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	Kirstein	I.C

QUESTIONNAIRE PROPOSED BY "THE FRIENDS OF ART"

(National Direction of Fine Arts: Bogota: 1936)

TOWARDS A NATIONAL PROGRAM FOR FOLK ART

(Formulated by Dr. Gustavo Santos and Dr. Gregorio Hernandez de Alba)

I. DRAWING, PAINTING, and SMALL INDUSTRIES of an ARTISTIC NATURE

- a. Does there exist among the folk of your district an interest in drawing and painting?
- b. Have any persons in your city or town information about this? If so, where may they be found?
- c. Are there any drawing classes in the schools?
- d. Do any small artistic industries exist in this region? Give details of those which exist, indicate what might be developed, their economic background -- fabrication, time employed, and price of sale (weaving, lacquer, wood-carving, objects in plaster, etc.)
- e. What markets are there in the local municipal district and outside? If possible, indicate more or less the amount of material made, and approximately the number of people employed in their manufacture. Are primitive means used or do they have modern methods and instruments?
- f. Would there be interest in collecting an exposition of the material to form a permanent show in the local town or capital of the department? Please be specific about all dates; send photos when available. Do the workers in metal, wood, etc. have any conscious idea of drawing?
- g. Are there any young people who show exceptional talent for drawing? If so, how has it manifested itself?
- h. Has this district in any past time produced any painter, sculptor, or musician who has distinguished himself? If so, in what way or with what works? Send photos and dates.
- i. Do there exist in local churches or private homes works of art of any value? If so, where are they?
- j. What houses of colonial importance are there, as dwelling for the conquistadores, viceroys, nobles, distinguished men; convents, churches, etc.?
- k. Are these now restored or in a state of decay?
- l. Are there colonial monuments (bridges, gates, crosses, etc.) in the town? Where?

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- m. What old works of art in painting, sculpture, forged-iron, gold, silver, or wood are there in churches or private houses? Are the names of their authors known? Are photos obtainable? (Colored and annotated in the case of weaving?)
- n. Is it possible to obtain dates of all village fairs or market days where interesting objects are shown? What about the cultivation and arrangement of flowers? All details of daily life leading to artistic expression?

II. MUSIC

- a. Does a local band exist? What kind and how many instruments? Who is and what education has its leader?
- b. Do the musicians know solfege and theory?
- c. What is the repertory of the band? Are there daily rehearsals? When are concerts given?
- d. Do stringed instruments exist? Do the players play by note or ear?
- e. Do they earn anything by playing? If so, how much?
- f. Do local people like music?
- g. In popular holidays what role does music play?
- h. Is there any outstanding popular singer or ballad maker in the district?
- i. Is the music played predominantly sad or gay?
- j. Which instruments have the local people the greatest preference for? Describe it and send photos.
- k. Is music (piano or song) taught in the schools? Who teaches it, and what education have the teachers?
- l. Is it possible to organize a permanent chorus and local elements?
- m. Is there any local musical form, song or dance, typical of the region?
- n. Personal impression of the part played by music in the local life.

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III. RADIO: FILM

- a. Does the local municipality or state own a radio station?
- b. What programs are generally considered most interesting?
- c. What programs unheard are most desirable?
- d. What hour of the day or night will one obtain the most listeners?
- e. Is there a local cinema? If so, is it permanent and daily? If not, when and what types of program are shown?

IV. ARCHEOLOGY: ETHNOGRAPHY

- a. Are indigenous stones with inscriptions to be found in the vicinity? Are they engraved or painted? Where may they be found?
- b. Are there tombs, bones, or remains of the Indians? Where?
- c. Are there any nuclei of local Indians now in residence? How are they grouped? In families, or tribes?
- d. Are there any indications of ruins, temples, or undiscovered remains, Spanish or Indian, abandoned or used? Give minute details and send photos.
- e. Do any legends or indigenous sayings exist transmitted from father to son?
- f. Do typical customs exist, curious rites or peculiar ceremonies in this region? Describe them.
- g. What are the days and times of year of the chief folk and religious festivals?

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F O L K A R T I N E C U A D O R

(Ask Harry Reed: U.S. Consul, now in Ciudad Trujillo, Dominican Republic. He observed a general local deterioration over the last ten years. Juan Gorel, U.S. Consul now in Quito, has many of Reed's objects in his absence.)

Coffins (Quito)

Rough hewn of eucalyptus wood; black, painted with silver decorations; small white ones for children, with silver ornaments.

Murals in Bars and Churches (Pomasqui: Quito: Fichincha Province)

Crosses

In ceramic and tin, for roof-trees

Furses

Bead and woven material: Esmeraldas

Musical Instruments

Decorated pipes; flutes; drumsticks: Esmeraldas

Silverwork

Double-crosses (like the Cross of Lorraine); sun-plaques (coarse), but traditional Incaic (Otavalo)

Toys

Wood; bread and sugar. Seen in Otavalo; very coarse. Mrs. Fisch in Quito found an old man who makes toys: aeroplanes, boxers in cut-out wood, ink and paint.

Basket-Work (Cuenca)

From the Coast: straw dolls, toys, birds, butterflies, etc.

Straw Hats and Toys (Guayaquil, Loja, Cuenca)

Masks (San Celqui de Curipunga and Fichincha province)

Harvest festival. Mrs. Fisch: Material: black; pipe-stem hair. (In the Museum of Modern Art) (Juan Gorel: Lion's head -- Harry Reed's Collection)

Pottery (Esmeraldas)

Archeological (fakes)

Material (Otavalo)

Bark with vegetable dye paintings. (British Embassy's "Harris Tweeds"). Poncho (mantas)

Rugs (Ambato)

Mrs. Fisch: two grades; Ambassador Long's (i.e., phoney Inca designs): first with 160 knots per unit; second with 200 knots per unit.

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MISCELLANEOUS FOLK PAINTING IN NEW YORK

Haiti

The palace of the Emperor Christophe: pen and water-color
with window panes in glue: Haiti: ca. 1820.
(In the possession of Harry A. Bull)

Paraguay

Portrait of the President of Paraguay (oil on panel):
Asuncion: 1942

Landscape (oil on panel): ca. 1940

(Both in the possession of Misha Reznikoff)

Mexico

Jean Charlot
Mrs. H. T. Curtiss
Anita Brenner
Bertram Wolff
Mrs. Frances Flynn Paine
Miss Martha Vail
Paul Strand

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POSSIBLE COMMITTEE FOR A MUSEUM OF POPULAR ART: LIMA

Jose Sabogal -- Chairman
Alberto Arca Farro - Director of the Census
Pedro Barrantes Castro - Editor of Economica and Educar
Alicia Bustamente - Head of Artists' Association
Dr. Luis Valcarcel - Director of Archeological Museum

Secretary: Jose Maria Quimper -- Panagra-Grace

Advisors: Rene d'Hernoncourt -- Indian Affairs
(Department of the Interior, U.S.A.)
Lincoln Kirstein -- Latin American Consultant
(The Museum of Modern Art)
Kenneth Wesson -- U.S. Vice-Consul in Lima

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CATEGORIES OF OBJECTS IN THE FOLKLORE

COLLECTION NOW EXISTING IN (as of 1927)

The Ethnological and Anthropological
 Museum, Santiago de Chile - Prepared by
 Carlos S. Reed in Publicaciones del Museo
 Tomo IV, Nos. 3 & 4, 1927.

THE objects listed here are specifically of Chilean popular origin,
 excluding any of the Araucanian or other indigenous Indian types.

1. Objects of Hard Stone.
 - a. Mortars, stone pestles, hand mills to grind wheat
 - b. Grindstones to whet knives
 - c. Stones to soften rawhide
 - d. Stones upon which to smoothe pottery
 - e. Tinder-maker's stone
2. Objects of Clayey Stone (chalk) from Las Termas de Catillo
 - a. Boxes
 - b. Animal figures
 - c. Painted vases
 - d. Miscellaneous small figures
3. Pottery (Mostly Quinchimali)
 - a. Red without decoration
 - b. Red, decorated
 - c. Black without decoration
 - d. Black, decorated
 - e. Painted
 - f. Fine ware of Talagante (Monja ware: scented)
 - g. Engraved (scratched surface)
4. Objects of Wood
 - a. Various weapons
 - b. Traps in which to snare animals
 - c. Instruments for weaving
 - d. Combs
 - e. Staffs, canes, etc.
 - f. Toys
 - g. Various domestic utensils
 - h. Musical instruments
 - i. Stirrups and packsaddles
 - j. Yokes and other gear for carts
 - k. Various objects
 - l. Handles for razors

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5. Objects of Vegetable Origin
 - a. Coconut jars
 - b. Calabash for fermenting liquor
 - c. Calabash for carrying water
 - d. Calabash for keeping seedlets
 - e. Calabash for Aji (piquant sauce)
 - f. Calabash for keeping birdlime
 - g. Decorative calabash with burned decorations
 - h. Calabash, decorated or not, for mats
 - i. Finger rings made of Chilean coconut palms
6. Objects Made of Vegetable Fibres
 - a. Lasoos
 - b. Baskets (quilineja) from Chiloe
 - c. Root and horse hair baskets from Panimavida
 - d. Willow baskets from Chillan
 - e. Baskets of teating straw from General Cruz
 - f. Baskets of cirled straw from Nuble
 - g. Chupallas of various straws
 - h. Various objects of osiers
 - i. Cat tail fans
 - j. Briar brooms
 - k. Quilineja bags from Chiloe
 - l. Rush lassoos called Nocha from Nuble
(Gift of Honorable Reverend Flaminio Ruiz, Mercedario)
7. Objects made of Bird Plumes, Fish-scales and Horse or Cattle Hair
 - a. Plume fans
 - b. Coverlets of Bird skins
 - c. Fish-scalu flowers
 - d. Parasol of oustrich plumes
 - e. Cords of horse hair
 - f. Horse hair collander
 - g. Horse tails arranged to hang combs on axes
 - h. Bright colored feather fans
8. Objects Made of Horn
 - a. Cachos chicheros with metal aplicaciones
 - b. Cachos chambacs para piquelo de harina
 - c. Bone vases called as of from Llay-Llay
 - d. Bone finger rings
 - e. Bone bottles
 - f. Small bone bottles for Aji sauce
 - g. Various objects, rings, bracelets, knife-handles, canes
9. Objects of the Chilote Cult
 - a. Christmas creche of domestic make
 - b. Palm arranged for palm Sunday
 - c. Artificial flowers to adorn Holy Images
 - d. Domestically made crucifixes
 - e. Sacerdotal figures
 - f. Hairpins of horse hair and roots made in Panimavida
 - g. Various objects
 - h. Special clothes used in the fleets of Interoceano and other places

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9. Objects Made of Hide
 - a. Different lascos
 - b. Reins and other horse gear
 - c. Goat hides to hold aquardiente
 - d. Chichero wineskins
 - e. Covered chests
 - f. Belts
 - g. Tobacco boxes
 - h. Scabbards for knives
 - i. Sandals
 - j. Various objects of saddle makers craft
10. Wool Materials, Garments or Objects
 - a. Mantas and ponchos
 - b. Chamantos
 - c. Fajas (belts)
 - d. Saddle bags
 - e. Charlinas
 - f. Various stuffs
11. Objects for Tobacco Smokers
 - a. Lighter of quirquincho work
 - b. Lighter of horn
 - c. Lighter of white metal and silver
 - d. Tobacco prepared and picked in the Chilean manner
 - e. Swatches of tobacco leaves as used by the chodos
 - f. Swatches of cut chodo
 - g. Guayacas of hide of various animals
 - h. Guayacas of cloth embroidered with silk and wool
 - i. Guayacas of embroidered wool fabric
 - j. Cigarette holders of bones
12. Chilean Musical Instruments (exclusive of harp, guitar, rebec, and guttaron and specifically Indian pieces)
 - a. Flutes of the stalk of the zapallo
 - b. Bone pipes
 - c. Cane pipes
 - d. Wooden rattles
 - e. Instrument stands
13. Diverse Amulets
 - a. Cachos de queltegue (game)
 - b. Cantharides (various insects of metallic colors)
14. Objects of the Catholic Cult
 - a. Christmas creche of domestic make
 - b. Palms arranged for palm Sunday
 - c. Artificial flowers to adorn Holy Images
 - d. Domestically made crucifixes
 - e. Wooden saints figures
 - f. Roaries of horse hair and roots made in Panimavida
 - g. Various objects
 - h. Special clothes used in the fiesta of Andacollo and other places

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15. Medicinal Preparations
(A list of 14 categories by Ramon A Laval and R. E. Latham)
16. Work Made of Felt of Wool or Skins
 - a. Hats called maulinos for cowboys
 - b. Hats of other types used in the nineteenth century in central and northern Chile
17. Iron Work, Copper and Goldsmith Work
 - a. Antique iron spurs
 - b. Spurs with large rowels
 - c. Small spurs for carters
 - d. Bits from Penafior
 - e. Lashes of forged iron with hide faces
 - f. Horse collars
 - g. Cart attachments and yokings
 - h. Pegs of beaten copper and other copper utensils
 - i. Mats of silver and other silver work
 - j. Curved and other types of knives
 - k. Daggars, poignards, etc.
 - l. Splits for meat
 - m. Braces for wooden stirrups
 - n. Machetes for cowboys
18. Agricultural Products for Eating (Grain, wheat etc.)
19. Models of Typical Domestic Buildings
20. Miscellaneous
 - a. Boxes adorned with sea shells and toher objects made of shell
 - b. Branches of flowers of Quillota
 - c. Fish nets of various types
 - d. Figures made of cheese paste
 - e. Figures made of cut paper
 - f. Objects notinluded in the previous 19 categories of this list

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QUINCHAMALI: POTTERY

1. A type commonly referred to as "Araucanian" but actually having nothing to do with Indians; simple rude duck forms, etc.
2. A type recalling Incaic (chima) pottery (double vases joined by a bar or otherwise joined), or with the two parts sharing a single mouth.
3. A type specifically Chilean, found in the environs of Chillan, in the markets, particularly on feast days. Many forms: black and brown, in baked and glazed earth. Incisions brushed with red and blue dye. Animals. Singing women (to harps and guitars), pigs (chinchilemos in many sizes); flat irons, chairs; D. A. Siquieros says the black type resembles Oaxaca ware (Mexico). Quite large exportation and commercially profitable, but not for tourist trade.
4. Plates, pots, cazuelitas of Spanish or European origin.

NOTE: The Museum of Modern Art has a fair-sized collection of all types. Lincoln Kirstein and Carleton Smith own individual examples (New York City).

