographs. I had to take two months off to direct and write the catalogue for a huge show of modern Italian paintings and sculptures which the Museum of Modern Art is sending to Milan and Rome this spring, the works of art all being from American collections. It has been an arduous task, and I've been sorry to stop work on Bacon. But now I'll begin again.

On your lists you asked me to send you the dimensions of my own Study of a Baboon of 1953; it is 78 x 54 inches. You also asked for the dimensions of the picture known variously as Study of Figure in a Room and Nude in Room, also of 1953. It is exactly the same size as my Baboon picture. I can't resist telling you (though I'm sure Bacon would be horrified) that the Baboon is the favorite picture of my wife's aunt, who is an ardent Christian Scientist - my wife is not - and who is supposed to hate any troubling or horrifying image and who lectures me on my sin in owning Picasso's Seated Woman of 1927. I am completely baffled by her reaction to the Bacon and I giggle about it in the night.

I've had a long talk about Bacon with David Sylvester, who has been in New York, and Robert Melville and Fischer at Harlborough get Bacon to answer some of my questions, though by no means all. It will be a slow business of research, but I find it fascinating.

My repeated thanks to you and kindest regards,

Sincerely,

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THE HANOVER GALLERY

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12th December, 1961

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

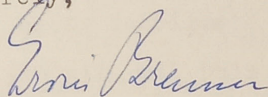
Dear Mr. Soby,

This is just a line to ask you about your book on Francis Bacon, as I had been expecting to hear of its publication by this time.

No doubt you have been discovering more and more material, which has delayed the book's appearance, but I would be most interested to have some news of it.

With my very best wishes to you and to your wife for Christmas and the New Year.

Sincerely,



Erica Brausen

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THE HANOVER GALLERY

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11th January, 1962.

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

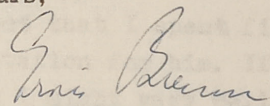
Dear Mr. Soby,

Thank you very much for your letter. I was not really worried about the book on Bacon: it was just that somebody had come in and told me that you were not going to do it, and so I wondered what would happen to all my beautiful photographic material.

I have given your message to Reg, and he was terribly pleased that you lent the huge 'Girl' to the Carnegie.

So with all my very best wishes for the New Year and kindest regards,

Yours,


Erica Brausen.

Very best regards,

Sincerely,

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THE HANOVER GALLERY

32A ST GEORGE STREET HANOVER SQUARE LONDON W1 · MAYFAIR O296 · CABLES HANRICA LONDON

24th January, 1962

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

Dear Mr. Soby,

Thank you very much for your sweet letter and for the copy of yours to Robert Melville.

I must say that I am very distressed to see that he, Melville, who has never mentioned the matter to me, has been trying to get hold of copies of all the photographic material I sent you for his and Mr. Fischer's use in the Marlborough's catalogue. Mr. Fischer has never approached me honestly and frankly with a request to make this material available to him, and it seems quite clear that he has no intention of acknowledging the fact that I spent fifteen hard years making Francis Bacon's reputation for him. If he had been decent enough to write to me I might very well have decided to co-operate with them in return for a just and fair recognition of what I have done in the past. You can imagine also how depressing it is to find that a man who has worked for me is now involved in a rather nasty intrigue!

However, I hate to weary you with all this absurd London intriguing but may I beg you for the time being, and until I have decided whether or not to produce the prints for them of my own accord, not to give them any photostats or other material such as negative numbers which would enable them to go ahead without my consent? It never dawned on me that they would try this strategem and I am very upset about it.

THE HANOVER GALLERY LTD DIRECTORS: E. BRAUSEN C. J. HARRIS P. MANBY J. B. WHELAN

you and Mr. Fischer to decide. I will be glad to supply any copy material

Very best regards,

Sincerely,

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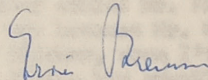
(2)

Meantime, I have been doing a lot more work on the chronology with some help at last from Bacon himself which has resulted in some re-dating of pictures. So I am now in process of re-arranging the order of the whole list of works you had from me, and I will let you have a revised list or numbering as soon as I can manage it.

So with my very best regards, and I am so happy to hear that you have fully recovered from those distressing operations.

