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	JTS	I.27

THE MUSEUM OF MODERN ART

NEW YORK 19

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

July 24, 1962.

Dear Jim:

Herewith the photostat of the "Neue Reichskanzlei, Ehrenhof," from Das Reich Adolf Hitlers, Munich, ca. 1941, suggested by Peter Bunnell of The George Eastman House (in his letter of July 17, of which a copy was sent to you) as a possibility in connection with the background of the Bacon painting of Dog, 1952.

With all best wishes -

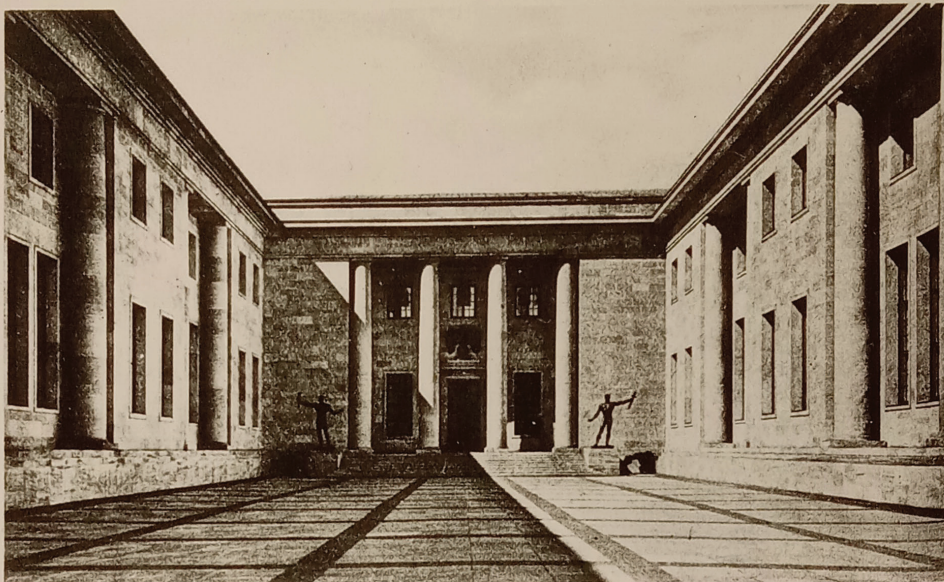
Sincerely,

Grace

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

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Neue Reichskanzlei, Ehrenhof

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From Das Reich Adolf Hitlers Munich, c. 1941. Neue Reichskanzlei, Ehrenhof. Chapter heading 1939,
Second page

Photostat courtesy of The New York Public Library

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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 18, 1962.

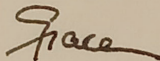
Dear Jim:

I enclose herewith a copy of the letter from The George Eastman House. If the modern contact print taken from the original negative of #704 (the dog walking) will not serve, I'll be glad to approach the other likely sources for a loan.

We have ordered a photostat of the photograph reproduced in Das Reich Adolf Hitlers, just in case....

All best wishes -

Sincerely,



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

Faint handwritten notes at the bottom of the page, possibly bleed-through from the reverse side. The text is mostly illegible but appears to contain names and dates.

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THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 2-8429
CARET: MODERNART, NEW YORK

July 18, 1965

Dear Jim

I enclose herewith a copy of the letter from the
George Eastman House. If the modern contact print taken
from the original negative of WJG (the dog walking) will
not arrive, I'll be glad to approach the other likely sources
for a loan.

I have ordered a photograph of the photograph re-
produced in Das Reich Adolf Hitler, just in case....

All best wishes -

Sincerely,

Mr. James Thrall Soby,
P. O. Box 829,
Southampton, Long Island,
New York.

butality
when processes subjected to
maturing - safe to measure (?)
(Bardelaine a base, shot
exposure
End debarry quite as rapidly
on vitre: the one heavy
intolerable, the latter rapid.

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Copy of letter from Peter Bunnell

GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRwning 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Assistant Director
NATHAN LYONS

July 17th 1962

Dear Grace:

Today I am sending you the Muybridge collotypes. They include all that Mr. Soby requested, including the crippled child; I must confess however, that I spoke without checking carefully enough when I stated we had all the prints requested. It seems that our "master" set is not complete and one of the missing prints is #704. It is perhaps the most important - the dog walking. We do have the original negative and so you will note I supplied you with a modern contact print taken from the original negative. The frame which is the one you are most interested in is #9. If you can locate an original collotype of this print then I would suggest you use it, though I think a matching reproduction could be taken from this modern print. From looking at the negative I doubt a much better collotype was produced in comparison to the modern print.

The enclosed captions are taken from the Muybridge 1887 catalogue. The dates given are the dates the photographs were made; the general date of 1887 serves for the publication of the collotypes.

Enclosed is the loan form, which when you receive the prints you can sign and return to us. Do you have any idea of the length of the loan? One note while on the subject - Plates 347 and 471 are from our master set, we do not have duplicates. Therefore, please pass the word along to take extra caution with these prints.

I gather from Nathan that there is some interest in the source of Bacon's background for the painting using the Muybridge photographs of the dog. I checked

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2

what few sources we have here of German photographs of the 30's and came across one which might shed some light, though it is probably not the one Bacon actually used. It is found in Das Reich Adolf Hitlers, Munich, Ca.1941. The photograph shows the "Neue Reichskanzlei, Ehrenhof" and gives some feeling of the linear qualities of the Bacon painting. The photograph is under the chapter heading 1939, second page. I can't enclose a Polaroid as the camera seems to have gone afoul.

I am off tomorrow for a week at a wedding in the Hemmingway country of Northern Michigan; then two or three days with Hugh Edwards at the Art Institute. I'll be back here on the 25th.