Local Collections

Historical Museum in Santiago (a lot, but badly arranged)

Sr. Richard Latham

Sr. Eugenio Ferriera Sales

Dr. Doyharcabal (Santiago)

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BIBLIOGRAPHY OF QUINCHAMALI POTTERY

Revista de Arte (Santiago): An'no II: 1936, No. 10

Ceramica Chilena de Quinchamali, llamado también de Chillán: Province of Nuble. By Giuseppe Mazzini: (a discourse given in Faenza, Italy, when the local faience Museum was presented with a collection of Chilean pottery.)

Revista de Arte: Anno III: 1938, No. 18

Exposition of Folk Art at Museo de Bellas Artes: introduction by Pablo Neruda.

Lecture on Above at Summer School of the Fine Arts (1938) by Alberto Guchanoff.

Catalogue of Collection in Historical Museum (Museum of Modern Art Library)

Photographic plates owned by Antonio Quintana (Santiago) -- (by no means always the best examples.)

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FOLK ARTS IN CHILE

Mantas (small ponchos)

Ordinary ones from the North (male): La Sirena
Ordinary ones from the South (male): Chillan, Santiago
Elaborate woven (grapes and doves)

Furniture

Chairs (matting), straw boxes: Chairs; baskets: Santiago, Talca

Estribos

Stirrups in carved wood: Santiago, Chillan
Stirrups in silver: La Sirena
Stirrups in brass: San Felipe

Espuelas

Spurs in damascened blue steel with silver mounts: Chillan
Spurs in damascened silver

Horse Furniture

Saddles and leatherwork: Chillan, Talca

Monja Ceramics

Pottery (Talagante): The muns made pottery of aromatic resins.

Horn Bottles

(Prison made): Santiago, Fuerte Montt

Boxes in Paper

(Prison made): Santiago

Silver Amulets

* Chains, necks, fishes, legs, amulets in longways. Wagon

* Masks of tin and cloth. Kachal

Bones and platters: Parvitas

Dress: Beards: Chosen

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FOLK ART IN MEXICO

(Desired for Start of Collection Undertaken for Lincoln Kirstein
by Inez Amor)

(Asterisk indicates examples already purchased)

State of Mexico

- * Pulqueria Paintings: D.F.
- * Pinatas (sheep, airplanes in market of San Juan Latrano): D.F.
- * Ex votos, portraits, decorated photos: D.F.
- Judas figures: bulls, etc.: D.F.
- * Candles with elaborate ornaments: San Martin Texmecalpan
- Jars, dishes: Metepec
- * Weaving, serapes: Petate toys and figures: Texcoco
- Serapes: San Miguel de Chicumac
- Embroidered spreads: Huixquilulcan
- * Ceramics: Toluca

State of Michoacan

- P Painted and glazed jars: Huancito (Patamba)
- Woven garments: fajas: Patzcuaro
- * Wooden toys: Erongaricauro
- * Clay toys: Ocumicho
- Glazed cooking utensils: Santa Fe
- * Vases, masks, fishes, toys, utensils in lacquer: Uruapan
- * Masks of tin and cloth: Naranjo
- Boxes and platters: Paracho
- Dance Masks: Cheren
- Toys of wood: Jilpa
- Retables on tin and wood
- Serapes: Irapuato

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State of Guerrero

* Painted, glazed and unglazed earth jars: Toliman

Toys of baked earth: Huapan

* Lacquered gourd rattles, birds, cups; Silver work: Olinala

State of Puebla

* Glazed jars, plaster candlesticks: Puebla

* Sugar skulls (Day of the Dead): Matamoros Izucar

Horse furniture: steel saddles, etc.: Amozoc

State of Jalisco

* Large jars painted with buildings, plaster saints: Guadalajara

Serapes: Jocotepec

Weaving: Tuxpan

* Toys in plaster; glazed and painted jars: San Pedro Tlaquepaque

Toy birds and whistles: Tonola

Yucatan

Painted earthen jars

State of Oaxaca

Earthenware objects: Tehuantepec

Glazed pottery, utensils, animals (black terra cotta): Coyotepec

* Colored animals, utensils, jars: Santa Maria Atzompa

Mije pottery (light brown with red scrawls)

State of Guanajuato

Musical instruments in shell and wood

Toys in wood: Silao

Retablos on tin and wood

Serapes: Irapuato

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ETHNOGRAPHY

(already indicates sample already owned)

State of Coahuila

Dance Masks

State of Tlaxcala

Serapes: Santa Ana Chautempan

State of Acetecas

Serapes: Horn toys and objects

State of Oaxaca

Large crucifixes for roof trees (Coll. Jorge Sobegal)

State of Puebla

• Stone masks (painted alabaster)

• Colchagua

State of Veracruz

• Embroidery (large market)

• Plaster toys

State of Yucatan

• Yarra oelta bells (Coll. Jorge Sobegal)

• Shaded figures

State of Chiapas

• Yacoring

State of Guatemala

• Shaded pottery

• Weaving

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FOLK ART IN PERU

(Asterisk indicates example already owned)

(Asterisk indicates objects obtained by Lincoln Kirstein)

Arequipa

Some weaving, although not very interesting

Ayacucho

* Terra cotta figures: musicians, soldiers
Wooden crucifixes with aniline colors (Coll. Jose Sabogal)

Cuzco

Paintings: ex votos, retablos, decorative landscapes
(Coll. Julia Codesido)

Silver

Calabases (Coll. Jose Sabogal)

Cajamarca

Tin crucifixes for root trees (Coll. Teresa Carvalho)

Retablos

Huancayo

* Stone saints (painted alabaster)

* Calabases

Lima

* Embroidery (large market)

* Plaster toys

Pucara

* Terra cotta bulls (Coll. Jose Sabogal)

Glazed figures

Puno

* Weaving

Urubamba

Glazed pottery

Weaving

Morona

(Magdalena). Glazed tiles and pottery.

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FOLK ART IN COLOMBIA

(Towns or districts from which objects may be obtained)

(Asterisk indicates objects obtained by Lincoln Kirstein)

Chiquinquira

Tagua nut figures; grotesque birds; imitations of modern industrial porcelain or metal hot-dishes. Buttons. Tops. Goblets. "La Raya" Large ceramic figures. Boxes. Horse-hair furniture in miniature.

Cipaguira

* Carnival masks, for Xmas Eve also

Raquira

* (Chibcha) (Indian word Ru-quirá). Pueblo de los Olleros (Province of Boyaca) -- Horses and pottery figures.

Tocaima and Espinal (Province of Tolima)

* Hens which open to reveal small pots and pans (Connection with Quinchamali, Chile and Oaxaca, Mexico)

Ticunas del Futumayo

Toys of wood (airplanes) etc., protecting the houses on which they are placed.

Villavicencio

* (Llanos). Figures made in rubber

Pasto

Figures, chairs and pictures made of resin inlaid with gilt.

Bogota

* Figures in pauche (balsa wood pith); Birds; Wood villages. Dolls. Leather goods; Harness and belts. Musical instruments: Pan-pipes, Mandoline. Ruanes (ponchos) of fine quality. The origin of the word comes from cloth imported from Rouen. Prison work in horn: coat-hangers. (Panoptico: the popular name of the prison). Plaster hens, lions, sheep, cocks, from an old man in the Barrio San Fernando. Pastry: Animals; Birds.

Mompox

(Magdalena). Glazed tiles and pottery.

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DIAZ MORALES

IGNACIO DIAZ MORALES
SECRETARY
21 WEST 57th STREET
NEW YORK, N.Y.

April 28, 1943

APR 13 1943

Dear Sr. Diaz-Morales,

This is to acknowledge receipt of your kind letter of March 31st to Mr. Kirstein and the three photographs of the murals painted by Alejandro Rangel. Mr. Kirstein is now in the Army but I know he would want me to thank you for your great kindness in sending him the photographs. We will be happy to keep these in our archives. When I next write to Mr. Kirstein I will tell him of your thoughtfulness.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Ignacio Diaz-Morales
L. Cotilla 546
Guadalajara
Jalisco, Mexico

Ignacio Diaz Morales

*photos given
to Sender 4/28/43*

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ING. IGNACIO DIAZ MORALES
ARQUITECTO
L. COTILLA 840
GUADALAJARA
JALISCO, MEXICO.

March 31 1943.

Mr. Lincoln Kirstein.
c/o. Museum of Modern Art.
11 West 53rd Street.
New York, City.
U. S. A.

MUSEUM OF MODERN ART

APR 12 1943

NOTED.....

Dear Mr. Kirstein:

By separate mail I am sending you three photographs of three Murals painted in a new restaurant here.

The painter is young of about 19 but he is working hard and I think it will -- be very good for him to have your criticism that would certainly improve his following works.

So if you can have time I will appreciate you to write me some lines on these -- paintings of Alejandro Rangel.

Please give my regards to Mrs. Kirstein and to Mr. & Mrs. Hobby.

Yours faithfully.

Advantage

Ignacio Diaz Morales
Ing. Ignacio Diaz Morales, Arc.

IDM-AM.

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DIAZ - MORALES

ING. IGNACIO DIAZ MORALES
L.Cotilla # 546

ARQUITECTO
GUADALAJARA
JALISCO, MEXICO.

December 13, 1942.

Mr.Lincoln Kirstein
c/o.Museum of Modern Art.
11 West 53rd. Street
New York City.
U.S.A.

Dear Mr.Kirstein:

This is to thank you all your kindness while up there including your valuable gifts of Alvar Aalto monography and your Dance Index.Believe me that I would like to do my best for you when you think I might do something .

I haven't wrote you before,because I have been so taken for my work,that up to the present I haven't been able even to drop you a card.

I am writing to the south-american architects whose addresses you gave me so kindly an I'll let you know what they will tell me about our architectural modern movement on Churches and alied arts and crafts.

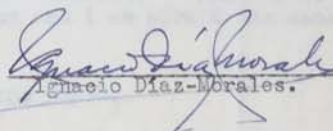
I am preparing for you a collection of photographs of my own works regarding both religeous and civil architecture and I hope to have your criticism on them.I will include some photographs of works of some of my friends so might have a general panorama of what we are doing and the trend of our new architecture.

If it is not too much trouble for you I will certainly appreciate if you let me have the address of Mr.Lawrence Kocher who used to be a very good friend of mine some years ago.

I wrote to the Museum asking for a subscription to your so interesting Dance Index,I hope they have already got my order and expect to receive both the magazine and the bill.

Again Mr.Kirstein,don't hesitate to ask me all you might want from here,as I will be very glad to do whatever it might be for you,and believe me as a good friend

Yours Faithfully,


Ignacio Diaz-Morales.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DIAS MORALES

November 12, 1942

Sr. Ignacio Dias Morales
Hotel Sherry-Netherland
Fifth Avenue at 59th Street
New York, New York

Dear Mr. Dias Morales,

This is just a note to put you in touch with certain people in South America with whom you share similar interests. I am so sorry that you are going back to Mexico so soon because I would like to have seen you again, but I hope that we may correspond and that in the future you will allow us to have photographs of your work in our archives.

In Brazil, I recommend your writing to Oscar Niemeyer, Senador Dantas 15, 8^a Andar, Rio de Janeiro. He will give you information about the Ministry of Education and any plans for new churches.

In Buenos Aires, you might write to Eduardo Sacriste, Morales 38, who will give you information about the Taller San Cristobal and the Catholic Architects' Cooperative. A very good Catholic modern painter is Ballester Pena. Sacriste will put you in touch with him. He has done some very good altar pieces in a contemporary spirit.

In Montevideo, I recommend you to Amalia Polleri de Vianni, Maggioli 656. She is in touch with all the good architects in a town that has a number of very well trained people.

In Santiago de Chile, you might write to Sergio Larrain, School of Architecture, Universidad Catolica. There is no one in Peru that is worth talking about and I am afraid the same goes for Ecuador and Colombia.

Please remember me to Chucho Rayes.

Yours very sincerely,

LK/d

Dictated by Mr. Kirstein and
signed in his absence from the
office

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DOUBS

December 23, 1942

Dear Richard,

You have been so kind to us in the past that I hardly dare take up any more of your time. Nevertheless, as you very well know, the Dance Archives has had a hard time recently in the loss of Paul Magriel and in the general constriction due to the war. We are very eager, before you are called into other work, to benefit by your erudition in relation to all our material that we so far have in the Archives previous to 1900. If in the near future you could help us select, annotate and mount whatever we have here, we would be deeply grateful to you.

Sincerely yours,

Mr. Richard Doubs
109 Bedford Street
New York, New York

LK/d

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DRABKIN

The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

November 19 November 21, 1942

Miss Stella Drabkin
Chairman, Print Committee
Philadelphia Art Alliance
251 South 18th Street
Philadelphia, Pa.

Dear Miss Drabkin,

I have one single print from Brazil, an etching by the artist, Tomaso Santa Rosa, but this is being shown here at the Museum in February at the same time as your own show. I did not find a great deal of interest in Brazil, but you might address yourself to Miss Mary Noble Smith, who has been collecting similar material for the Thomas J. Watson Inter-American Collection.

I shall be deeply grateful for any assistance or information you can
Yours very sincerely,
convenience.

LK/d

Sincerely yours,

Stella Drabkin
Stella Drabkin
Chairman, Print Committee

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Philadelphia
ART ALLIANCE
251 South Eighteenth Street
Philadelphia

November 19, 1942

Mr. Lincoln Kirstein
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Kirstein:

I am gathering together a large group of prints for a United Nations Show to be held at the Philadelphia Art Alliance from February 1st to 28th. So far I have been unable to obtain any Brazilian prints.

I have been told that you have recently returned from Brazil with a collection of pictures for the Museum of Modern Art and am wondering whether you have brought back any prints.

I shall be deeply grateful for any assistance or information you can give me at your earliest convenience.

Sincerely yours,

Stella Drabkin

Stella Drabkin
Chairman, Print Committee

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

COORDINATOR OF INTER-AMERICAN AFFAIRS

August 24, 1942

Mr. Lincoln Kirstein
c/o The American Embassy
Santiago de Chile

November 11, 1942

Dear Gustavo,

I seem to be installed in your old home for a little while. I would like very much to have here in the Library any or all of your publications relating to music, and your bulletins, bibliographies, notes, because we seem to be a center for the disbursement of information on all cultural questions.

I hope to see you when I am in Washington.

Yours ever,

LK/d

Mr. Gustavo Duran
Music Division
Pan-American Union
Washington, D. C.

As soon as I received the information you sent, I called a meeting which was attended by a few people representative of the Division of Cultural Relations of the Department of State, the Music Division of the Pan American Union, the Library of Congress and the Music Educators National Conference. Everyone was in agreement with the principle of the project, and therefore it was decided that Mr. Douglas should approach the most important music publishers in the country and secure their reactions to the idea of their initiating a project independent of any subsidy or support. So far the reactions of these publishers have all been favorable to the project. I have the feeling that they are not... but what remains I do not know.