May I stress once again - no material to Melville or Fischer until I have sorted the matter out over here!

Very sincerely,



P.S. I am sure you will agree that the material I furnished is of a confidential nature and for publication only by the Museum of Modern Art and yourself. This was anyway my assumption.



THE HANOVER GALLERY LTD DIRECTORS: E. BRAUSEN C. J. HARRIS P. MANBY J. B. WHELAN

you and Mr. Fischer to settle. I'll be glad to help in any way possible.

Very best regards,

Sincerely,

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

Jan. 29, 1962

Miss Erica Brausen,
 The Hanover Gallery,
 32 A St. George St., Hanover Square,
 London W 1, England.

Dear Miss Brausen:

I was glad, puzzled, relieved and surprised to receive today your letter of Jan. 24. Having just had a letter from a painter-friend of ours, Larry Rivers, saying that London was a city which had none of the intrigues which plague the art worlds of Paris and New York, I must say that you Britishers make the French and the Yankees look like saints of compassion! Forgive me.

The situation is this at the present. Last Wednesday Monroe Wheeler and myself referred the matter of sending your photographs or photostats thereof to Robert Melville or Mr. Fischer to the Museum's lawyers. Miss Pearl Mceller, the Museum's highly efficient person in charge of all photographs and reproduction rights, had told us that we could not send the photographs or photostats anywhere without express permission from both the owners of the actual paintings and the owners of the photographic negatives. The Museum's lawyers agreed with her completely. Therefore, Mr. Wheeler cabled Mr. Fischer and I cabled Robert Melville to this effect. We did it this way because Mr. Wheeler is the Museum's Director of Publications and knows Mr. Fischer, whom I've never met, and I like Robert Melville very much personally and admire him greatly as a critic. So nothing has been sent to either Mr. Fischer or Mr. Melville except that on Jan. 27 I sent the latter a list of the photographers - without negative numbers, which I don't have of the London photographers whose names are stamped on a very few of the photographs which you so kindly sent me. I did this because I feel extremely sorry that my own book on Bacon has been held up so long, chiefly because of operations which closed my eyes for weeks at a time and also because I knew that Robert himself had once thought of doing a Bacon book. My book is about two-thirds done now, and will probably appear next summer or fall.

What puzzles me is that in the second paragraph of your letter you refer to the marvelous photographic material you assembled and sent me as being for "Melville's and Mr. Fischer's use in the Marlborough catalogue." But in the P.S. of your letter you say, "I am sure you will agree that the material I furnished is of a confidential nature and for publication only by the Museum of Modern Art and yourself. This was anyway my assumption." It was my assumption, too, and this is why I have not released the material to anyone else, though at first I thought perhaps I could, so that Robert could get his catalogue for Marlborough done, my book having been delayed so long.

Well, anyway, I couldn't possibly have even begun my own book without your admirable list and photos, and I look forward eagerly to receiving the corrections to the list of which you speak. I've told you the current situation as frankly as possible, and now I think the question of how to proceed is up to you and Mr. Fischer to settle. I'll be glad to help in any way possible.

Very best regards,

Sincerely,

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E. BACON

THE HANOVER GALLERY

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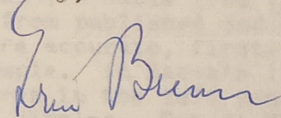
July 19th, 1962

Dear Mr. Soby,

I have just received your foreword.

I am so pleased that you didn't mention my name in it. For I would hate to be associated in any way with such an example of total incomprehension of an artist's work.

Yours sincerely,



E. Brausen

P.S. Would you kindly let me have back all the material I have lent you.

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

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

July 27, 1962

Dear Miss Brausen:

Your astonishingly rude letter reached me here on vacation today. An earlier, much milder and more considerate letter from Francis Bacon arrived yesterday, and I am answering it at once and in detail. I hope he and I may get together soon, here or in Europe. I have already tried to see him on three occasions, but without success, as he himself has admitted.