Sincerely,

Miss Grace M. Mayer
11 West 53rd Street
New York, New York

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~~RECEIVED~~

~~XXX~~ FROM
(cross out one)

GEORGE EASTMAN HOUSE
900 EAST AVENUE
ROCHESTER, NEW YORK

Date: July 17, 1962

AS LOAN of calotypes for reproduction (four)

Muybridge

Item No.	Description	Value
Acc. No. 78	Muybridge Plate 345 - Men Wrestling	
----	Muybridge Plate 347 - " "	
----	Muybridge - Plate 471 - Child Crawling on Hands & Knees	
Acc. 2608	Muybridge - Plate 539 - Infantile Paralysis; Child, Walking on Hands and Feet.	

~~RECEIVED~~ BY
(cross out one)

Museum of Modern Art

c/o Miss Grace Mayer

11 West 53, New York 19, N. Y.

Signed _____

Title: _____

Date: _____

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Muybridge Captions

Plate 345 - Wrestling; Lock
October 24, 1885

Plate 347 - Wrestling; Graeco-Roman
October 24, 1885

Plate 471 - Child, crawling on hands and knees
July 29, 1885

Plate 539 - Infantile Paralysis; Child, walking
on hands and feet
date unknown

Plate 704 - Dog; walking; mastiff
October 25, 1885

If you need any more information regarding captions
don't hesitate to write.

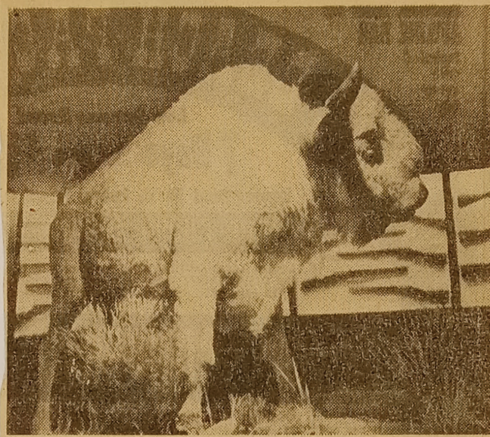
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THE NEW YORK TIMES,

MONTANA MUSEUM BARES WEST OF OLD



C. B. Bealy

MUSEUM ATTRACTION—Stuffed sacred white buffalo is on view at Montana Historical Museum in Helena.

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WEDNESDAY, SUNDAY, JULY 15, 1962.

WILSON SAFARIS

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FLORIDA

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with
every
trip

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offered by the OCEANFRONT hotel or motel you choose,
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**INCLUDING AN
AUTOMATIC SHIFT CONVERTIBLE**

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is one admission (per -ple.) to 8 sightseeing attractions including
Castle, Musa Isle, Orchid Jungle, Spanish Mon

OR INCLUDING EXTRA FE

If you do not drive, enjoy your choice of fab
Beau

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July 9, 1962

Dear Grace:

You have been your usual angelic, helpful self, and the Muybridge material is of the greatest interest. I would have said so before, but we were busy trying to get our middle boy off to California and the Navy and the little one into summer school.

Peter Bunnell's letter of June 28 is most helpful, and I suggest that we ask him to ship the collotype prints to the Museum and have plates made from these. If you don't mind, I think it would be safer to have the collotypes sent to your department rather than to the Publications Dept. I assume that Susan in the latter dept. will lay out the plates for size, but I haven't yet sent her the other material, including photos of Bacon's own works, though the text of my book is finished, thank God, and being sent for corrections, suggestions, etc., to Alfred Barr, Monroe Wheeler, etc., with copy to the Publications Dept. I wouldn't trouble further with Philadelphia nor with Kingston, Stanford or the Library of Congress of Chapman & Hall.

This Bacon book has been such an anguish to get done, due in part I hope to the fact that no one, but really no one, can get Bacon to talk about his pictures, that I'm still a mass of indecision as to which plates to use, though I know I want as many as possible of the Muybridge photographs I listed for you in the Muybridge albums. The photo of a crippled child walking of which Peter Bunnell sent a polaroid shot is a case in point. The second frame from the left in Bunnell's photo (top row) is fantastically like Bacon's Paralytic Child Walking on all Fours of 1961, as you can see from the enclosed photo of the Bacon which I'll need back at some point but which I thought might interest you, together with Bunnell's photograph, also enclosed. I think I'd like to reproduce the Bacon painting and the Muybridge photograph, too, is Bunnell can lend us a collotype. My hesitation stems from the fact that I've never seen the original of Bacon's painting, nor do I have a color slide, so I can't judge its quality. I can judge the horror of its subject, but that's a matter which can't be considered when you're dealing with Bacon, whose basic philosophy as an artist seems to me to beguile and repel at the same time, as I've tried to say in my text.

Well, blessings on you. We plan to be here for another two or three weeks and by that time will be completely covered with green mould; the dampness is incredible.

Best - thanks,

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THE MUSEUM OF MODERN ART
NEW YORK 19

The Department of Photography
Edward Steichen, Director

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

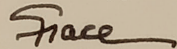
June 29, 1962.

Dear Jim:

The enclosed rules out the University of Pennsylvania. I find in my notes that the Kingston Museum is said to have a Muybridge Collection, as has Stanford, and also The Library of Congress. Do you wish me to write to these places, or shall we go along with The George Eastman House?

All best wishes -

Sincerely,


Grace M. Mayer

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

P. S. I imagine that it would be complicated to secure material from Chapman and Hall.

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GEORGE EASTMAN HOUSE

900 EAST AVENUE, ROCHESTER 7, NEW YORK • BRowning 1-3361

Director
BEAUMONT NEWHALL

Vice Director
JAMES CARD

Assistant Director
NATHAN LYONS

June 28th 1962

Dear Grace:

Your letter to Beaumont regarding the Muybridge material has been routed to me, as it seems I am now the resident Muybridge scholar. When I arrived here we decided it would be a good idea to organize the Muybridge collection as a "real" archive, so for the past few weeks I have been at the laborious task of cataloging and generally organizing the collection. This has now blossomed into an article and an exhibition.