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

COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

August 24, 1942

approval of the Department of State is still pending, and I do not think that Domingo will get any of this material before the end of the year. So tell him to be patient, and remember that "No se gana Zanora en una hora". Thank you for sending me the interview with Claudio Arrau; the correspondence is the corniest and stupidest I have ever seen in my life, but I am willing to believe that Claudio Arrau is sincerely and deeply anti-Nazi.

Mr. Lincoln Kirstein
c/o The American Embassy
Santiago de Chile

Dear Lincoln:

They were here a few days ago on their way to the Berkshire Music Center, where they attended the 1942 summer courses. The former wants to organize an association of young people in all the Americas, so that the young people will have more chances to be played and known than at the present time. He wants to Excuse me for not having written you before. Since your work in Brazil did not get the result we all expected at first, there was not very much I could tell you, and I am not very fond of writing for the sake of writing. I was not as optimistic as he, but I did not tell him so, in order not to discourage him. However, I hope that he will I entirely agree with your interpretation of the personality of the politically important countries of South America. Your comparison with Canada, Australia and South Africa is perfect; but it is because of this that I thought that a congress of folklorists might do some good by stirring the people and making them realize that most of the work that has been done so far has been amateurish and chauvinist, with very little science or objectivity in it. The point of such a congress would not be to glorify the tonada or the tango, and still less would it be the fostering of an 1890 nationalist tendency in the composers of South America. It seems to me that the point of such a congress would be to clarify a few things in the minds of the people, to teach them to find out what is basically connected with their culture and what is not, and, most important of all, to help them to abandon the kind of fetishist attitude towards folk music that some people like Daniel Alomia Robles have adopted, and of course many other things. However, I realize that the moment is not very propitious for this type of thing, and now that Brazil is also at war, and Uruguay may be at war in a day or two, the possibility of such a project looks more and more remote.

MUSIC PUBLISHING HOUSE: As soon as I received the information you sent, I got in touch with Mr. Walter Douglas, Chairman of the Board of the Music Publishers Protective Association; and on the advice of Harold Spivacke I called a meeting which was attended by a few people representative of the Division of Cultural Relations of the Department of State, this Office, the Music Division of the Pan American Union, the Library of Congress and the Music Educators National Conference. Everyone was in agreement with the principle of the project, and therefore it was decided that Mr. Douglas should approach the most important music publishers in this country and secure their reactions to the idea of their initiating a joint enterprise independent of any subsidy or support. So far the representatives of these publishers have all been favorable to the idea, but Mr. Douglas tells me that due to the Parcel Post Regulations at the present (which limit shipments to any one addressee in South America to not more than 11 lbs. per week) it will be impossible to carry the plan any further. I have the feeling that they are not willing to act very quickly, for what reason I do not know.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TECHNICAL EQUIPMENT TO THE UNIVERSITY OF CHILE: The approval of the Department of State is still pending, and I do not think that Domingo will get any of this material before the end of the year. So tell him to be patient, and remember that "No se ganó Zamora en una hora". Thank you for sending me the interview with Claudio Arrau; the correspondent's style is the corniest and stupidest I have read in my life, but I am willing to believe that Claudio Arrau is sincerely and deeply anti-Nazi.

Blas Galindo and Pablo Moncayo were here a few days ago on their way back to Mexico from the Berkshire Music Center, where they attended the 1942 summer course. The former wants to organize an association of young composers in all the Americas, so that the young people will have more chances to be played and known than at the present time. He wants to organize this association in the pattern of the SIMC (Société Internationale de Musique de Chambre). He hopes to get some subsidy from the Mexican Government; he believes that it will be also possible to get subsidies from other Governments. I was not as optimistic as he, but I did not tell him so, in order not to discourage him. However, I hope that he will be able to carry out his plan, because it might do lots of good, not only to the young composers of the Americas, but to music. If you see Domingo Santa Cruz, tell him of this plan, and also ask him what he thinks of it and whether or not he believes it might be effectively carried out.

I am sorry to learn that Alberti feels so unhappy. I do not know what I can do about it. I guess nothing at all. I am going to write to him one of these days. I shall advise him to get in touch directly with Onís; I believe he is the only one that could arrange for Alberti to come to lecture here.

Give my regards to Siqueiros if you happen to see him before you leave Chile. Gosh, how much I should like to make a tour of South America and see all the friends that are scattered there. Please don't follow my example; write to me often.

We have not yet received either copy of the score of Camargo Guarnieri's "Malazarte". Do you know what has happened to it? or whether it has been sent as yet?

Sincerely, *y con un fuerte abrazo*

Gustavo

Gustavo Duran
Executive Assistant
Music Section, Division of
Science and Education

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

EASBY

2221 Rittenhouse Sq.,
Philadelphia, Pa.
March 5, 1943
February 19, 1943.

Dear Mr. Easby,

This is to acknowledge receipt of your letter of February 19th to Mr. Kirstein, which arrived after he had been inducted into the Army. He is temporarily stationed at Fort Dix and we are attempting to keep up his correspondence; so that if you wish to write to him, I can get word to him eventually. He writes that he is "loving" it!

Mr. Abbott has returned from the West Coast and you can always reach him, and Miss Barry, here at the Museum.

With best wishes for your recovery.

I had a swell letter from Dick, but have not tried to answer it yet. Sincerely yours,
That he would be out on the West Coast for some time. Je. Iris in New York, and will a letter addressed to the Museum reach her O.K. incidentally a card from Dick mailed in Lisbon and just arrived today.

Secretary to Mr. Kirstein

Mr. Dudley Easby been reading quantities of stuff, good, 2221 Rittenhouse Square, and listening to everything on the radio (from Rio and São Paulo to Philadelphia Pennsylvania) you ask me, that is a hell of a way to have to spend one's time in these days. It is always grand to hear from you, and I do hope that you may have a chance to write soon.

My very best to you,

Dudley

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EASBY

2221 Rittenhouse Sq.,
Philadelphia, Penna.

February 19, 1943.

Dear Lincoln:

Many thanks for the announcements of the Herrera Guevara and Urruchua shows. I certainly wish that I could get up to see them, but the doctor (jailer, it seems to me, would be a better name) says "Nothing doing". I have no idea when he is going to let me try to get up and around. The whole damned thing was much more serious than they were willing to tell me at first, but I seem to be recovering at a snail's pace now.

What is this about your going to war? You are one of the most cryptic guys I have ever known. How about giving me the story?

I had a swell letter from Dick, but have not tried to answer it yet, as he indicated that he would be out on the West Coast for some time. Is Iris in New York, and will a letter addressed to the Museum reach her O.K.? Incidentally, a card from Dick mailed in Lisbon on November 6th just arrived today.

I have been reading quantities of stuff, good, bad and indifferent, and listening to everything I can get on the radio (from Rio and São Paulo to Tokio), but if you ask me, that is a hell of a way to have to spend one's time in these days. It is always grand to hear from you, and I do hope that you may have a chance to write soon.

My very best to you,

Dud -

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EASBY

2221 Rittenhouse Square,
Philadelphia, Penna.

January 16, 1943.

Dear Lincoln:

Many thanks for your swell letter. Also for having stirred up Dick, from whom I immediately received a very nice letter. He says he is off for California for a more or less extended stay so I don't know where to write him.

Things here are going along very much as before, and I have absolutely no idea when they will let me get up and move around a bit. Since my last bout with this damned disease was over eight years ago I am having to learn to be patient all over again. However, the doctor seems to be satisfied with my progress - infinitesimal as it seems to me - so I suppose I can't really complain too much.

I certainly hope I can get up to your "show" in March, but the prospects don't look too good right now. If I can't, I hope you will send me a catalogue as I shall be most interested in seeing what loot you dug up on your trip. I happened to notice the other day that the Biddle murals in Rio were unveiled on December 8th, but you probably knew about that long ago. I certainly wish we could all be down in George's apartment in Copacabana right now.

I don't really have any news for you, but I did want to let you know that I was thinking about you and wishing you all the best. Try to let me hear from you as soon as you get a chance to write.

In the meantime,

Always sincerely yours,

Dud Easby-

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EASBY

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D.C.

2221 Rittenhouse Sq.,
Philadelphia, Penna.

January 4, 1943

Dear Dad,

Dear Lincoln
Happy New Year to you. I am really very distressed to hear that you are still flat on your back. In any case, I certainly hope you will be up by March when we are unveiling our Latin American trophies here at the Museum. I have written a catalogue which is really a history of Latin American painting, which I will send you a copy of when it is out. Our collection looks very splendid, although I don't know whether it justifies all the outlay or not.

I am putting your letter on Dick's desk so you will hear from him at once. I wrote to Dick about your letter and he never received it, please?

Yours ever,

I wish I had some news for you, but life for me is very dull and uninteresting being panned up in bed. I am much impressed with your new title at the Museum. How about telling me something about your work when you have a chance to write. Meanwhile, my very best to you, and my thanks for being so damned dilatory about writing.

Mr. Dudley Easby
2221 Rittenhouse Square
Philadelphia
Pennsylvania

LK/d

Always sincerely,

Dad Easby

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EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

2221 Rittenhouse Sq.,
Philadelphia, Penna.

January 1, 1943.

Dear Lincoln:

HAPPY NEW YEAR and many, many thanks indeed for your letter of (I am heartily ashamed when I look at the date) November 30th. I am indeed a casualty in a big way - my old "t.b." appears to have kicked up in one lung, and they have had me on absolute bed rest here since the latter part of September. When I shall be able to get back into circulation is anybody's guess, but I'm hoping and praying that another couple of months may do the trick. Even so I am concerned as to my future as a travelling Latin American specialist. However, I am trying not to worry too much about my job and giving all my attention to getting well again.

I wrote to Dick Abbott some time ago but never heard from him. Do you mind asking him whether he ever received it, please?

I wish I had some news for you, but life for me is very dull and uninteresting being penned up in bed. I am much impressed with your new title at the Museum. How about telling me something about your work when you have a chance to write. Meanwhile, my very best to you, and my sincere apologies for being so damned dilatory about writing.

Always sincerely,

Dud Casley

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EASBY

November 30, 1942

Dear Dudley,

It took the return of Dick Abbott from England to let me know that you were laid up. I was awfully sorry to hear of it and hope that you will be OK again in the very near future. It certainly is hard luck, particularly at this juncture, but I suppose Latin America can be blamed for this, too. Anyway, I hope you will be well soon.

Yours ever sincerely,

Mr. Dudley Easby
2221 Rittenhouse Square
Philadelphia
Pennsylvania

LK/d

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EGASES

THE MUSEUM OF MODERN ART

Date January 27, 1943

To: Mr. Director, Mr. Carr, Mr. ...
From: Miss ...

Re: November 11, 1942

Mr. Camilo Egas
New School for Social Research
66 West 12th Street
New York, New York

Dear Mr. Egas,

The Museum of Modern Art is now instituting an information service concerning Latin American art. We would be most grateful to you if you have any extra photographs of your own work or of any of the work of your students that you think might be interesting to have slides made.

When I was in Quito this last summer, I saw Jaime Andrade, who spoke most kindly of you and asked me to give you his best wishes. If you have any bibliographies at all of Ecuadorean artists, I would be most grateful for the names of books or articles for our files.

Yours very sincerely,

JK/d

Very truly yours,

Robert F. Schooneveld
Special Secretary of the Museum

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EMBASSIES

THE MUSEUM OF MODERN ART

Date January 27, 1943

To: ✓ Mr. Kirstein, Mr. Barr, Mr.
Wheeler, Mr. Zulueta

Re: _____

From: Miss Hawkins

I am sending you a copy of the letter which has just been received from the American Embassy in La Paz, Bolivia, together with my reply. I have changed the mailing lists in my office.

J. Hawkins

Gentlemen:

I wish to take this opportunity to thank you for your kindness in sending regularly to this Embassy copies of your interesting and useful publications.

In the interest of keeping your mailing list up to date, I believe you will wish to know that communications sent to this office may now be addressed "Ambassador of the United States, La Paz, Bolivia", since this diplomatic mission was raised from the status of a Legation to that of an Embassy some months ago. The address "Ambassador of the United States" now applies to the diplomatic missions of our Government in all countries of South America since the offices in La Paz (Bolivia), Quito (Ecuador) and Asuncion (Paraguay) were all recently raised to the status of Embassy.

In the event you should wish to check the addresses of the diplomatic missions of our Government in the other American Republics, I may mention that there are likewise Embassies in Panama, Havana and Mexico City. There continue to be Legations rather than Embassies in the remaining countries and "Minister of the United States" is the correct address for mail sent our missions in those countries.

Very truly yours,

Robert F. Woodward
Second Secretary of Embassy.

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THE FOREIGN SERVICE
of the
UNITED STATES OF AMERICA

January 17, 1943

AMERICAN EMBASSY

La Paz, Bolivia
January 18, 1943

Dear Mr. Woodward:

Thank you very much for telling me that the status of the American Legation in Bolivia has been changed to that of an Embassy. I am correcting the address on our mailing list accordingly.

The Museum Of Modern Art
11 West 53 Street
New York, N. Y.

I am also grateful for the information you sent me about the status of the diplomatic missions in the other Republics.

Gentlemen:

Sincerely yours,

I wish to take this opportunity to thank you for your kindness in sending regularly to this Embassy copies of your interesting and useful publications.

In the interest of keeping your mailing list up to date, I believe you will wish to know that communications sent to this office may now be addressed "Ambassador of the United States, La Paz, Bolivia", since this diplomatic mission was raised from the status of a Legation to that of an Embassy some months ago. The address "Ambassador of the United States" now applies to the diplomatic missions of our Government in all countries of South America since the offices in La Paz (Bolivia), Quito (Ecuador) and Asunción (Paraguay) were all recently raised to the status of Embassy.

In the event you should wish to check the addresses of the diplomatic missions of our Government in the other American Republics, I may mention that there are likewise Embassies in Panama, Havana and Mexico City. There continue to be Legations rather than Embassies in the remaining countries and "Minister of the United States" is the correct address for mail sent our missions in those countries.

Very truly yours,

Robert F. Woodward
Second Secretary of Embassy.

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January 27, 1943

Dear Mr. Woodward:

Thank you very much for telling me that the status of the American Legation in Bolivia has been changed to that of an Embassy. I am correcting the address on our mailing list accordingly.

I am also grateful for the information you sent me about the status of the diplomatic missions in the other Republics.

Sincerely yours,

Frances Hawkins
Secretary

Mr. Robert F. Woodward
Second Secretary of Embassy
American Embassy
La Paz
Bolivia

FH:eo
cc: Mr. Kirstein
Mr. Barr
Mr. Wheeler
Mr. Zulueta

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FALCAO

BRAZILIAN CONSULATE

Boston, Massachusetts
January 11, 1943.

No. 4

Camargo Guarneri and his
opera "Malazarte".