The thing I mind most about your letter is that you would thank me for not mentioning you in the text, since you would not like to be associated in any way with so bad a book. Surely, as an experienced dealer, you must know that credit for help in any artist's career and in the preparation of a book about him are given in a separate acknowledgment page, not in the text itself. I had just written such a page, giving you the fullest possible credit for making Bacon's career possible and for your immense help when I was working on the book. I'm not prepared at the moment to defend the text itself beyond telling you that every quotation in it with one exception (a cable from Time Magazine in London to its New York office) has come from published and well-known sources or from what I could only assume were accurate, first-hand accounts. Let me give you one concrete example. In Bacon's letter to me he says that he never intended the two figures in the left panel of his superb new triptych to allude to Hitler and Himmler. But on May 9, 1962, I had a letter from Mr. Fischer saying the following: "Francis has always been difficult to pin down regarding the iconography of his paintings, but I can tell you that the two figures on the left are Himmler and Hitler opening the doors of the gas chambers- that you may quote."

I have no intention whatever of getting into the middle of this row about Bacon's career and who did what, when, to help. I shall ask the Museum of Modern Art, in compliance with your request, to return to you, so far as they can be re-assembled, every photograph and note you've sent me. This may take time, since many people are away on vacation at the moment. You'll get them as soon as possible. I want to end on an especially bitter note, since your letter was the most insulting I've had in thirty years of writing about artists. I was the one who persuaded the Museum to buy it first Bacon, I commissioned Sam Hunter to do his excellent article on Bacon for the Magazine of Art here; I myself wrote the first article in America about his extraordinary talent. But I suppose this all comes down to gratitude, in which I don't believe. I'm afraid I still do believe in manners. I wish your criticism could be more explicit.

Sincerely

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

Please have Betsy Jones make copies for
the record.

July 27, 1962

Dear Miss Brausen:

Your astonishingly rude letter reached me here on vacation today. An earlier, much milder and more considerate letter from Francis Bacon arrived yesterday, and I am answering it at once and in detail. I hope he and I may get together soon, here or in Europe. I have already tried to see him on three occasions, but without success, as he himself has admitted.

The thing I mind most about your letter is that you would thank me for not mentioning you in the text, since you would not like to be associated in any way with so bad a book. Surely, as an experienced dealer, you must know that credit for help in any artist's career and in the preparation of a book about him are given in a separate acknowledgment page, not in the text itself. I had just written such a page, giving you the fullest possible credit for making Bacon's career possible and for your immense help when I was working on the book. I'm not prepared at the moment to defend the text itself beyond telling you that every quotation in it with one exception (a cable from Time Magazine in London to its New York office) has come from published and well-known sources or from what I could only assume were accurate, first-hand accounts. Let me give you one concrete example. In Bacon's letter to me he says that he never intended the two figures in the left panel of his superb new triptych to allude to Hitler and Himmler. But on May 9, 1962, I had a letter from Mr. Fischer saying the following: "Francis has always been difficult to pin down regarding the iconography of his paintings, but I can tell you that the two figures on the left are Himmler and Hitler opening the doors of the gas chambers - that you may quote."

I have no intention whatever of getting into the middle of this row about Bacon's career and who did what, when, to help. I shall ask the Museum of Modern Art, in compliance with your request, to return to you, so far as they can be re-assembled, every photograph and note you've sent me. This may take time, since many people are away on vacation at the moment. You'll get them as soon as possible. I want to end on an especially bitter note, since your letter was the most insulting I've had in thirty years of writing about artists. I was the one who persuaded the Museum to buy its first Bacon, I commissioned Sam Hunter to do his excellent article on Bacon for the Magazine of Art here; I myself wrote the first article in America about his extraordinary talent. But I suppose this all comes down to gratitude, in which I don't believe. I'm afraid I still do believe in manners. I wish your criticism could be more explicit.