Of course, we would be more than happy to assist Mr. Soby in his request for Muybridge material. The particular photographs which he selected from the books are contained in our collection in more than one form. First, let me say that the term "original print" is difficult to apply. We have a rare set of albumen prints which Muybridge made from the completed internegatives. Unfortunately this series does not cover the completed edition of 781 prints, in fact we have less than 50. Not one of the prints you requested appears within our set. We do have a set of the collotypes (781) which contains those photographs in which Mr. Soby is interested. Each of these prints, coming from the first edition of 1887, is in good condition, especially those particular frames which you noted in the letter. We also have the original internegatives from which the collotypes were produced. His glass plates were attached in sequence to a large sheet of glass and following this one or more internegatives were made by contact. These were then used for the collotype printing. We could take modern prints from these negatives of the particular frames, or of the whole sequence, in which Mr. Soby is interested. I personally do not believe that this would gain a great deal and actually if we shipped you the collotype prints the plates could be made directly from these. I shall leave the choice however, up to you.

In reference to the specific photographs which were listed in your letter I might mention one or two items. The plate on page 215 of the quoted book is not from the previously illustrated Series 30 as captioned. I am not sure if this matters. Series 30 corresponds

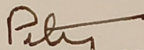
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with the Muybridge plate number 347 of the 1887 catalogue and the single frame appearing on page 215 of the book is from Plate 345 of the same catalogue. With regard to your question about a crippled child walking on all fours I have enclosed a Polaroid print of the only such photograph that is listed in the Muybridge catalogue. I must apologize for the quality of the print but our copy rig will not allow us to photograph the very large Muybridge print completely. Muybridge photographed several "adnormal" movements (25 in total) but this is the only such photograph of a cripple on all fours. Perhaps if I could see the painting in question we might be able to tell if it is from another Muybridge photograph than that which I have enclosed.

Hope all of this is of some help and not too confusing.

Sincerely yours,


Peter Bunnell

Miss Grace Mayer
Museum of Modern Art
11 West 53rd Street
New York, New York

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THE MUSEUM OF MODERN ART

NEW YORK 19

The Department of Photography
Edward Steichen, Director

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

June 28, 1962.

Dear Jim:

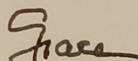
I enclose herewith a letter from George Eastman House, having made a copy for our records. The Rochester performance is, as always, impressive. So far, we have not had a response from Philadelphia.

The problem of the Nuremberg Stadium is still unsolved, but we are trying....

Mr. Steichen made his final appearance as Director of the Department today, and it was a shattering experience all around.

With all best wishes -

Sincerely,



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

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UNIVERSITY of PENNSYLVANIA

PHILADELPHIA 4
THE UNIVERSITY ARCHIVES

LEONIDAS DOBSON, Archivist

28 June 1962

~~Miss Constance C. Rahn, Secretary~~

The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Miss Mayer:

Your letter of 22 June, directed to the Library has been referred to me by the Reference Librarian.

I am sorry to have to inform you that we are unable to send you the prints of the Maybridge material which you requested for we unfortunately do not have them. The pictures used for the original publications were in the files of the Lippincott Publishing Company which published the first editions of the works in question. The Lippincott Company had a fire in the early part of this century and all of their old files were destroyed. The other prints and negatives not in their files were given by Mr. Maybridge to the Eastman Kodak Museum, (The George Eastman House of Photography, 300 East Boulevard), in Rochester, New York. It is quite possible that you would be able to obtain the prints from them or from Chapman and Hall in London if they are still in existence.

Regretting that I can be of no help, I remain,

Sincerely yours,

(Mrs.) Constance C. Rahn
Secretary

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NEW YORK 19

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FILM LIBRARY

March 8, 1962

Mr. James Thrall Sahr

THE MUSEUM OF MODERN ART · 11 WEST 53 STREET · NEW YORK 19

Dear Jim:

The Buster Keaton film, SHERLOCK, JR. (not SHYLOCK, JR.)
was produced in 1924 by MGM.

Best,

Margareta
Margareta

3/13/62

CC; Pearl Moeller

Mr. Pearl Moeller

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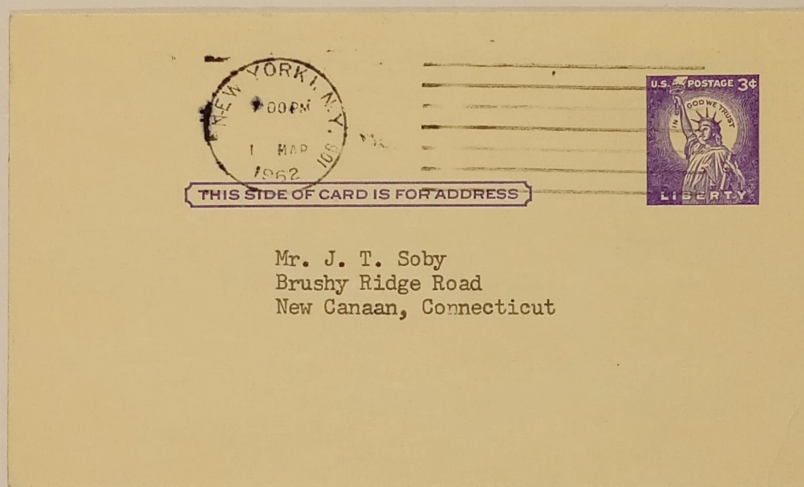
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March 8, 1962



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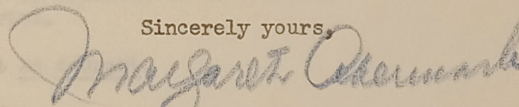
March 8, 1962

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

Dear Mr. Soby:

We screened the part of SHERLOCK, JR., in which Keaton does his wall disappearing. The scene is very, very brief and is not actually a dissolve. It is a clever trickshot but it would not be possible to have it reproduced comprehensibly.