Mr. Lincoln Kirstein
The Museum of Modern Art
11 West 53rd. Street
New York, N. Y.

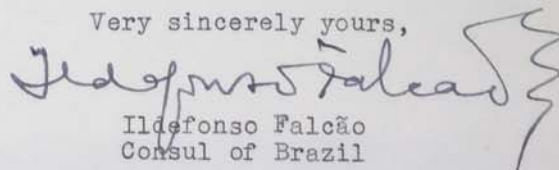
Dear Mr. Kirstein:

I was very pleased to receive your letter of January 7th. for the interest shown in my countryman and distinguished composer and conductor, Mr. Camargo Guarneri - a name that honors the music of our Continent, not only because of the prize he has just received but, rather, because of the merit of his works.

2- At a time when so much is being said about the necessity of putting into practice the wise good neighbor policy, I think no other factor would have as much effect as music - for music, more than words, creates emotions that bring the minds together. Camargo Guarneri is a master in our country and, without favor, in all the New World. The only thing needed is that his unique art be better known.

3- I observe that you are a sincere friend who wishes to be practical and thus increase the old friendship that unites our two countries. I shall be delighted to meet you in Boston and look forward with much interest to our talk about Guarneri.

Very sincerely yours,



Ildelfonso Falcão
Consul of Brazil

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FALCAO

January 7, 1943

Dear Mr. Falcao,

My friend, Camargo Guarneri, has suggested that I write to you concerning a possible production of his opera, "Malazarte." I am very deeply interested in this work, but there are a lot of very difficult problems connected with it upon which I should like your advice.

If you are ever in New York within the next two weeks, I would like very much to be able to speak to you. If not, my own home happens to be in Boston although I do not live there any more; but I will be in Boston around the 25th of this month and will come to see you if I might.

Yours very sincerely,

Mr. Ildafonso Falcao
Consul General of the United States of Brazil
294 Washington Street
Boston, Massachusetts

LK/d

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Mrs Powell - (Ch 3-8377) Bn
 Camp Ritchie, Md.
 Jan. 7 - 1943

FEINING

Dear Lincoln -
 I have been between classes, an
 answer to you later when I read.
 only just half an hour

January 12, 1943

"The Office of the Director of the
 Liberty Freight Forwarding and Warehouse Co.
 573 Hudson Street
 New York, New York

Dear Sirs:-

I am requested by Corporal Theodore Lux Feininger,
 #32310924, Camp Ritchie, Maryland, to withdraw from the
 storage warehouse certain pictures which we need to exhibit
 at this Museum. We will take full responsibility for the
 protection of these pictures when they are out of the ware-
 house and will return them to you after the exhibition is
 over. Could you please inform us as to when we may come
 for the pictures?

I enclose Corporal Feininger's handwritten author-
 ization.

Yours very truly,

Lincoln Kirstein

Enc.

Tom Hughes (N.Y. Inventory for
 address) has 2 very good, small
 or part ones. The Dyer, 83 Wash-
 ington Place, has 2 very nice,
 John van Buren, Hornet, N.Y.
 has one 1-3 (2 small ones).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Co. F, 2nd Bn
Camp Ritchie, Md.
Jan. 7 - 1943

Dear Lincoln -

in haste between classes, an
answer to your letter whiel read.
only just half an hour ago -
"The Offshore Breeze" is in storage -
blame Tuhien on that, the picture
was "too big" for him to keep.
Eric has 3 or four more pictures,
especially "Steamers Racing"
1941, and "Old Engine", 1941.
These 2 are amongst my very
best. Perhaps you could induce
him to let you have them -
he very obligingly seems to have
sent one shipment already but
perhaps he won't mind too
much going to the trouble of
shipping another lot.

Toni Hughes (N.Y. directory for
address) has 2 very good, small-
er pictures. The Dyetts, 83 Wash-
ington Place, have 2 good ones,
John van Beuren, Morristown, N.J.,
has from 1-3 (2 small ones).

FEINING

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FEINING

Everything else is in storage
at the Liberty Freight Forwarding
House, 507 Hudson Street.

Enclosed, an authorization for
you to go there & see if they'll
allow you to take what you
want.

Lincoln I'll send you the
Credo or Art as soon as I
can. I'm in the midst of a
perfectly hectic training
schedule (Special, non-arm).
Write very soon -

always Lux.

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FEININGE

December 31, 1942

Dear Lux,

We are desperately trying to find your best paintings for inclusion in our American show for 1943 here at the Museum in February. I wanted about twelve pictures. Julien seems to have no record of where your things are. I am lending mine; Eric has sent his; but we have no record of "The Off-Shore Breeze", which I particularly want to include. Everything seems to be in storage, but I can get no precise information from your father. Please write me immediately, as it is most important that you be well represented, with a good reproduction in the catalogue.

Also at the same time, please write me a biography, where you were born, where you studied, how long you were in Europe, when you came back to the United States, and so forth; also a general credo about what you think about art, not over two hundred and fifty words.

I have often wondered about you and hope you are getting along well in the Army. You seem to be. I am very pleased that the Museum is finally showing your pictures and we all like them very much. Who else here in New York or nearabouts owns pictures of yours?

Yours always,

Corporal T. Lux Feininger
Co. D4
6 Medical Training
Camp Pickett, Virginia

LK/d

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FERNANDEZ

December 3, 1942

Dear Justino,

The Director and the Assistant Director of the National Gallery in Washington are expecting you to lunch on Monday afternoon, December 7th. I have promised to take you and you will be able to see anything that you want to in the National Gallery, even those things that are not hung.

Thank you so much for your letter to Dumas Malone, which I shall hand on to Alfred. If you have any time at all this week, I would love to see you and talk over several things about the future.

Yours ever affectionately,

Mr. Justino Fernandez
Dunster House
Harvard University
Cambridge, Massachusetts
Mr. Justino Fernandez
Hotel Barbizon-Flaza
Sixth Avenue at 58th Street
New York, New York
IK/d

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FERWANDEZ

*in response to your letter of 10/21/42
 I am sorry that I cannot
 do more than to say
 that I will be in
 Boston on Sunday
 November 8th. I am
 staying with my father
 whose telephone
 number is Commonwealth
 6611. Could you call
 me around eleven
 o'clock? Maybe we
 could see each other.*



HARVARD UNIVERSITY
EDUCATION DEPARTMENT

Dunster House
Oct 31-1942

My very dear Lincoln,

November 6, 1942

I think you are the only person with real pep in this country.

Dear Justino,

I am going to be in Boston on Sunday, November 8th. I am staying with my father, whose telephone number is Commonwealth 6611. Could you call me around eleven o'clock? Maybe we could see each other.

I met a good friend of yours here from Guadalajara and we had a wonderful Orozco conversation.

Yours sincerely,

Mr. Justino Fernandez
Dunster House
Harvard University
Cambridge, Massachusetts

LK/d

Dictated by Mr. Kirstein;
signed in his absence from
the office

*that a man can be made
 Siqueiros work and it
 did not seem to me
 I think Siqueiros has
 from Orozco, developed
 his power
 for Siqueiros
 but he is an important person to call him
 the father of modern painting or something
 that and he has to be put in his place - the
 reserves - not the one you would have him
 perspective and dynamic plastics and
 part of a better - discovered and used
 than him by Orozco - and - after all it
 only things that count to judge him, altho*

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Agnes is
a wonderful
person - I like her
so much that we have
begun quarreling
already. We both
hate you
(Pope she does).



HARVARD UNIVERSITY
CAMBRIDGE, MASSACHUSETTS

Dunster House
Oct. 31 - 1942.

My very dear Lincoln:

I think you are the only person with real pep in this country and I don't know why you did not make a revolution in your Harvard days and cleaned all the dust. You are more intelligent than wicked (I hope this will not be so, because you would have no steam left) and it is a national concern that you should be spared and ~~not~~ be sent away with the army - if you disappear we all ^{would} be sorry for it.

I really begin to think that a man can be made blind by love - you love Siqueiros' work and, it seems that you did not have eyes to see Orozco; you did not see that whatever you think Siqueiros has achieved is nothing but ideas from Orozco, developed by Siqueiros after Orozco explained to him his frescos in Guadalajara. I have admiration for Siqueiros' work, but he is an impudent person to call himself the "father of modern painting" or something like that and he has to be put in his place - the one he deserves - not the one you would give him. His aerial perspective and dynamic plastics are undoubtful part of a truth - discovered and used long before than him by Orozco - and - after all it is not the only things that count to judge him, although

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maybe he has nothing else. All this would need a conversation between you and me, which I hope we will have in private or in public, before you are sent to Salomon Islands. Siqueiros nowadays is in a better position than Rivera (the two romanticists with ideas that think are order) - but far from being near Oozco. - ^{they} The day I arrived told Mr. Sachs about your proposition but he said that ~~you~~ it would not be convenient to have you talk in one of the lectures but perhaps in an informal talk - that is that. Now, I am ready, and not because I want to dissuade you, but because I don't think it is worth it to have a public talk but a "round table" - or one of those things - would be better - as for a scandal I am also ready - I will never find a better enemy than you; I will change a scandal for the pleasure of ^{seeing you.} One more thing - the parallel Picasso-Rivera-Oozco is a useful, healthful idea that shows Rivera harmless, if put side by side with the other two masters - such a parallel including Siqueiros would be, somehow, a disaster for him, Besides all this, there are more reasons. I am going to give a fine place to Siqueiros in one of the lectures, he will not be omitted and I am not at all interested in under valuing his work - I will try to be just - if I fail will be on account of my "miopia" (I don't know the english word).

I really would like to see you either here or in N.Y., please drop me a line, just to know where you are because there are things I want to tell you in my next letter. Best wishes.

affectionately
 Justino

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FIGARI

THE MUSEUM OF MODERN ART

Date March 15, 1943

cc. Miss Davis
 Mr. Wheeler
 Miss Disston ✓

To: Mr. [unclear]

From: [unclear]

Re: April 5, 1943

I attach letter to Mr. Kirstein from Pedro Figari's eldest daughter about the possibility of sending some of Figari's work to the Museum. I want to see this letter and he has asked me to turn it over to you, since this matter is very important. I have a list of the Figaris, including [unclear]

I am answering your letter of February 25rd to Mr. Lincoln Kirstein, since Mr. Kirstein joined the Army several weeks ago.

I have, however, been able to consult him recently and we both feel that it would be unwise because of the risks involved to ship the paintings of Figari to this country during the War.

We would like, however, to ask you to consider the possibility of an exhibition of your father's paintings here at the Museum after the War is over.

I appreciate your having written and would ask you the favor of sending photographs of those works which you are willing either to lend or to sell.

Sincerely,

(Signed) Maria Elena Figari de Regidor

Directorial Office No. 929 (Pocitos)
 Montevideo, U. S. del Uruguay

Senora Maria Figari de Regidor
 Gadea #929 (Pocitos)
 Montevideo
 Uruguay

AHB:ljs

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FIGARI

THE MUSEUM OF MODERN ART

Date March 15, 1943

Montevideo, 23 de Febrero de 1943

To: Mr. Barr

Re: _____

From: N. Disston

I attach letter to Mr. Kirstein from Pedro Figari's eldest daughter about the possibility of sending some of Figari's work to the Museum. I sent Lincoln a copy of this letter and he has asked me to turn it over to you, since this contact is very important. I have a list of the Figaris, including about fifty that Lincoln thought were the best.

When the Badi arrives, will you be good enough to write and thank Sr. Barleta, % Teatro del Pueblo, Buenos Aires, and tell him we want the picture for two years if possible. (Lincoln says Soldi and Basaldua for same period so that Miss Courter can tour them.)

Quando reciba su contestacion enviare a Vd. algunos de las criticas que se han hecho de la obra, unas fotografias y la lista actual de los cuadros que propongo en venta que son de un gran caracter artistico y muy bellos de color y calidad.

En el Dictionnaire Biographique des Artistes Contemporains, Tomo II-F-Ma. pag. 31 - de Eduouard-Joseph, hay una intereseante biografia que Vd. podra leer.

Yo soy la hija mayor del pintor Pedro Figari, viuda de Mr. Regidor, por consiguiente dispongo de una preciosa coleccion de cuadros que me tocaron en la division de la obra pictorica de me padre.

Esperando su contestacion me es grato saludar a Vd. con toda consideracion.

(signed) Maria Elena Figari de Regidor

Direccion: Gadea No. 929 (Pocitos)
Montevideo, R. O. del Uruguay

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Copy sent to LK 3/10/43
Original to AHB 3/25/43

C O P Y

Montevideo, 23 de Febrero de 1943

The Museum of Modern Art
Mr. Lincoln Kirstein
11 West 53rd Street
New York
Estados Unidos de Norte America

Muy estimado senor:

Por intermedio del Senor Alvaro Araujo, que tuvo la gentileza de comunicarme su carta, donde Vd. solicita se le envíen cuadros del pintor Figari. Me es grato decirle que tendria el mayor gusto en atender su solicitud referente a esto converse con el Sr. Araujo y con el Sr. C. Page encargado en la Embajada Norte-Americana de la Seccion Intercambio Intelectual, y me entere que, en cuanto a los envios por avion hay una gran dificultad. Desearia saber, cuales son las garantias que Vds. pueden darme y en que condiciones de seguridad se podria hacer ese envio. Al hacer el envio por avion, como son cartones no podran ser cuadros muy grandes, ni se podran mandar mas de cinco o seis.

Cuando reciba su contestacion enviare a Vd. algunos de las criticas que se han hecho de la obra, unas fotografias y la tasacion actual de los cuadros que propongo en venta que son de un gran caracter regional y muy bellos de color y calidad.

En el Dictionnaire Biographique des Artistes Contemporains, Tomo II-F-Ma. pag. 31 - de Eduouard-Joseph, hay una intereseante biografia que Vd. podra leer.

Yo soy la hija mayor del pintor Pedro Figari, viuda de Mr. Regidor, por consiguiente dispongo de una preciosa coleccion de cuadros que me tocaron en la division de la obra pictorica de me padre.

Esperando su contestacion me es grato saludar a Vd. con toda consideracion.

(signed) Maria Elena Figari de Regidor

Direccion: Gadea No. 929 (Pocitos)
Montevideo, R. O. del Uruguay

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

June 26, 1943.

Dear Miss Disston:

Thank you for your letter of June 24th. I appreciate the catalogue of the Latin-American collection, and hope you will thank Mr. Kirstein for me.

Sincerely yours,

David E. Finley
Director.

Miss Natalie Disston,
Secretary to Mr. Kirstein,
The Museum of Modern Art
11 West 53rd Street,
New York, 19, New York.

FINLEY EY

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NATIONAL GALLERY OF ART
SMITHSONIAN INSTITUTION
WASHINGTON, D. C.