Sincerely,

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	JTS	I.23

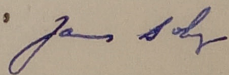
August 17, 1962

Dear Miss Brausen:

I'm afraid I never have been very good at staying angry at someone I admire, as I do you and what've you've done at the Hanover Gallery. Your terse letter about my Bacon text hurt and made me very, very angry. Now I'm rather glad it did both. I'm re-writing the text from beginning to end, and I asked David Sylvester to send you or rather show you a sample of the new version. I do hope you'll believe me when I say that I have no intention of rushing this book into print until it's as accurate as I can make it. I'd like to add that in thirty years of writing about contemporary artists, this has been the toughest job I've taken on. There have been two basic causes: as you know, I've never met Bacon, though I tried three times; secondly, and more important, I've been so jammed with meetings at the Museum when trying to write the text that I had to put it aside for weeks and even months on end. I can't work that way and, as I wrote my colleague and cloest friend Alfred Barr before I sent copies of the text to London, this book had me worried sick.

I'm doing my best now to get the text right. David Sylvester has sent most helpful suggestions. Can't you and I make our peace and you send suggestions, too? I would be most grateful, as I am for all the help you've given me in the past. The important thing is to get out a decent book on Bacon, whom we both admire so much. Let's try again; I'm game if you are.

Sincerely,


James Soby
P.O. Box 830 , Southampton N.Y.

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LE CASE DEI SETTE MULINI
PANAREA-ISOLE EOLIE (MESSINA)

Dear Mr. Stry —

So delighted you wrote to me
as I really was extremely rude, and
I really want tell you that I hated
to be rude to you as I admire you
very much. —

Again write to me what you
want me to do. — I shall be back
in London about the 10th September
& can go into a huddle with Francis
to give you all the information you
want. —

Yours very sincerely
Enrico Branca.

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undated, but sent from
Venice about Aug. 26

Dear Mr. Soby:

So delighted you wrote ^{to me} ~~to me~~ as I really was extremely
rude, and I really want to tell you that I hated to be rude to you
as I admire you very much.

Anyway write to me what you want me to do. I shall
be back in London around the 10th September and can go into a huddle
with Francis to give you all the information you want.

Yours very sincerely,

Erica Brausen

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Sept. 1, 1962

Dear Miss Brausen:

I can't tell you how pleased and relieved I was to get your nice letter from Italy. It seemed to absurd for us to be havine a row over an artist we both admire so much and over a book which I at last realize is in need of very drastic revision. I think my two basic troubles were that I had never met Bacon and that last year in the Museum ws so frantic that I never had time to work on the book for more than a few hours a week and sometimes not for weeks and even months on end.

The situation now is this. I offered to fly to London at once and talk at length to Bacon. But he has been ill and wants badly to go to Greece for a holiday; I think he's probably already gone. So I think there are two alternate courses to follow, as I wrote Bacon. Either I can try revising page by page, with copies to all of you, and see how we make out. Or we can wait until the spring of 1963 when Bacon plans to come here for his show at the Guggenheim Museum (I will try not to get started on the bitter subject of why the Guggenheim should have the show when they've never done anything about Bacon, whereas our Museum was, I think, the first to buy a Bacon and we've shown him in many important group exhibitions; I'm trying my best to get this decision reversed but it's our old problem of limited space and an over-crowded schedule). Of the two choices I much prefer the latter, as I've told the Museum. I see no reason to rush the book into print, and I'd like the book to be much larger than originally planned; he's too important a painter to cover in what amounts to a booklet. But meanwhile I would like very much to bombard you, David Sylvester and others with questions about Bacon and his work. As an example of the usefulness of this procedure, Sam Hunter, whom I commissioned to do an article on Bacon years ago, is now in the Southampton Hospital with some very minor heart ailment. He spent a week in London when he was doing the article and seeing Bacon, yourself, Sylvester, Lucian Freud and others close to Bacon. I've learned a great deal that I didn't know before. So let's take our time. You're sweet to offer your help once more; believe me I'll need it.

One final personal note. I do think I need a rest from writing, having done a great number of book for the Museum in the past seven years because we were then so badly under-staffed. If you'll bear with me, we'll get a decent book done on Bacon in the endl at least I promise you I'll do my best.

Sincerely - and thanks,

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[August 31, 1962]

JTS piece: 2 # in
Contemporary Portraits

1948
p. 145-6
#

Sam Hunter's piece:
"The Anatomy of Hamn."
In: Mag of Art XLV,
Jan. 1952 pp. 11 ff.