Sincerely yours,



Margareta Akermark
Circulation Director

CC; Pearl Moeller

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

FILM LIBRARY

March 5, 1962

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

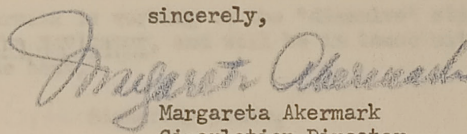
Dear Mr. Soby:

I think that we have tracked down the Keaton dissolve you are interested in. It occurs in SHERLOCK, JR.; I am having a print sent in for checking. It may be possible to have stills made from the print.

You will be kept au courant.

With best regards,

sincerely,



Margareta Akermark
Circulation Director

CC: Pearl Moeller

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

March 1, 1962

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

Dear Jim:

Following our conversation of last week and your letter of February sixteenth, I am sending you herewith a photograph of the Bruegel painting received from the Philadelphia Museum today and also two Muybridge photos we had Sunami make for you, showing the human figure in motion, and they are fully sourced. Grace Mayer and Bernard and I all discussed the Muybridge together, so she knows about this, and has seen them.

The Institute of Fine Arts very kindly loaned us two negatives of the Victory of Samothrace--front and profile views, and Sunami is making prints of them, which I hope to have by this coming Monday, and I will send them off to you at once.

Margareta Akermark is working on the "dissolve" still from the Keaton film, The Navigator, and will be in touch with you about this. All the best,

Sincerely yours,

— Pearl —

Pearl L. Moeller
Supervisor of Rights and Reproductions

PJM:lms
Enc. (3)

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THE
ARTHUR JEFFRESS
GALLERY

28 DAVIES STREET LONDON W1 MAYFAIR 7836
ARTHUR T. JEFFRESS (U.S.A.)
SECRETARY: ROBERT MELVILLE

James Thrall Soby Esq.,
Bushy Hill Road,
New Canaan,
Conn., U.S.A.

9th January 1962

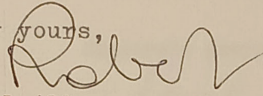
Dear Jim,

I have finally agreed to attempt in collaboration with Ronald Alley of the Tate Gallery an Oeuvre Catalogue of the works of Francis Bacon. It will not interfere with the book you are working on because text will be kept to a minimum, and will consist of a short preface (not by me), and a few notes about pictures in the list of plates.

So I am wondering if you could possibly lend us the photographic material which was sent out to you from this country? We would keep the photographs only a few weeks, and then return them to you. Unfortunately, it will be difficult to start work without them because duplicates of many of the things sent out to you were not kept, and are therefore unobtainable from any other source. I do hope that this request will not in any way hold up your own book, to which we are all looking forward so much, and I look forward to hearing from you in the near future.

With warmest good wishes to you and your wife.

Sincerely yours,


Robert Melville

RM/mc

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THE MUSEUM OF MODERN ART
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11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

THE LIBRARY

January 3, 1961

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

Dear Jim:

Many thanks for your letter of January 1st about a photograph of the Daumier oil: The Man on the Rope, you need for your book on Francis Bacon. I've spoken to Alfred about it and have also done some checking for you in the Library.

Unfortunately we have no duplicates only the master print in the show album of 1930 which came from the owners at that time, Mr. and Mrs. Joseph J. Kerrigan.

However, we now think the painting is in the Boston Museum of Fine Arts because it is so credited as of 1954 in Jean Adhémar's book on the artist, published by Pierre Tisné, Paris, that year, and appears in color, plate no. 119.

Perhaps you will wish to write directly to Boston.

I shall be glad to help you further; the influence of Daumier on Bacon and this particular comparison you are making is fascinating!

All the best,

Sincerely yours,

Pearl

Pearl L. Moeller
Supervisor of Rights and Reproductions

PLm/m

cc to Alfred Barr

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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

May 27, 1960

Dear Jim:

We have just received word, very happily, from Alinari, that they are able to provide all the photographs of the Cimabue Crucifixions you wished, following my letters of May 17th to you.

I have asked them to send the prints to the Museum as quickly as possible, and we will then send them on to you at once. I would also like to add the following excerpt from their letter about the permission to publish, for your information:

"For what concerns Copyright permission not included in the above price (sixty-five cents per print), we beg you to apply to our exclusive agent; also for Brogi's and Anderson's documents. His address is:

ART REFERENCE BUREAU
P.O. Box 137
ANCRAM, N. Y. (U.S.A.)"

All the best.

Sincerely yours,

Pearl

Pearl L. Moeller
Supervisor of Rights and Reproductions

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

PLM:kn

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cc Miss Legg
Mr. Soby ✓
Mr. Thomas
Files

copy for Mr. Soby

THE MUSEUM OF MODERN ART
NEW YORK 19

The Library

11 WEST 53RD STREET
TELEPHONE: GRADY 2-4700
CABLE: MODERNART, NEW YORK

May 17, 1960

Fratelli Alinari
via Nazionale, 6
Florence, Italy

May 17, 1960

Gentlemen:

At the request of Mr. James Thrall Soby, I am writing you to order glossy, black and white photographs, (one of each, size 18 x 24 cms.), of the following Crucifixions by Cimabue. It is my understanding that your company is now able to supply photographs from the archives of Anderson photos in Rome and Brogi of Florence.

<u>Title</u>	<u>Negative Number</u>
Crucifix, in Arezzo, Church of San Domenico	Brogi photo 25967
Two Cimabue frescoes of the Crucifixion in the Upper Church, San Fran- cisco, Assisi	Anderson photo 15345 - (shown in its present state) Anderson photo 15346 - (as it once looked)
Crucifixion by Cimabue in Santa Croce, Florence	Brogi photo 19917 Alinari photo 3882

Would you kindly let me know if you can supply all five photographs, and we customarily pay seventy-five cents to one dollar per print. You may bill us; our purchase order number 8668. This will follow shortly under separate cover.

The photographs are needed for reference only at present, and if Mr. Soby reproduces them, he will get in touch with you again.