June 24, 1943

July 4, 1942

Dear Mr. Finley,

I am very much afraid that in the last minute rush of Mr. Kirstein's going into the Army and the preparations for the opening of the Latin-American collection, we did not send you a catalogue of the exhibition. At Mr. Kirstein's request, we are sending you this under separate cover. Do get in touch with me when you return to this country.

AS EVER, Sincerely yours,

Secretary to Mr. Kirstein

Mr. Lincoln Kirstein
637 Madison Avenue
New York, New York
Mr. David Finley
The National Gallery
Washington, D. C.

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FINLEY



NATIONAL GALLERY OF ART

SMITHSONIAN INSTITUTION

WASHINGTON, D. C.

July 9, 1942

Dear Lincoln:

Mr. Butler lunched at the Gallery yesterday. I was delighted to meet him. I wished that I might have had an opportunity to see some of his paintings.

Do get in touch with me when you return to this country.

As ever,

Mr. Lincoln Kirstein
637 Madison Avenue
New York, New York

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FISCH

cc: Miss Ulrich
Mr. Kirstein

To: Miss Dudley
From: J. R. Nixon

Date: March 5, 1945

District 19

Re: Rug from Ecuador

July 19, 1945

This is to certify that when Mr. Kirstein ordered a rug made by Mrs. Anhalzer-Fisch, Quito, Ecuador, he paid a down payment on the rug and to be notified when it was ready for shipment. Mrs. Fisch has advised to say that the rug is shipped and she will air mail postmark its shipment and the return fee.

Dear Mrs. Anhalzer-Fisch:

We have cabled you today the authorization number (M-65-034129) for you to use on Special Consular Certificate to enable us to import the rug ordered from you by Mr. Lincoln Kirstein. We wrote you on May 28 that the rug has arrived in New York. Will you please send us the Consular Certificate and bill of lading as soon as possible so that we may clear the rug through our Customs.

Very sincerely yours,

Registrar

Mrs. Olga Anhalzer-Fisch
Casilla 64
Quito, Ecuador

DD:bk

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FISCH

THE MUSEUM OF MODERN ART

Date: March 5, 1943

To: Miss Dudley cc Miss Ulrich

Re: Rug from Ecuador purchased

From: H.N. Disston

by Lincoln Kirstein

While in Ecuador last summer, Mr. Kirstein ordered a rug made by the Indians from Mrs. Olga Anhalzer-Fisch, La Incaica, Avenida Tarqui, 9, Quito, Ecuador. Mr. Kirstein made a down payment on the rug and was to be notified when it was ready for shipment. Mrs. Fisch has written to say that the rug is finished, that she awaits our wishes concerning its shipment and the balance due.

The rug is 12' x 5' and will probably have to be sent by boat. The person who will take care of the shipment is Mr. Lloyd Wulf, American Embassy, Quito, Ecuador. Will you be kind enough to write him concerning the shipment, papers to be filled out, and so forth?

Arrange Miss Ulrich will take care of the payment to be made to Mrs. Fisch.

Mr. Lloyd Wulf
American Embassy
Quito, Ecuador

*J Fisch letter
3/7/43
New to Powell 4/25/43*

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THE MUSEUM OF MODERN ART

Date March 5, 1943

To: Miss Ulrich

Re: Payment to Mrs. Olga Anhalzer-

From: N. Disston

Fisch on rug

Mr. Lincoln Edward Kirstein
Consultant on Latin American Art
Museum of Modern Art

With reference to Lincoln Kirstein's memorandum to you of December 30, 1942, "I still owe", item 1:

Mrs. Fisch writes that the rug is finished, that she awaits our wishes concerning the shipment of the rug, and that the remaining balance due her is 2,100 sucres (approximately \$145.98). Her address is:

South American rug
matter of the rug.
was ordered during
September.

Mrs. Olga Anhalzer-Fisch
La Incaica
Avenida Tarqui, 9
Quito, Ecuador

After your return from your
if you personally in the
I informed you that the rug
ready since the end of

Arrangements for shipping the rug can be made through:

Please let me
rug and I should be
2,100.

Mr. Lloyd Wulf
American Embassy
Quito, Ecuador

concerning the shipment of the
send me the remaining sucres

I am anxious to have this rug in the Museum of Modern Art, for this will be a very great satisfaction for me. I hope that you will also like this rug, because it is really a very good work. Enclosed I send you a little photo which shows you a part of the rug.

I have got some very typical and beautiful works of colored fine straw (paja de toquilla), the so called Panama straw and please tell me whether you would like to have some of them.

Did you see my friend Juanita Escobar 433 West 21 St.? It would be very nice of you if you would get in touch with her.

I hope to hear from you soon and with my best regards, I am

Sincerely yours,

Olga Anhalzer-Fisch

Original sent to Miss Farish 6/25/43

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COPY

La Incaica
Tarqui 9
Auito, Ecuador

February 10, 1943

Mr. Lincoln Edward Kirstein
Consultant on Latin American Art
Museum of Modern Art
11 W 53 Street
New York, N. Y.

Dear Mr. Kirstein,

I imagine that you are very busy after your return from your South American trip and therefore I apply to you personally in the matter of the rug. Mr. Lloyd Wulf has informed you that the rug you ordered during your stay in Quito is ready since the end of November.

The rug is 3.70 m x 2.55 m. i.e. 12 ft. x 8 ft. and its price is S/2,500 less your payment on account of S/400 so that remains S2,100.

Please let me know your wishes concerning the shipment of the rug and I should be obliged if you would send me the remaining sueres 2,100.

I am anxious to have this rug in the Museum of Modern Art, for this will be a very great satisfaction for me. I hope that you will also like this rug, because it is really a very good work. Enclosed I send you a little photo which shows you a part of the rug.

I have got some very typical and beautiful works of colored fine straw (paja de toquilla), the so called Panama straw and please tell me whether you would like to have some of them.

Did you see my friend Juanita Newcomb 433 West 21 St.? It would be very nice of you if you would get in touch with her.

I hope to hear from you soon and with my best regards, I am

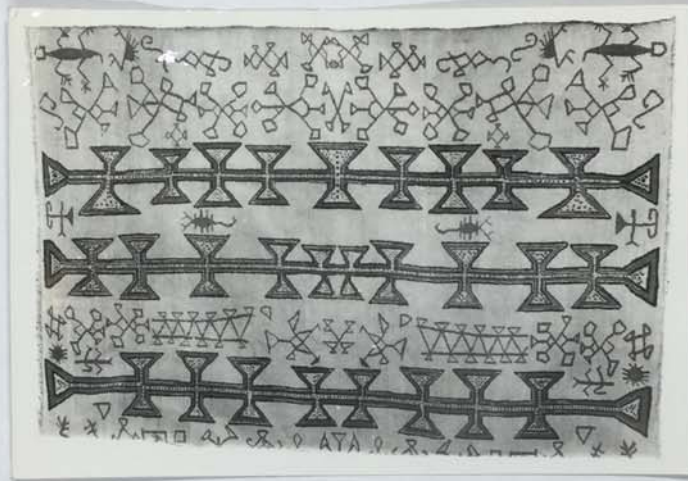
Sincerely yours,

Olga Anhalzer-Fisch

Original sent to Miss Parish 6/25/43

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LATIN AMERICAN COLONIAL AND FOLK ART IN THE BROOKLYN MUSEUM

Mexico

Regional textiles, costumes and jewelry

Pottery: Talavera, Guanajuato, Oaxaca, etc.

Lacquer, including fine early Colonial tray

Silver stirrups and spurs

Keys and locks

Masks

Wax figures

Glass of Mexican manufacture

Loan collection of beadwork

Gourds

Paintings: miracle and other folk paintings

Guatemala

Costumes and textiles

Southwest United States

Carved wooden pilasters from mission church of Zuni

Religious paintings on wood (santos)

Large painting on buffalo hide of Franciscan priest, probably Acoma

Honduras, Nicaragua, San Salvador, Costa Rica

Carved and painted gourds and coconut cups

Panama

Appliqued costumes of the San Blas Indians

Fiber mesh bags

Small examples of woodcarving

Colombia

Ceramics, brass stirrups, gourds; supplemented by loan specimens of retablos, screen, and pesebri figures

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Ecuador

Otavalo costume, Riobamba ikats, belts, etc.

Painting from Quito School, bags and silver jewelry

Peru

Costumes: including a Curaca costume, probably of the 16th century, with silver hat

Several fine tapestries of the 16th-17th centuries

Rugs showing evolution of style

Costume jewelry of the Highland Indians

Festival ornaments of tinsel (briscada)

Silver vessels

Humanga stone carvings

Wooden figurines, barguenos and tables, supplemented by loan collection of furniture

Leather hangings

Leather covered chests

Wooden cups covered with lacquer ornament (keros)

Colonial pottery

Carved and painted gourds

Metal and wooden stirrups and belt

Locks, bells, printing plates

Paintings: including "primitives" painted on wood for use in Indian villages; examples of the styles of Cuzco, Ayacucho and Cajamarca. The Cuzco style is represented by ten or twelve examples of 16th, 17th and 18th century workmanship

Bolivia

Fine collection of mantles, carrying cloths, belts, etc.

Indian silver jewelry

Women's festival costume from La Paz

Rubber shoes

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Chile

Colonial pottery
Araucanian mantles, belts, bags and silver jewelry
Folk art from Talaganta
Colonial mate cup
Horsehair ornaments
Huaso poncho, and felt hat

Argentina

Costumes
Lace
Mate cups
Cowboy accessories
Carved powder horn
Colonial religious art from Cordova
Friars chairs with carved leather backs
Large lantern of leaded glass

Paraguay

Lace
Cowboy's dagger, quirt and belt
Figure of San Lazaro

Brazil

Silver toothpick holders; candlesticks
Spanish West Indies, Porto Rico, Santo Domingo, Haiti, Cuba
Gourds and coconut shells
Woman's embroidered shawl, Cuba

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For

The Coordinator of Inter-American Affairs

Without whose interest this book could not
have been begun, and for

Nelson

With the appreciation of the Museum of Modern
Art and the affection of the author.

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FOREWORD

This brief sketch is an introduction to certain of the contemporary visual arts in the larger Latin-American Republics. Such an all-over study even on this modest scale has not been undertaken before and is only attempted here, in wartime, with communications difficult when not impossible, recklessly. Since architecture, sculpture, the graphic arts and photography are barely mentioned, it is forcedly a modest venture; since it attempts at least a surface correlation of painting throughout our hemisphere it has a fairly ambitious program.

There are already numerous histories and monographs covering Mexico in various periods; in time to come other countries will be dealt with in more complete surveys - vast three-volume compendia, comparable to J. L. Paganos' El Arte de los Argentinos, exhaustive monographs similar to those edited by Sr. Alejo Gonzales Garano as catalogues for Los Amigos del Arte on Bado, Carlos Morel and Palliere, Robert C. Smith's remarkable articles on the Portuguese-Brazilian Baroque and Nineteenth Century Argentina, valuable essays such as Eugenio Ferreira Salas' recent Development of Photography in Chile, or Raul Maria Pereyra's brief history of Peruvian painting. All these and many more are gratefully here used as sources for the present sketch.

Since most North Americans have seen little South American painting and even not as much Mexican as they may sometimes imagine, a device will be employed to provide practical orientation. Reproductions of works of similar epoch and impulse are juxtaposed, Alejandehino to Rush, George Caleb Bingham to Juan Manuel Blanes, Maurice Prendergast to Pedro Figari, Moran to Velasco, Antonio Berni to D. A. Siqueiros, Horacio Butler to Charles Burchfield, for even when seen reproduced without color they demonstrate a genuine affinity of vision. Throughout the three centuries an extraordinarily clear pattern reveals itself. A continuous pre-dominantly conservative tradition of the rendering of nature, independent in every,

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3. 2.

yet in each parallel will be apparent since the first settlements.

Today, with the world shrunk by war, airplane and radio, an interpenetration of creative influences is effected without the time-lag of a hundred years ago. The last five years has made the difference. The next ten must be of capital importance. Today, Buenos Aires possesses an artistic vitality almost as diverse as Mexico City, not alone in quantity of production, but in quality of vision and technique. Ten years ago, throughout South America, Paris was the chief source of innovation. Increasingly today, it is, through the eyes of repatriated exiles, home soil.

Most of us realize Latin America has a rich post-Conquest plastic tradition. Many of us are familiar with the splendor of sacred architecture in Mexico, the noble facades of Ouro Preto, the baroque delirium of Bahia, the stiff charm of the Cuzco school. But the Latin American Colonial, even in its most exotic flowering, does not exist far from a more or less distinguished analogy to European originals. Sometimes rationalized by pardonably enthusiastic antiquarians it finds itself manipulated as an umbrella to overshadow subsequent more original if less familiar achievement. For example, throughout Latin America it is tacitly assumed that the Colonial is the Golden Age, the nineteenth and twentieth centuries a decadence. Yet in painting they have produced a Puerreydon, Badi, Berni and Butler in Argentina, a Blanes and Figari in Uruguay, a Velasco, Crozco, Rivera and Siqueiros in Mexico, who have captured authentic and increasingly less fragmentary facets of life in works which are certainly more pioneer than provincial. Today, South America is realizing its own plastic character in spite of the reactionary prestige of the neo-Colonial. The contemporary schools of architecture in Rio de Janeiro, Montevideo, at the Catholic University of Santiago de Chile and in the University of Mexico are providing a philosophy of building, international in modern functional planning, yet in design, material and decoration, characteristically and specifically local.

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This is a sketch and only a first one at that - neither history, catalogue, biography, nor guide. It is by no means inclusive. Living painters mentioned are generally those who it is felt have tried to assert their feeling for their time or place; artists, who in fact have attempted to declare independence from traditional European expression - or who, on whatever base or roots, express what they have known best by virtue of their birth or bringing-up. In some instances others may be mentioned who, by intensity of their talent or accidental existence within our hemisphere, have ignored their particular time or place and have, nevertheless, created powerfully.

The author has not visited Paraguay, Bolivia, Venezuela or Central America, except for Panama; Cuba and Mexico only once; but all the other countries are known from two separate journeys, aggregating about a year in all. The work of a great number of artists was seen, not in museums alone, since these are, by North American standards somewhat few and far between, but in studios, libraries, schools and private houses. Much was of genuine interest; if many names are not mentioned it implies no absolute qualitative distinction, but merely reasserts the limitations of an initial sketch. In the decade following the coming peace, Latin America will be seen to have provided an absorbing and rewarding gallery of all the arts in a continuous direction which is increasingly national and unconservative.

The illustrations, except for those few showing examples before 1900, are chiefly chosen from examples now in the Museum of Modern Art or other accessible North American collections. Color is most important in any painting, and photography generally deceptive. Unfortunately, the present time is not propitious for the kind of reproduction most of the paintings deserve. The Archive of Hispanic Culture in the Library of Congress in Washington, the San Francisco Museum of Art, and the Museum of Modern Art have increasingly complete documentation of most artists, mentioned or unmentioned.