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the first museum to buy one of his works and we've shown him over
and over again. Also, if you'll forgive a note of petty personal
pride, I wrote the first longish article on him and got Sam Hunter
to do another a few years later for the Mag of Art. If the show were
to be at MOMA, I'd revise the text right away and have it ready on
time. As a matter of fact I do work on it every day, as new material
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Sylvester are being helpful. Still I'd like to talk to Bacon himself,
since the accounts of Brausen and Fischer, Robert Melville and
Sylvester, are very often absolutely contradictory. But I don't
want to ball up your publication schedule any more than necessary. I
also think more and more that this could and should be a larger book
than originally planned. After all Bacon's Tate show drew almost
100,000 visitors - quite something for a younger painter - and the
Mannheim show was jammed with people. But let me know what you want
in terms of your publication schedule and I'll do my best to help. It
amuses me to think back on my struggles writing about Pavlik. He
was an angelic babe-in-arms compared to these British eccentrics.
on the 5th, ^{Best to you, see you Sept. 13} as I told Rene today, because I have to have another
operation, or rather treatment with acid, for these tumors around
my eyes and it's very tough to change appointments with Dr. Paton,
one of the top eye surgeons in the world, who's out here in semi-
retirement.

Let me know your thoughts and plans,

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[August 31, 1962]

P.S. Let's, as I told Rene, for heaven's sake close up MOMA while the building is going on. I think it's much too risky to try to stay open because of possible injury to people and works of art. I also think a breather would do us all good for a couple of months.

Dear Monroe:

I thought you should know about the enclosed most cordial letter from Erica Brausen which has just arrived. I can't tell you how relieved it makes me feel. When she and I were exchanging insulting letters, she demanded that I send back to her all the vat material on Bacon she'd given me - catalogs, lists, pamphlets, photographs, etc., many of them irreplaceable. This worried me sick because no one, least of all an American could do a decent book on Bacon without this material. So I swallowed my anger and pride, wrote her that I knew my text needed important revisions and said I was willing to call of our war if she was. This is her sweet and helpful reply, thank God. And thank God I told her I couldn't stay mad at her because I admire what she's done at the Hanover Gallery. I really do, too.

The question of when the book can come out is a problem. As you know I tried three times to see Bacon in London or France. I couldn't get hold of him, and finally Fischer offered to send Bacon to America and I offered to fly to London at once. Neither plan worked because Bacon has been ill and soon in going to Greece. Both Bacon and Fischer now want me to wait until the spring of 1963, when Bacon will be here for his Guggenheim show (it makes me furious all over again to think of the Guggenheim having the show when they've never done a damn thing about Bacon, whereas MOMA was the first museum to buy one of his works and we've shown him over and over again. Also, if you'll forgive a note of petty personal pride, I wrote the first longish article on him and got Sam Hunter to do another a few years later for the Mag of Art. If the show were to be at MOMA, I'd revise the text right away and have it ready on time. As a matter of fact I do work on it every day, as new material comes in from London, and maybe I can get it done to Bacon's satisfaction and mine this fall, especially now that Brausen and David Sylvester are being helpful. Still I'd like to talk to Bacon himself, since the accounts of Brausen and Fischer, Robert Melville and Sylvester, are very often absolutely contradictory. But I don't want to ball up your publication schedule any more than necessary. I also think more and more that this could and should be a larger book than originally planned. After all Bacon's Tate show drew almost 100,000 visitors - quite something for a younger painter - and the Mannheim show was jammed with people. But let me know what you want in terms of your publication schedule and I'll do my best to help. It amuses me to think back on my struggles writing about Pavlik. He was an angelic babe-in-arms compared to these British eccentrics. Best to you, see you Sept. 13 (I can't make the meeting on the 5th, as I told Rene today, because I have to have another operation, or rather treatment with acid, for these tumors around my eyes and it's very tough to change appointments with Dr. Paton, one of the top eye surgeons in the world, who's out here in semi-retirement.

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Sept. 1, 1962

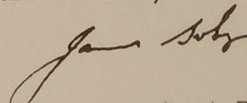
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Sincerely - and thanks,



P.S. We leave for New Canaan, Conn., on Sept 7, so mail won't be forwarded here after that date.

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BACON - (BRAUSEN)