We look forward to hearing from you shortly in this matter, and with many thanks for your kindness.

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

Sincerely yours,

(PLM)

PLM:kn
Enclosure (one)

Pearl L. Moeller
Supervisor of Rights and Reproductions

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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

May 17, 1960

Dear Jim:

Many thanks for your letter of May 9th, requesting photographs of the Crucifixions of Cimabue in connection with the Bacon book.

I have done some spade work in both the Frick and the Metropolitan, and I have found that neither of these institutions has negatives of the works of art you would like; however, I have obtained sources, and I attach a copy of a letter to Alinari in Florence, which is self-explanatory. I thought it was best to write first rather than send a purchase order, because sometimes the latter goes astray in Italy, or is unheeded.

If this fails, the Metropolitan is willing to make copy negatives for us, as the Frick has only photostats, and these would not reproduce well enough.

We will send you the prints as soon as they come in. Very best,

Sincerely yours,

Pearl

Pearl L. Moeller
Supervisor of Rights and Reproductions

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

FLM:kn
Enclosure (one)

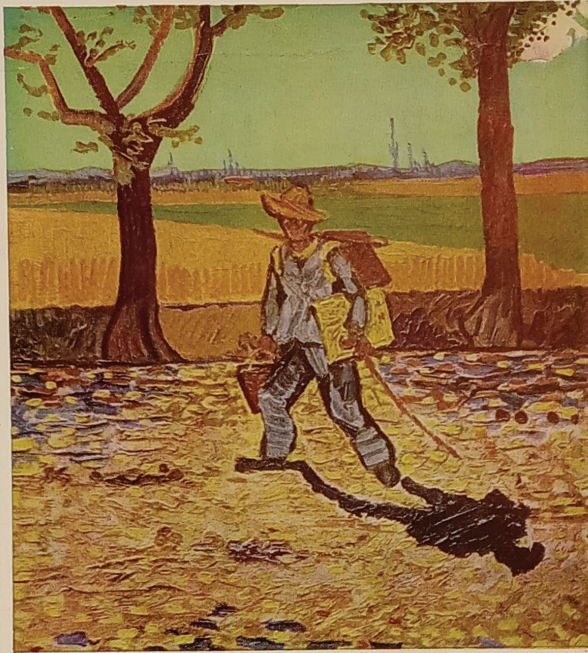
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Reproductions

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

PLM:kjf

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THE MUSEUM OF MODERN ART
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11 WEST 53rd STREET
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THE LIBRARY

Dear Jim -

I can't remember if we
ever got this photo from
Magdeburg or took a
copy neg from a book.

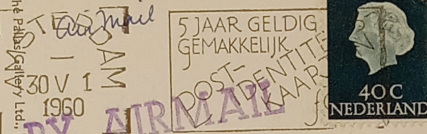
Anyway here is a color
version.

I got this card at the
Gemeente Museum today.

Alicia

VINCENT VAN GOGH (1853-1890)
GOING TO WORK Oil
Kaiser Friedrich Museum, Magdeburg
Available as a Hanfstaengl four-colour print, size 18" x 16 1/2"
Pallas Postcard 1047

The Pallas Gallery, Ltd., London, W.1.



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

U.S.A.

Printed in England

- Pearl -

Pearl L. Moeller
Supervisor of Rights and Reproductions

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

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THE LIBRARY

March 24, 1960

Dear Jim:

In today's mail we received a letter from the Publications Department of the Tate Gallery, telling us that they have no works by Matthias Grunewald, either in their Gallery or the National, nor do they know where any of his works are, hence no photographs!

This is very mysterious. I wonder what Bacon looks at. We have cancelled the order to the Tate.

Very best.

Sincerely yours,

- Pearl -

Pearl L. Moeller
Supervisor of Rights and Reproductions

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

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TF

THE MUSEUM OF MODERN ART

Date 21 March 1960

To: AHB

Re: _____

From: Marga

Berenson lists have been checked for JTS:

1. There is a celebrated CRUCIFIX by Cimabue in Arezzo, San Domenico
2. There are two CRUCIFIXIONS by Cimabue, frescoes, in the Upper Church, San Francesco, Assisi
3. There is another CRUCIFIXION in the Upper Church, S.F. which is very close to Cimabue, but unsigned.

*All the same the Santa Croce, Florence
cross seems closer to F. B*

h-

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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

January 5, 1960

Mr. James Thrall Soby, Chairman
Department of Painting and Sculpture
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Jim:

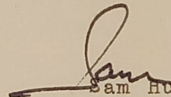
I am enclosing the only remaining photographs I have of Francis Bacon, and related materials. You are welcome to them.

I remember in your excellent Saturday Review article you referred to the grouping of photographs as a wall in Bacon's studio. Actually, I selected the elements in the montage, as enclosed, spread them on the floor and photographed them. I picked out what seemed to be pertinent images in terms of paintings Bacon was doing at the time, and he didn't seem to object. In fact, he was quite interested in the results. As I remember, his tables were littered with newspapers and magazine photographs, and it was just a matter of picking out those that seemed pertinent to his work.

I am awfully glad to know you are doing the Bacon book. I am sure it will be splendid.

All best wishes,

Yours sincerely,


Sam Hunter
Acting Director

SH:bf
encs. 3

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THE MUSEUM OF MODERN ART

Date Dec. 18, 1959

To: Jim

Re: _____

From: Alicia

Dear Jim,

I've been in touch with Kingsley International Pictures who have the Bunuel picture *The Young and the Damned*. They can send it over anytime we wish. Can you let us know when you'd like to see it? I am not sure if there won't be a charge of some kind. Sorry, neither Kingsley nor the Museum has a still of the surrealist dog sequence, but they might have one made if you select the actual shot after seeing the film.