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PRELIMINARY DRAFT

Of a Plan for the Formation of
A Department of Latin American Art in
The Museum of Modern Art

The enormous interest in the plastic arts and music now to be observed all over the Spanish and Portuguese speaking republics is at once the expression of individual national traditions and of recent intensive stimulation from activities undertaken by the State Department of the United States of America and of the Coordinator of Inter-American Affairs. While this latter activity has been only of comparatively short duration its effect has already been tremendously beneficial. Now however, it appears that this activity is, historically considered, only a first step towards ultimate objectives. With the war, as the State Department has realized and as Mr. Charles Thompson made clear in his remarks in opening the recent exchange exhibition of Chilean art in Toledo, Ohio, the necessity for cultural activity has increased, rather than decreased. But with the difficult conditions in communications imposed by the world crisis, disorientation, basic confusions and even serious waste threatens which may negate, to an important degree, much of the work so far brilliantly achieved.

While neither the Department of State nor the Coordinator have ever doubted the political influence of a broad cultural program, certain insulated persons and groups, under the general blanket of the war effort, may question the urgency of such a seemingly non-utilitarian effort in a world crisis. However, viewed realistically, Art, (that is--all manifestations of the creative human impulse in the plastic arts, music, literature, architecture, theatre or the film) is of prime importance in maintaining the prestige of our government during the war and of enlarging and consolidating it with the peace.

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In Latin-American nations the plastic arts and music are almost the only basis for exportable prestige. Literature has comparatively, a smaller audience. These plastic arts represent the face of a nation as much if not frequently more than their diplomatic corps. Demonstrable works of art also represent local prestige to impress the visitor. The Ministries of Foreign Affairs will be universally found to have Chancellors who are patrons of art; however, as is general, their taste may be questionable. The Ministries of Education or Public Instruction, Public Works, and the Cult generally pay token homage to local schools of fine arts, archeological museums, national archives and libraries, however disorganized and superficial their essential interest may be. The Departments of Press and Propaganda, in their divul-gation of local prestige works by radio, film and tourist magazines are frequently more elastic than either the Chancellor or the Ministers of Education, as they are in active local competition with these older and more rigid agencies, but their achievements are rarely less accidental. Anyone understanding in detail so minuscule a section of a given national budget as that allocated to education, the fine arts and public works, can reconstruct quite accurately the essential psychological security, spiritual atmosphere and political orientation of that nation.

Heretofore no general long-term plan has been considered affecting the future of the fine arts in Latin America, since there has been really time only for experimentation and since the United States fortunately to date, has no academic, rigid or official central department of Fine Arts under a Minister of Education. Activity has been wide spread and the information received, voluminous. With much past experience assimilated a simple, workable plan may be proposed, coordinating and utilizing all previous efforts with the continuous energies of existing agencies.

It has been proposed that The Museum of Modern Art establish a Department of Latin American Art to encompass some, if not indeed a large portion, of this work. The prestige of the Museum, due to its long established central organi-zation, its famous new building, permanent collection, changing and travelling

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In Venezuela, the plastic art program is undertaken by a cultural mission from exhibitions, its unique Film Library with many travelling programs, its departments of Architecture, Industrial Design, Dance Archives, and its present War Artists Program is in a special and desperate situation, and Bolivia will be reported as due in great part to the extensive circulation of its comprehensive illustrated books and catalogues documenting its activities, and also to the provocative and extremely successful group exhibition of North American Art accompanied by its representatives all over these republics in 1941.

While the Museum of Modern Art is not in any way an official agency of our government it has frequently enjoyed the confidence of the State Department and of the Coordinator's office. If any official governmental agency existed it would be less apparently innocent, elastic and powerful than a private agency such as this Museum. It is a fact, for many observable reasons, that in Latin America, there is a widespread popular suspicion of all official agencies, including Foreign Offices and Embassies, due in great measure, to the corruption and rigidity of native examples. Hence the Museum of Modern Art is in a unique and irreplaceable position of political and professional purity to effect a broad cultural program.

Just as the Department of Latin American Art would be at all times under the supervision of the Division of Cultural Relations of the State Department, while maintaining its aspect of private agency, so would it nevertheless establish or maintain contact with local official agencies in Latin America, to expedite a tactful interchange, while at the same time keeping its essential alliance with progressive independent groups and individuals who are the real future of each nation's exportable culture and whose work continues in spite of shifting governments or ministries.

The basis for this incomplete proposal comes from experience and observation in South and Central America on two trips, a year apart, of nearly six months' duration each, inspecting not only capital cities but also the provinces and the interior. However, the only country visited in Central America was Mexico.

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In Venezuela, the plastic art program is undertaken by a cultural mission from Chile:--(The Faculty of Fine Arts of the University of Santiago: see next page). Paraguay is in a special and desperate situation, and Bolivia will be reported on shortly by Mrs. Nina Collier, formerly of the Coordinator's Office, now in La Paz. Mr. Alfred H. Barr, Director of the Museum of Modern Art, made a careful survey of Cuba and Mexico himself, in the summer of 1942.

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ULTIMATE OBJECTIVES

- has been up to the present,
1. The stimulation of local talents which are now either weakly supported or non-existent in the field of all the plastic arts, films and music which may have independent aesthetic excellence wherever shown or heard, transcending local or purely political considerations, and which, when observed widely abroad, may enhance the prestige of the local countries towards a greater feeling of national pride and spiritual security.
 2. The widespread exchange of local artists and works of art towards a more real comprehension and affection, transcending official honors and momentary political exigencies, while at the same time serving as the face of what is best in a nation. Such artists as Sibelius, Paderewski, Lin Yutang, Pablo Neruda, Alexis Leger, William Butler Yeats and Gabriella Mistral have represented the noblest of their countries' culture in the field of foreign relations. Attachment of the most gifted Latin-American artists of the present and future to the interests of the United States may later serve our Secretaries of State better than is now apparent, while purely intimate unofficial cultural connections with the organizations of official local ministries has, in the past, frequently provided our foreign service with valuable gratuitous information.
 3. The enhancement of the spiritual prestige of the United States of America on an absolute basis as a permanent focus to replace the split or fallen prestige of England, France, Spain, Italy and Germany in localities when representatives and works of these nations have been entrenched for generations.
 4. The increased respect of Latin-American nations for each other's culture, towards a diminution of neighboring suspicion, contempt and ignorance. While Mexican art has prestige in Chile and to a lesser degree in Peru, it is unknown in Brazil. Brazilian music and painting are unknown in Buenos Aires or Mexico, and the arts

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THE PERMANENT COLLECTION OF LATIN-AMERICAN ART

IN THE MUSEUM OF MODERN ART

of Chile are obscure to Argentina and Peru. There has been up to the present, essentially little hemispheric cultural solidarity, except through individuals or accidental interchange. Former President of the Museum, patron of art, placed funds at the disposal of the Museum of Modern Art in February 1942, for the purchase of works of art by contemporary Latin-American painters. Mr. Stephen Clark, Chairman of the Board of this Museum, assigned the funds entrusted to Alfred H. Barr, Director of the Museum and of its permanent collection, for Mexico and Cuba, and to Lincoln Kirstein for purchases in Brazil, Uruguay, Argentina, Chile, Peru, Ecuador and Colombia.

In the permanent collection of the Museum already existed representative works by painters, sculptors and graphic artists from Mexico, Brazil, Cuba, Chile, Ecuador and Argentina. By October first, 1942, the Museum will contain the finest collection of Latin American contemporary painting, graphics and popular art in the world, including these very countries of origin.

Besides these paintings, graphic works and sculpture, the Museum will also contain a large reference library covering museums, libraries and public instruction in the Republics, a complete historical and photographic documentation of all artists included, a start for an important collection of folk or popular art, as well as a photographic archive of architecture.

The Museum has in 1942, in conjunction with the American Institute of Architects, sponsored a brilliant photographic record of colonial and contemporary architecture known as "Brazil Builds", undertaken by the architects Philip Goodwin and George Kidder-Smith.

The Museum, in preparing a catalogue of this collection (spring 1943) would publish the first broad view of contemporary Latin-American plastic art seen as a whole.

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THE PERMANENT COLLECTION OF LATIN-AMERICAN ART

IN THE MUSEUM OF MODERN ART

The Coordinator of Inter-American Affairs, in his capacity as a private citizen, a founder and former President of the Museum, patron of art, placed funds at the disposition of the Museum of Modern Art in February 1942, for the purchase of works of art by contemporary Latin-American painters. Mr. Stephen Clark, Chairman of the Board of this Museum, assigned the funds entrusted to Alfred H. Barr, Director of the Museum and of its permanent collection, for Mexico and Cuba, and to Lincoln Kirstein for purchases in Brazil, Uruguay, Argentina, Chile, Peru, Ecuador and Colombia.

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NOTE: Broadly speaking, Latin-American countries do not care to show most foreign art. Having little native work of their own with which to risk competition with imported products they feel inferior in the face of much of our own and even the most advanced international work. They have frequently translated this inferiority into active dislike. The local instruction and Academies of Fine Arts are generally (except for Argentina and Mexico) retardative, reactionary, disoriented and essentially Anti-U. S. Their influence has been naturally destructive. Already two possible generations of young talents (since 1918) have been the largest population plowed under. Groups are seldom in a position to receive instruction or to develop their very frequent considerable gifts. The aim of the present program in general is to stimulate without obvious interference, a genuine national direction, and in particular the salvage of the fading tradition of popular arts and crafts. (See separate report.)

FOR THE MUSEUM OF MODERN ART

Stephen Clark, Chairman of the Board
Alfred H. Barr, Director: Permanent Collection
John A. Abbott, Executive Director
Marce Wheeler, Director of Exhibitions and Publications
Eddie Courder, Director of Traveling Exhibitions
Lincoln Kirstein, Director of Department of Latin American Art
Luis Zulueta, Assistant to this Department
Frances Hawkins, Secretary of The Museum of Modern Art

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ORGANIZATION OF THE DEPARTMENT IN THE UNITED STATES OF AMERICA

CENTRAL STEERING COMMITTEE

For the Department of State: Charles Thomson, Chief, Cultural Division
For the Coordinator's Office: Edward H. Robbins, Assistant Coordinator
For the Museum of Modern Art: Lincoln Kirstein
For the Pan-American Union: Charles Seeger, Director, Inter-American Music Institute

ACTIVE ADVISORY COMMITTEE

For the Pan-American Union: Gustavo Duran, Secretary, Inter-American Music Institute
For the Library of Congress: Dr. Lewis Hanke, Director, Hispanic Foundation
For the Department of Interior: Indian Affairs: Rene d'Harnoncourt
For the Rockefeller Foundation: Dr. William Berrien, Humanities
For the Guggenheim Foundation: Dr. Henry Allen Moe, Director
For the National Gallery: John Walker III, Curator of Paintings
For the Metropolitan Museum of Art: Dr. Francis Henry Taylor, Director

FOR THE MUSEUM OF MODERN ART

Stephen Clark, Chairman of the Board
Alfred H. Barr, Director: Permanent Collection
John A. Abbott, Executive Director
Monroe Wheeler, Director of Exhibitions and Publications
Elodie Courder, Director of Traveling Exhibitions
Lincoln Kirstein, Director of Department of Latin American Art
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Frances Hawkins, Secretary of The Museum of Modern Art

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ORGANIZATION OF THE DEPARTMENT IN LATIN AMERICA (incomplete)

BRAZIL
 NOTE: In each country varying local conditions obtain. There has been an attempt here to make an adaptation to every social and geographical difference. The chief idea that must be stressed in the beginning is the permanence of the interest here initiated. This is in no way (as will be universally locally feared) an emergency measure. (It is universally realized, for example, that the State Department is a permanent agency, while the Coordinator's Office may not be.) The success of English, Spanish, French and German propaganda has been due to its ancient traditional roots and the seriousness of its present plans for a future.
ARGENTINA
 cf. The recent extremely popular lectures of Sr. Aunos on Hispanidad (Fascist Orientation) in the Cursos Catolicos of Buenos Aires; the corresponding membership of the Academia Peruana de la Lengua in Lima with the Academia Real in Madrid. The fact that an Instituto-Cultural Chileno Britanico takes a ten year lease on its premises, and the activities of the British Council (Sir Eugen Millington Drake's annual lecture tours), etc.

In every case except two (Ecuador and Peru) it may be observed that persons representing the Museum of Modern Art for local nationals are not practicing artists, are not connected in any way with government agencies or local museums, and who, of independent means, are either universally respected or efficiently anonymous, and who hence can be reasonably sure to permanently survive shifting political situations or changing ministerial administrations.

for the U. S.

Dr. Leonard Emswird, U. S. Embassy,
 Cultural Relations
 Sebastian Catlin, for the Museum of
 Modern Art, at the University
 of Chile (Santiago)

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PERU
BRAZIL

Rio de Janeiro:	for Brazil	Dr. Luis Valcarlos, Director, Jorge de Castro, photographer Lotte de Macedo Soares, art patron. well known to the Museum Carlos Quinte Filho, the Quinte heir, art patron
	for the U. S.	Joseph Piazza, U. S. Embassy, Cultural Relations
Sao Paulo:	for Brazil	Sergio Milliet, art critic, historian Dr. Rubens Borba de Moraes, Municipal Librarian of Sao Paulo

ECUADOR

Quito:	for the U. S.	Arthur P. Krug, Secretary U.S. Chamber of Commerce
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ARGENTINA

Buenos Aires:	for Argentina	Ricardo de Bary Tornquist, Cornell '42 Tornquist heir, architect Eduardo Sacriste, architect; studied with Frank Lloyd Wright in U. S., 18 months
	for the U. S.	James M. Byrne, U. S. Embassy, Cultural Relations

URUGUAY

Montevideo:	for Uruguay	Alvaro Araujo, Inter-American Bureau of Information Herrera Maclean, architect; historian The Figari executor
	for the U. S.	Charles Page, U. S. Embassy, Cultural Relations

CHILE

Santiago:	for Chile	Eugenio Perreira Salas, Instituto Cultural Chileno - EEUU Gregorio Gasman, Editor: Organizer <u>FORMA</u>
	for the U. S.	Dr. Leonard Kinnaid, U. S. Embassy, Cultural Relations Stanton Catlin, for the Museum of Modern Art, at the University of Chile (Santiago)

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PERU

PROGRAM FOR THE FIRST YEAR 1943-44

Lima: For Peru Dr. Luis Valcarcel, Director, Archeological Museum
 The program envisages a budget of \$500. Dr. Alberto Arca Parró, Director: Census of 1940
 twenty republics. (The present lack of prestige, Jose Sebogal, Painter
 British effort in Argentina, Chile and Peru comes Director of School of Fine Arts
 near to spend money as the Germans have.) Very little can be accomplished in less
 than three years' time or for less money. Due to Jose Maria Quimper, Casa Panagra-
 priorities, the connection by means of books, pamphlets and catalogues or any large- Grace: Publicity Director
 for the U. S. Kenneth Wasson, U. S. Vice-Consul,
 7 yrs. in Lima (knows all the artists well)

ECUADOR

Quito: (at least) for Ecuador Juan Gorel, U. S. Vice-Consul to
 all centers which may be misographed locally. (10 yrs. in Quito)
 In the future, membership in the Museum of Modern Art entitling members Oswaldo Guayasamin, best local
 for the U. S. artist
 Dr. F. J. Colligan, Cultural Relations, U. S. Embassy
 Guayaquil and Cuenca etc., may be organized. At the Srta. Pacifica Ycaza, only local
 program involves organization and fulfilling the art gallery
 consolidation and orientation of existing elements. Jose Payese Miller, enthusiastic patron,
 University of Michigan, '41
 for the U. S. Lloyd Wulf, U. S. A., artist on
 scholarship for two years in Ecuador

NOTE: Similar contacts may be made in Colombia, Venezuela, Mexico and all other countries. In each case, as may be observed above, the U. S. Embassies would have active representatives. Lincoln Kirstein has spoken personally to all Cultural Relations officers named above; all have signified their enthusiastic readiness to accept responsibility and help the project in all possible ways.