Alicia

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Jim

Sunday
wining

-the great

Calvary of Cimabue, the
overwhelming but
murky, almost illegible
masterpiece in the transept
of the upper church at
Assisi seems to me
less likely to have
interested F.B.

than the great crucifix
on wood which hangs in
San Domenico's church
in Arezzo - color plate
(in detail) in The Sienese
Creators of the Renaissance
page 33. This is not
certainly by Cim. but

is generally accepted
as probable attribution.

A second crucifix, later
in date, more naturalistic
and I would guess the one
F.B. had the repro. of
is the 16 foot high cross
of Sta. Croce in Florence.

↳ Connoisseur's repro. in
Key Moments of the History
of Art page 541. (Alinari
photo)

1959 N.Y. Prentice-Hall

yours

A.

How I hope you're
both having some sun
more than the rains and
flood have started.
much love from 2 to 2
A-

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Bacon interior decorations - ~~early~~ ①
early (c. 1938)

2 photos

2 on a page

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MATTHEW SMITH—A PAINTER'S TRIBUTE

BECAUSE I VERY much admire Matthew Smith, I am delighted to have been asked to write something about him, although I know I will not be able to do him justice. He seems to me to be one of the very few English painters since Constable and Turner to be concerned with painting—that is, with attempting to make idea and technique inseparable. Painting in this sense tends towards a complete interlocking of image and paint, so that the image is the paint and vice versa. Here the brush-stroke creates the form and does not merely fill it in. Consequently, every movement of the brush on the canvas alters the shape and implications of the image. That is why real painting is a mysterious and continuous struggle with chance—mysterious because the very substance of the paint, when used in this way, can make such a direct assault upon the nervous system ; continuous because the medium is so fluid and subtle that every change that is made loses what is already there in the hope of making a fresh gain.

I think that painting to-day is pure intuition and luck and taking advantage of what happens when you splash the stuff down, and in this game of chance Matthew Smith seems to have the gods on his side.

FRANCIS BACON

+

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5346 - ASSISI - Crocefissione - Cimabue - Chiesa di S. Francesco

Riproduzione interdetta - Anderson -

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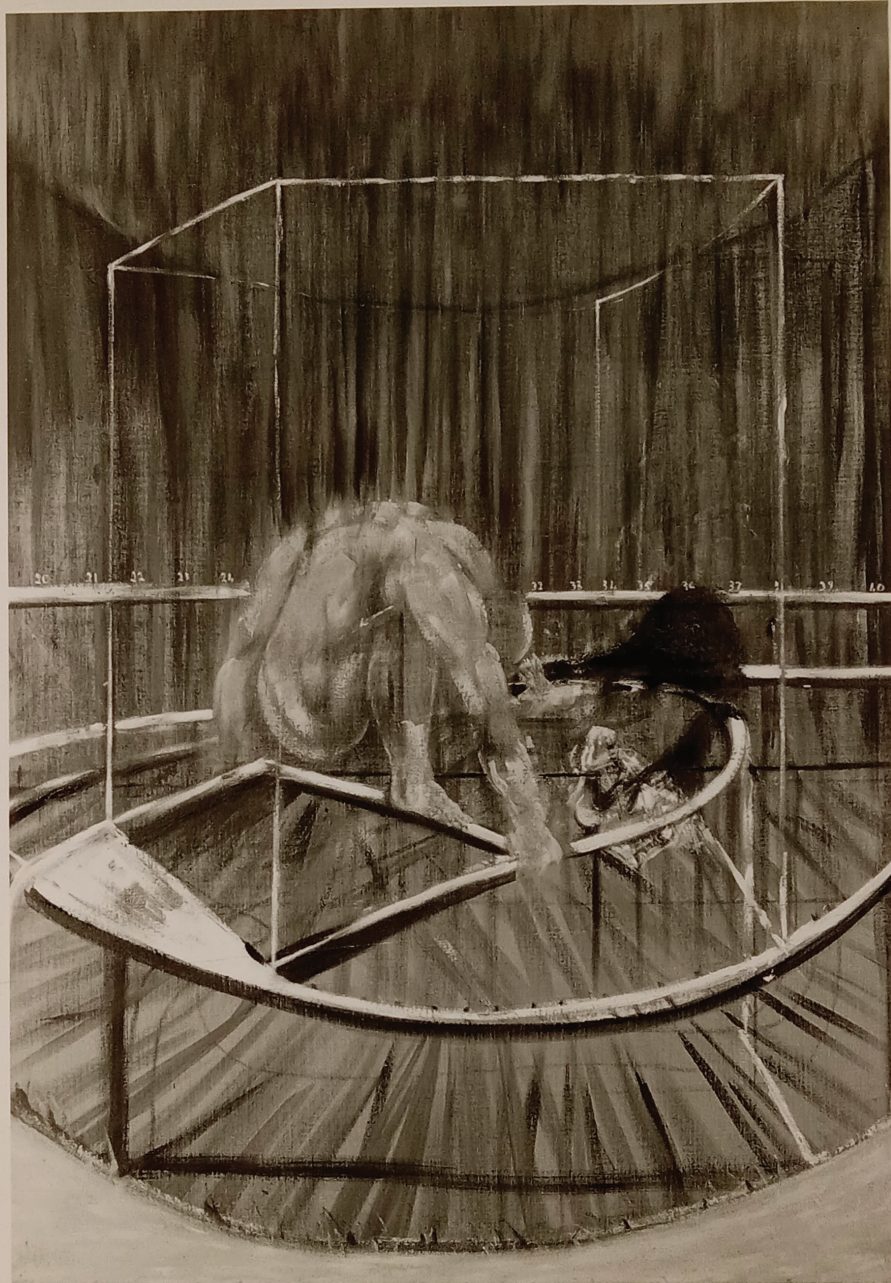


15345 - ASSISI - Crocefissione - Cimabue - Chiesa di S. Francesco

Riproduzione interdetta - Anderson - Rom

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The Detroit Institute of Arts

DETROIT 2, MICHIGAN

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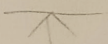
By: Francis Bacon

Accession No. 55.353 Negative No. 10373

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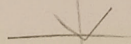


$4\frac{3}{4}$ "

25)

from copy Valentiner

F381
102



$5\frac{1}{2}$ "

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(Ed. Brogi) 19967. FIRENZE. Chiesa di S. Croce. Gesù Cristo Crocifisso. Scuola di Cimabue. (Riprod. interdotta).

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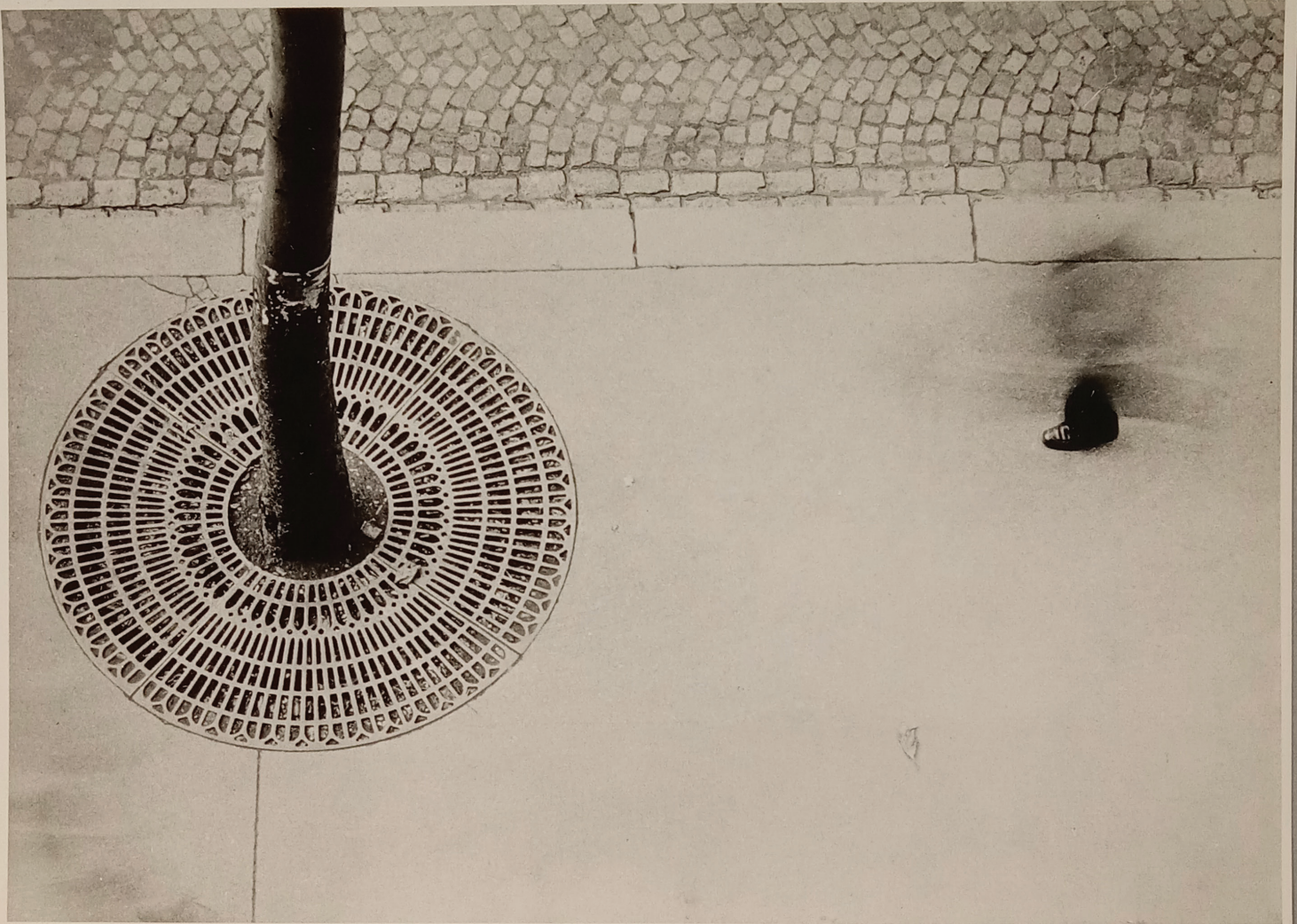
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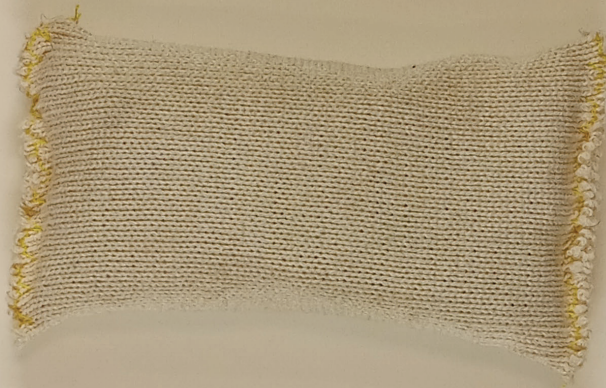
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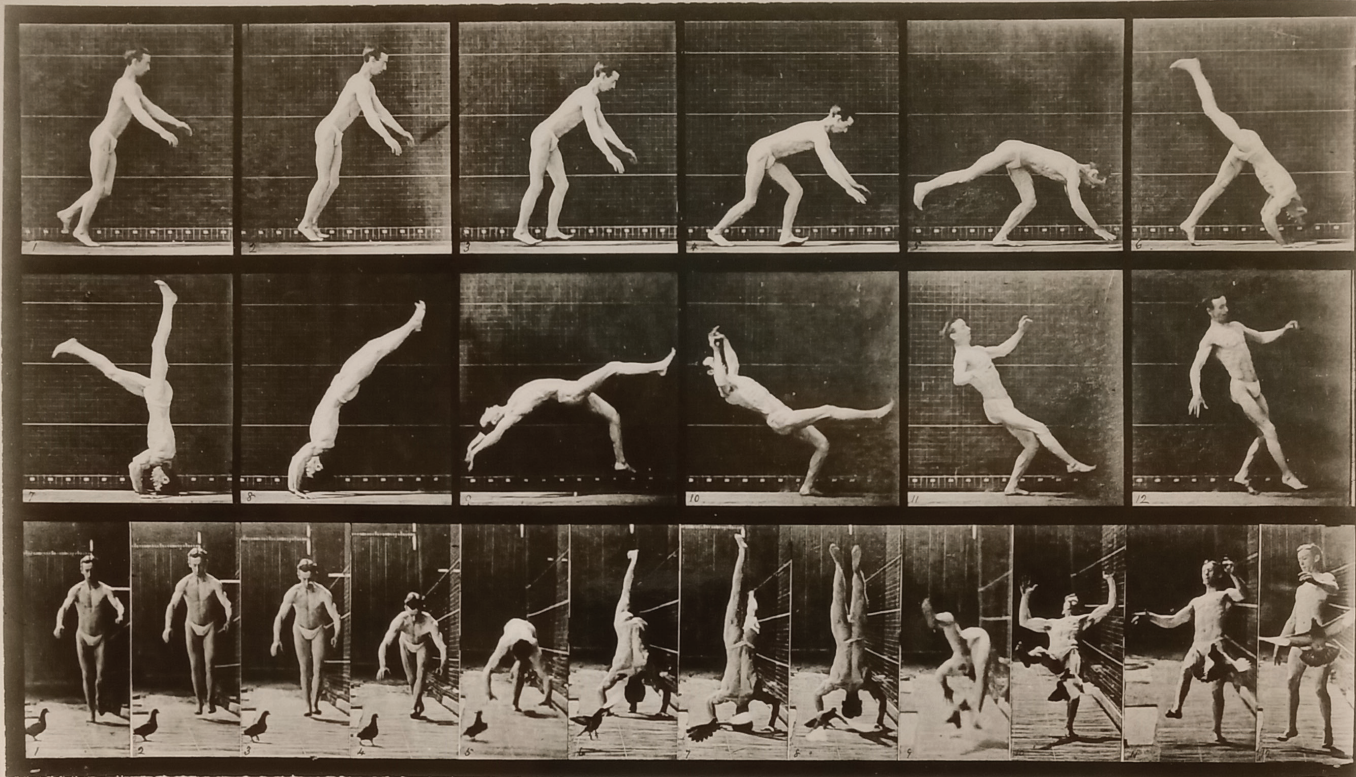
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Prof. Dr. Otto Steinert (German, b. 1915) Ein Fuss-gänger Paris, 1951
Collection of The Museum of Modern Art