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PROGRAM FOR THE FIRST YEAR 1943-44

The program envisages a budget of \$500,000 for three years, covering twenty republics. (The present lack of prestige, for example, of the present British effort in Argentina, Chile and Peru comes from their inability or unwillingness to spend money as the Germans have.) Very little can be accomplished in less than three years' time or for less money. Due to the difficulty of receiving priorities, the connection by means of books, pamphlets and catalogues or any large-scale mailings will be delayed when not absolutely impossible. For this reason, distribution outside of Rio de Janeiro's art school (Escola de Belas Artes) and in rural districts, particularly in secondary schools, may be mimeographed locally.

In the future, membership in the Museum of Modern Art entitling members to the privileges of receiving free books and reproductions, attendance on openings, special tours, etc., may be envisaged. At the present, for the first year, the program involves organization and fulfilling the most urgent needs for the immediate consolidation and orientation of existing elements.

Investigation of musical folk-lore and dances by Dr. Nicancor Miranda, Director.

The present budget does not include any payment of salaries to local national representatives. All will serve voluntarily but certain organizational and local expenses (including travel inside countries) as well as postage, shipping, fabric, etc., must be met.

Library in Montevideo (Dr. Arthur E. Cropp, Director) in order that they may purchase modestly from local artists, many of whom are talented, all of whom are extremely poor, few of whom have any painting materials whatever.

Sending to Montevideo one American teacher for two years, to establish in the library a salon libre for the instruction of the many interested persons. Aid to Agosto and Narciso Torres Garcia (brothers; sons of old Josquin Torres Garcia, most distinguished living Gregoayan artist.) The boys are extremely gifted; the whole family desperately poor.

ARGENTINA

Support without direct financial aid to a new gallery of independent

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PROJECTS FOR 1943-44

artists fighting against the only other existing local organization, Los Amigos del
BRAZIL which is openly pro-Vichy and covertly pro-Axis (Director Mme. Elisalde; sponsors:

Stimulation of local individual artists of great talent, recently (1937-42) obscured by the unique renown and official influence of Candido Portinari, by providing them with painting materials (paints, brushes, oil, varnish, panels) and by small direct commission. Sending a considerable bulk of reproductions of masters of classic and recent art (Metropolitan Museum, Museum of Modern Art and National Gallery reproductions, etc.) to Excellisimo Senhor Gustavo Capanema, Minister of Education, for distribution outside of Rio de Janeiro's extremely retardative School of Fine Arts (Oswaldo Teixeira, Director, in secondary schools and in rural districts, particularly Bello Horizonte, Recife, Bahia, Belem, Porto Alegre, Sao Paulo, Santos and Santa Catarina.

Aid to the review FORMA, the only independent organ of cultural opinion of Artists to be aided: Veija Guignard, Edith Behring, Heitor Praseres (Rio) expression existent in Chile, which for the last five years been paralyzed by extremely tyrannical and inefficient Ministry of Fine Arts of the University of Chile (not the Catholic University of Santiago which has an excellent investigation of musical folk-lore and dances by Dr. Nicanor Miranda, Director of Physical Education, Municipality of Sao Paulo.

Uruguay the Museum of Modern Art and one for presentation by the United States to the Republic of Uruguay. Aid to the Gallery of Contemporary Art to be opened in October within the fabric of the American Library in Montevideo (Dr. Arthur E. Gropp, Director) in order that they may purchase modestly from local artists, many of whom are talented, all of whom are extremely poor, few of whom have any painting materials whatever. The formation of a double collection of folk art (see above: Chile.) Sending to Montevideo one American teacher for two years, to establish in the library a taqueria libre for the instruction of the many interested persons. Aid to Agosto and Horacio Torres Garcia (brothers; sons of old Josquin Torres Garcia, most distinguished living Uruguayan artist.) The boys are extremely gifted; the whole family desperately poor.

ARGENTINA

Support without direct financial aid to a new gallery of independent

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(of Mexico) serves generally to reinforce the cultural prestige of the already artists fighting against the only other existing local organization, Los Amigos del Arte, which is openly pro-Vichy and covertly pro-Axis (Director Mme. Elizalde; sponsor; Senador Santamarina, Chairman of fascist Comision Cultural.)

The boys directing the gallery, Eduardo Sacriste and Ricardo de Bary Tornquist, are both architects. Sacriste was in the U.S. eighteen months, worked with Frank Lloyd Wright, is a liberal, though ardent Catholic, of good family. de Bary is a Cornell graduate (42) -- one of the potentially richest men in Argentina. Direct aid to Demetric Urruchua, one of the best artists in Latin America, a very poor man who has been persecuted for his violent anti-Axis and pro-Democratic views and work. Aid to Lino Spilimbugo, one of the best painters in Argentina, whose recent collapse from official neglect is not irremediable.

CHILE manifestation. Fine collections exist privately (Jose Sabogal, Alicia

Aid to the review FORMA, the only independent organ of cultural opinion or expression existent in Chile, which has for the last five years been paralyzed by extremely tyrannical and inefficient manipulation of the Faculty of Fine Arts of the University of Chile (not the Catholic University of Santiago which has an excellent Architectural School.) Formation of a double collection of folk arts and crafts, one for the Museum of Modern Art and one for presentation by the United States to the Republic of Chile: no such collection exists. The only healthy contemporary art in Chile is its popular folk art.

Intensive photographic documentation of local popular arts and customs, PERU by Pierre Venger undertaken jointly with Dr. Luis Valcárcel, director of the Archaeological Museum in Lima.

The formation of a double collection of folk art (see above: Chile.) Peru is as rich in folk art (popular handicrafts made today) as Mexico or Guatemala. No collection now exists, and the work is disappearing and deteriorating for neglect while the Inca and the Colonial epochs are lavishly worked over, ceaselessly restored and investigated. The Inca, not the mixed Cholo, has no living connections with the country and the exaggeration of the (comparatively) debased Colonial

Embassy in Quito. Purchase of materials for painting, reproductions and the sending

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(cf. Mexico) serves generally to reinforce the cultural prestige of the already fanatically reactionary pro-Falange, pro-Hispanidad, Anti-U.S. small but powerful upper class. popular art traditions, once magnificent, has been allowed to deteriorate

Note on popular art: If the present war is a people's war, and if the coming peace is to be a people's peace, as indicated by the Assistant Secretary of State, there will come a change towards a more popular representational government in all Latin-American countries. These popular movements will be in desperate need of prestige. The people (mestizo or cholo) so far, have produced as a mass, only their popular art. This art is usually beautiful, in Peru fantastically rich. It is officially ignored and frequently discouraged by either Church or State (Ecuador). In Peru, it is correctly understood as a democratic expression, hence feared as a cholo manifestation. Fine collections exist privately (Jose Sabogal, Alicia Bustamante, Julia Codesido, etc.). d Paraguay.

Sabogal, who has been persecuted for his 'indigenista' (faintly pro-Apra) ideas, will undertake a double collection for the Museum and for his country. The Peruvian government, once the collection has been made, received prestige in the U.S., will be delighted to house it.

(See separate letter from Sabogal)

Direct aid to young painters in Arequipa, Puno, Cuzco, Lima and Cajamarca, who have neither materials or instruction.

Intensive photographic documentation of local popular arts and customs, by Pierre Venger undertaken jointly with Dr. Luis Valcarel, director of the Archeological Museum in Lima.

Investigation of dances (music) undertaken by Carlos Sanchez Malaga and Roberto Carpio, -- composers of cholo birth and interest.

ECUADOR

Aid to the gallery recently established in the American Institute by our Embassy in Quito. Purchase of materials for painting, reproductions and the sending

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of travelling small shows of graphic arts to Ecuador. This Republic is unbelievably poor. Quito has little connection with Guayaquil or Cuenca physically or culturally. The native popular art tradition, once magnificent, has been allowed to deteriorate into almost nothing.

Direct aid to Oswaldo Guayasamin, one of the finest painters on the continent. Only 23, married and with a child, he suffers from official disapproval due to his birth (more than half Indian) and to his subjects (tragic cholo). This boy, unique for his country, has incredible energy, paints non-stop, is modest and very adaptable. He will be the national artist (and hence a political figure) in his country before he is 30.

Photographic documentation of existing popular arts by Bodo Wuth .

Further projects will be submitted on Central America, Cuba, Mexico, Colombia and Venezuela, Bolivia and Paraguay.

Investigation of musical folk-lore and dances by Juan Gorrell.

NOTE ON THE MUSIC PROGRAM:

The music program is no less important and in many ways is more important than the program for plastic arts. The Museum of Modern Art is a pioneer in this field. During its great exhibition of "Twenty Centuries of Mexican Art," held in 1939, the distinguished Mexican conductor and composer, Carlos Chavez, organized a program of music, pre-columbian, colonial, republican and contemporary, for a concert, including native instrumentalists, which was repeated 25 times, was repeatedly broadcast and was issued in a phenomenally successful Columbia Record album which has so far sold over 20,000 copies.

In 1939, on the occasion of the representation of Brazil in the New York World's Fair, the Government of Brazil participated financially with the Museum in a series of similar projects which were also broadcast, recorded and sold well.

In 1942 Carlos Chavez was request by the Coordinator of Inter-American

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Affairs to make a report on the possibility of a broad program for music at the Museum of Modern Art. This report in considerable detail was presented to the Museum in April, 1942. The was has necessitated vital changes in this program. Lincoln Kirstein will speak to Chavez in Mexico in September, 1942, for a possible readaptation of this plan.

The Pan-American Music Institute, Charles Seeger, Director; the Music Division of the Coordinator's Office, Gustavo Duran, Executive Secretary; the Music Division of the Library of Congress, Dr. Charles Spivacke, Director, have carried on extremely important activities in this field. During his recent trip to Latin-America Lincoln Kirstein made detailed investigations on three subjects proposed informally by Mr. Duran:

1. New composers or compositions of merit with possible publication interest.
2. The possibility of replacing the Casa Ricordi, the black-listed Italian monopoly of music divulgation in Latin-America, by a hemisphere house.
3. The possibility of an Inter-American folk lore conference and magazine (see note on popular art above), which ties in with the Museum's program of popular art.

Due to the radio, music even more than the plastic arts (literature is a very special case) or the film is a vastly influential cultural medium. South America is known to most North Americans by the forms of samba, conga, tango, etc., than by any other symbol. In popular art, the dance and music are inseparable from the plastic arts.

The Museum is in a position to stimulate new activity in hitherto relatively unexplored fields. The west coast of South America has barely been touched as a source of exploitable popular music. In Chile, Peru, particularly Ecuador, Colombia and Central America, a considerable possibility waits.

The excellent accoustics of the auditorium of the Museum of Modern Art,

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BUDGET FOR THESE YEARS: 1943-44 Inclusive

its previous history in relation to broadcasting and recording Latin-American music with the attendant prestige and contacts makes it an ideal focus for an activity to be shared with the already highly organized services of the Pan-American Union, the Library of Congress and the New York Public Library (Carleton Smith, Director of Music Division).

BUDGET FOR 1943-44

For the Department of Latin American Art at the Museum of Modern Art: organization, running expenses, for 20 republics:

Director	\$ 6,500.00
Assistant	2,800.00
Office - Postage	1,000.00
Air Mail - Cable	4,000.00
Air Express, books, materials, etc.	2,500.00
Bulletin in Spanish, Portuguese, monthly; publications; post cards	6,000.00
Notes for local reproduction	2,000.00
Organization	\$25,800.00

For expenses incurred in local projects: 1943-44 Program of Plastic Arts:

Brazil (Rio de Janeiro; Sao Paulo)	\$ 7,000.00
Uruguay	4,500.00
Argentina	5,000.00
Chile	6,000.00
Peru	7,500.00
Ecuador	4,500.00
Colombia	3,500.00
Mexico	4,500.00
Central America	2,500.00
Cuba	1,500.00
Bolivia	2,000.00
Paraguay	1,000.00
Venezuela	2,000.00
The Antilles	4,000.00
	\$56,500.00

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BUDGET FOR THREE YEARS: 1943-46 Inclusive

1943-44	\$125,000.00
1944-45	175,000.00
1945-46	200,000.00
Total Initial Program.....	\$500,000.00

Director	\$8,000.00
Assistant for Radio	2,500.00
Performances of Works	10,000.00
Recordings	6,000.00
Publication of Works	4,500.00
<u>BUDGET FOR 1943-44</u>	<u>8,000.00</u>

For the Department of Latin American Art at the Museum of Modern Art: organization, running expenses, for 20 republics:

Director	\$ 6,500.00
Assistant	2,500.00
Office - Postage	1,000.00
Air Mail - Cable	4,000.00
Air Express, books, materials, etc.	2,500.00
Bulletin in Spanish, Portuguese, monthly; publications; post cards	6,000.00
Mats for local reproduction	2,000.00
<u>Organization</u>	<u>\$25,500.00</u>

For expenses incurred in local projects: 1943-44 Program of Plastic Arts:

Brazil (Rio de Janeiro; Sao Paolo)	\$ 7,000.00
Uruguay	4,500.00
Argentina	5,000.00
Chile	6,000.00
Peru	7,500.00
Ecuador	4,500.00
Colombia	3,500.00
Mexico	4,500.00
Central America	2,500.00
Cuba	1,500.00
Bolivia	2,000.00
Paraguay	1,000.00
Venezuela	2,000.00
The Antilles	4,000.00
	<u>\$55,500.00</u>

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For the Music Division of the Department of Latin-American Art:

Director	\$8,000.00
Assistant for Radio	2,500.00
Performance of Works	10,000.00
Recordings	6,000.00
Publication of Works	4,500.00
Local Projects	8,000.00
	<u>\$39,000.00</u>

Local Projects	\$55,500.00
Cost plus:shipping, Insurance, rise of all present expenses	5,000.00
Music Program	39,000.00
Organization	<u>25,500.00</u>
TOTAL.....	\$125,000.00

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DA CAMARA CASCUDDA

21 de Abril de 1943

Muy distinguido señor:

Tengo el gusto de escribirle en nombre de Mr. Lincoln Kirstein quien está actualmente en el Ejército y de darle las gracias por el amable envío del Volumen II del "Anuario de la Sociedad Folklórica de México que ha de ser una valiosa aportación para nuestros archivos y para los lectores que visitan nuestra biblioteca.