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Plate No. 365 from book in Museum of Modern Art Library entitled: Animal Locomotion, by Eadweard Muybridge, published under the auspices of the University of Pennsylvania, 1887 - Philadelphia
Copyright by Eadweard Muybridge, 1887

S-17.614 (taken 2/62)
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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Marlborough



Marlborough Fine Art Ltd 39 Old Bond Street London W1 Hyde Park 6195-6 Cables Bondarto

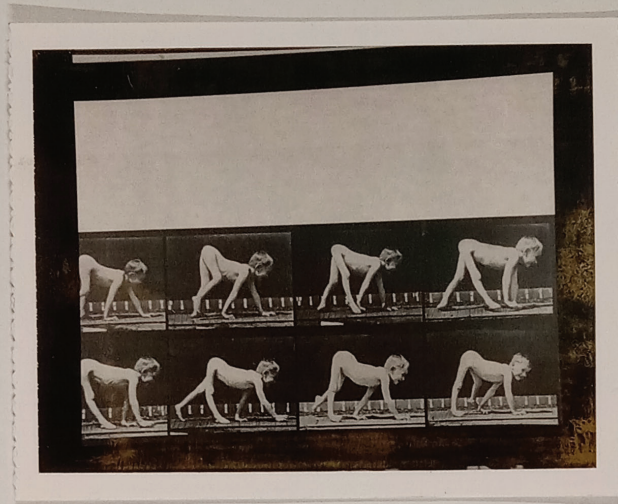
Francis Bacon

Paralytic child walking on all fours, 1961

Oil on canvas: 78 x 56 ins (198 x 142 cm)

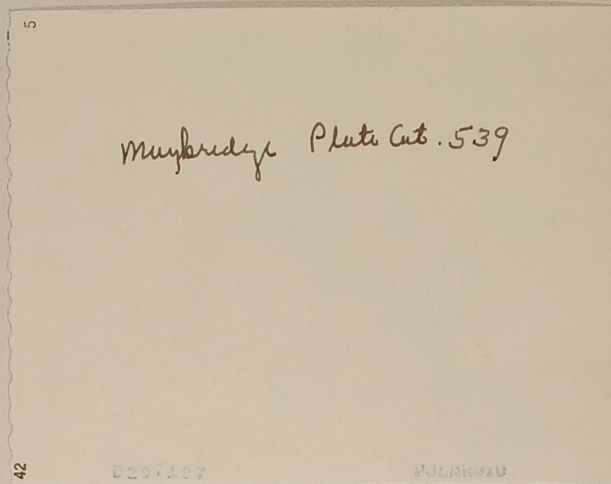
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View of Toledo
c. l. Greco

Met. Request of Mrs. H. O. ~~W~~ Hammer

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Van Gogh
The Painter on the Road to Tarascon
Copy neg made from cover of book called
Van Gogh, by Michel Florisoone, Librairie
Plon, Paris, 1937.

Copy neg number: MMA 4973

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Winged Victory of Samothrace
Approx. 303 B.C.
Collection, Louvre, Paris

source of this photo: N.Y.U. Institute of Fine
Arts - made available to MOMA for Mr. Soby,
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~~V-W-X-Y-Z~~
Bacon - Source materials