Estoy seguro de que Mr. Kirstein agradecerá profundamente su envío.

Puede usted estar seguro de que aprovecho con mucho gusto esta ocasión para ofrecerme de usted s.s.

Secretaria de Mr. Kirstein

Sr. Dr. D. Luiz Da Camara Cascudo
Sociedad Folklórica de México
Heroes 201, Depto. 22
México, D. F.

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Mr. Zulueta

TO BE TRANSLATED INTO SPANISH

April 21, 1943

Dear Dr. Da Camara Cascudo,

I am writing to you on behalf of Mr. Lincoln Kirstein, who is now in the Army, for your great kindness in sending him the copy of the "Anuario de la Sociedad Folklorica de Mexico", Vol. II. This volume will make a very valuable addition to our archives and will be extensively used in our Library.

Mr. Kirstein, I know, will be delighted to hear of your generous thought, etc., etc.,

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Dr. D. Luiz Da Camara Cascudo
Sociedad Folklorica de Mexico
Heroes 201, Depto. 22
Mexico, D. F.

*Should he say some thing about
putting them on an list or sending
them publications?
L. B.*

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DANCE ARCHIVES

I. Kirstein

To:

From:

Will you please let us
 know what answer you
 get. I have also sent a
 letter via airmail.

D.L.

Here for
afternoon

1.

im

It made off with the books from the Dance Archives.

2. The librarian, however, would not be responsible for the material in the Dance Archives, i.e., the books and objects are not to be catalogued under the Library system, and in Mr. Edison's absence, those who wish to use the Dance Archives will be admitted to the stacks without the librarian's assuming any responsibility for how the Dance Archives material is handled.

3. The schedule of librarians' hours will be worked out later. Whether or not Mr. Edison is required to fill in in the Library proper will be determined by whether or not the Library will continue to be kept open on Sunday.

4. Mr. Edison, and not Mr. Karpel, will be responsible for making the Annual Report (or any other required reports on the Dance Archives).

The general decision of the meeting was summed up in your statement that the relationship between the Library and the Dance Archives should be a purely pragmatical one.

3) Dance Archives must carry out work of DA, and at the same time adhere to the necessary regularity of the library schedule.

(relieving librarians during lunch, rescheduling in library 6:40-7:00, managing library single-handed in Sat or Sunday)

Miss Ulrich has promised extra-budgetary support for new

service, and for blackout curtains. This has been OKed on

the assumption that DA is museum property.

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DANCE ARCHIVES

THE MUSEUM OF MODERN ART

cc: Mr. Karpel
 Mr. Edison
 Dear Mr. Kirstein ✓

Date November 19, 1942

To: Mr. Barr following are some of the Re: important questions

From: Miss Hawkins situations which have badly obscured the inter-

relationship of the Dance Archives, the Library, and the

Here for reference are notes of the meeting held in your office yesterday afternoon about the Dance Archives. The following decisions were made:

1. The Dance Archives, for organizational purposes, was to be considered a part of the Library, i.e., it would be open when the Library was open and in the absence of Mr. Edison, the librarian in charge would exercise reasonable caution to see that no one made off with the books from the Dance Archives.
2. The librarian, however, would not be responsible for the material in the Dance Archives, i.e., the books and objects are not to be catalogued under the Library system, and in Mr. Edison's absence, those who wish to use the Dance Archives will be admitted to the stacks without the librarian's assuming any responsibility for how the Dance Archives material is handled.
3. The schedule of librarians' hours will be worked out later. Whether or not Mr. Edison is required to fill in in the Library proper will be determined by whether or not the Library will continue to be kept open on Sunday.
4. Mr. Edison, and not Mr. Karpel, will be responsible for making the Annual Report (or any other required reports on the Dance Archives).

The general decision of the meeting was summed up in your statement that the relationship between the Library and the Dance Archives should be a purely pragmatial one.

3) Dance Archives must carry out work of DA, and at the same time adhere to the regularity of the library schedule.
 (reducing librarians' lunch scheduling in library 6:00-7:00, managing library open hours on Sat. or Sun.)

4) Miss Ulrich has received extra-budgetary support for new services, *hand-drawn* about curtains. This has been OKed on the assumption that DA is museum property.

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Dear Lincoln,

The following are some of the more important questions and unresolved situations which have badly obscured the inter-relationships of the Dance Archives, the library, and the museum proper; and have hampered the actual functioning of the first two. If with your help we could arrive at some definite adjustments of these points, it would free Dance Archives for important activities which for too long it has had to neglect. It would also clarify for the library its needs in regard to personel as well as its sphere of management and scope of material.

- 1) Are the books held by the DA the property of the museum?
- 2) Must exhibitions, office supplies, binding and purchase of books, etc. all be paid for out of the DA purchase fund of \$500.00? What of books and materials for DA bought out of museum funds? What is their disposition in case DA coll. is removed?
- 3) Dance Archivist cannot carry out work of DA, and at the same time adhere to the necessary regularity of the library schedule. *(relieving librarians during lunch, reshelving in library 6:00-7:00, managing library single-handed on Sat. or Sun.)*
- 4) Miss Ulrich has promised extra-budgetary support for new shelving, painting and blackout curtains. This has been OKed on the assumption that DA is museum property.


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5) The suggestions of Mr. Karpel for DA, i.e. the classification of books and the making of a catalogue for them as well as for the slides, these should of course be done so that it will be easier for the public to use the DA library, but I cannot start work on these projects at present. And furthermore Mr. Karpel does not feel that he could devote time to it unless DA is the property of the museum.

Summary: Under the present set-up DA can grow and function best only if it is independent, for the time being, of the library. And this means me.

— Sid E,

Hopefully
Gratefully
Cooperatively



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D'ANCONA

Sloatsburg, N. Y.
March 11, 1943

Dear Miss d'Ancona, March 11, 1943

Dear Miss d'Ancona,

In reply to your note of March 10th to Mr. Kirstein, I am writing to tell you that he has been in the Army for several weeks. If you care to send him a letter about the matter of which you speak, I shall be glad to forward it to him.

Thank you for your kindness in writing.

Sincerely yours,

Secretary to Mr. Kirstein

Miss Lola d'Ancona-Georgi
Box 12
Sloatsburg, New York

me sera fort
agréable pour mes
remercier une fois de
plus pour toutes les
belles choses que vous
m'avez dit en
rapport de Buenos

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Hoatsburg, N. Y.

MUSEUM OF MODERN ART

le 16 . 11 . 1943

MAR 11 1944

NOTED Cher Monsieur,

et tout c'est en souvenir
de votre amabilité, que
je me permets de vous
prier de bien vouloir
me concéder quelques
minutes encore de votre
temps précieux - en espérant
même - cette fois - de vous
rendre un service.

En tous cas - l'occasion
me sera fortement
agréable pour vous
remercier une fois de
plus - pour toutes les
belles choses que vous
m'avez dit en
rapport de Bruno

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à lequel j'ai tout de
suite écrit - car je
sais que "vos mots"
soulageront beaucoup
la vie présente.
Agrées, Monsieur,
mes sentiments
les plus profonds.
Bonne nuit
Giorgi

Box 12
Hloatsburg, N.Y.
Tel: Hloatsburg 485

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DAVIS

cc. Mr. Wheeler ✓
Miss Disston ✓

March 31, 1943
April 5, 1943

Dear Miss Davis:

Mr. Kirstein is in the Army, but I have been able to consult him about the question of the Figari paintings. We both feel that it would be unwise to have them sent to this country during the war because of the obvious risks involved. I would like to make clear, however, that our Museum would like to have the first chance of giving Figari an exhibition here in the United States after the war is over. Will you not give this message to the members of Figari's family who now own his pictures?

Incidentally - though I suppose this should not be passed on - Mr. Kirstein received a letter from Senora Maria Figari de Regidor, proposing to send several Figaris independently. I am writing her asking her not to send the paintings. I enclose a copy for your files.

Thank you for your trouble in acting as intermediary.

Sincerely,

Alfred H. Barr, Jr.
Director

Miss Hilda C.C. Davis
c/o American Embassy
Montevideo, Uruguay

AHB:ljs

P.S. We would very much appreciate having any photographs of Figari's works which the family may be willing to send us.

art, and shall look it over with one or two friends who are more up on the subject than I.

You may be interested in hearing that David is married, to Evie Leckstrom (or thereabouts) who danced with Jooss, and they are living in utter bliss in two rooms a stone's throw from the Colón, where

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DAVIS

March 31, 1943

Dear Miss Davis,

gains -
A+B 2/24
LK 3/24/43

Thank you so much for your extremely kind letter of March 18th, which I was delighted to have. The information about the Figari situation was very helpful and I am acting on it immediately. The worst of it is, I don't know who belongs to which pictures. I have a very good list of all the things I saw, together with their numbers and alphabetical notations, as arranged by Sr. Herrera Maclean. I chose fifty pictures that I specifically wanted for a potential show. As you remember, I worked there about a week every morning and I know just what I want. Perhaps it will be possible to do something about it.

Dr. Franklin, whom I don't know except by reputation and by writing, will unquestionably make a fuss about a Figari. I feel strongly that Herrera Maclean should do the catalogue if and when it is done. Franklin is a good sort, but he is rather, between you and me, a superficial critic, and I think it important that Figari should be represented in a dignified way the first time that it happens in North America.

I am sending you under separate cover the catalogue and history that I wrote and you will see that I gave you small credit but it was from my heart. I am sure the book will cause a lot of trouble because I couldn't mention everybody, but it was what I actually thought quite apart from any political considerations.

Please do let us keep in touch with each other. My wife was enchanted to hear about your cats; we dearly love them. I hope to see the Pages in Washington. I am serving in the Engineering Corps and am stationed at Fort Belvoir, which is not far away. If you see Mrs. Dawson, please give her my love and tell her that I remember her kindness with the greatest satisfaction.

My best to you and your family.

Sincerely,

Miss Hilda Davis
% American Embassy
Montevideo, Uruguay

Dictated by Mr. Kirstein;
signed in his absence

EK/d

art, and shall look it over with one or two friends who are more up on the subject than I.

You may be interested in hearing that David is married, to Evie Leckstrom (or thereabouts) who danced with Jooss, and they are living in utter bliss in two rooms a stone's throw from the Colón, where

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DAVIS

AIR MAIL

470 American Embassy, Montevideo, Uruguay,
February 5, 1943.

February 16, 1943

Dear Miss Davis,

Thank you so much indeed for your charming, informative and entirely complete letter. You wrote exactly what I wanted to know, which I could find in no book, magazine or anywhere else. I went out to the Barradas' house but the Senora was not in and I had the dickens of a time seeing anything. I am most grateful for your help.

Please do let me know immediately as frankly as you dare what is the possibility of getting some of the Figaris for the Museum. I spent, as you remember, about five days with Herrera Maclean and I extracted fifty pictures out of all the things in the storeroom that I would like for a one-man show. I begged Pedro, Jr., to keep the prices down if he ever wanted to release them. They may have a gold mine on their hands but they can kill the goose that lays most of the eggs if they start having exalted ideas of millionaire Americans. I don't even care about buying them until after the war, but it would be wonderful to have them on extended loan here and it would inspire a good deal of interest, and later on they could set their own prices. Mrs. Robert Woods Bliss has very kindly presented two of her Figaris to the Museum. One of them is quite good. This and one more picture in the Macy's collection and a further one in Houston, Texas, are the only examples of his work, I think, in North America; at least, I can't find any of them. The Macy people are terribly hard to deal with. They have put the pictures in storage; they are worried that something will happen to them; and I can't take anything out without the written permission of the artists. If Sr. Catelli would authorize me or my agent to move these pictures, it would be a great help and I could keep them here at the Museum. Who belongs to the Figari in the Macy collection, or is it from the Museo de Bellas Artes?

As for Sr. Pareda and his films, I have forwarded the information to the Curator of the Film Library and you will doubtless hear from her. As you know, they have an enormous collection of films. Their copy of "Caligari" is quite good and they have had other copies taken from it, but she will write you directly about the newsreels.

My wife also remembers you with great pleasure. She joins me in hoping that your father is much better and that everything goes well with you. I really think that of all the places I have traveled, Montevideo was certainly the most charming. If you ever want anything up here, please let me know and I will send it to you, the war and priorities permitting.

Yours ever sincerely,

Miss Hilda Davis
% American Embassy
Montevideo, Uruguay

art, and shall look it over with one or two friends who are more up on the subject than I.

You may be interested in hearing that David is married, to Evie Leckstrom (or thereabouts) who danced with Jooss, and they are living in utter bliss in two rooms a stone's throw from the Colón, where

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c/o American Embassy, Montevideo, Uruguay,
February 5, 1943.

Dear Mr. Kirstein: ^{the year, on his way to England to join his wife}
I must apologize for my delay in answering your letter and particularly for the delay in obtaining the information you requested. My father entered the British Hospital for an operation on December 18th. and is still there, though we expect him home, full of beans, tomorrow. That, added to the fact that we now work a six day week of eight hours each at the Embassy, has left me no time for anything, since, when I get away from the office I have always had to go straight to the Hospital. However, yesterday I managed to get round to Señora Barradas', whom I already knew, and who was most cooperative. In fact, if I had had a truck, I might easily have brought away quite a mass of stuff. She gave me the enclosed catalog of an exhibition of his work, with some biographical data which I've translated for you. There would seem to be little to add for your purpose. I'm sure he led the kind of life that would make good copy, but Señora Barradas is incapable of re-creating it. She told me that there are pictures of his in the Museo de Arte Moderno (Madrid), Museo de Zaragoza, Ayuntamiento de Siches (Cataluña), and in the Palacio Legislativo, the Museo de Bellas Artes, and the Museo de Mercedes, (Uruguay). These, in addition to many pictures in private collections in Europe, Argentina, and Uruguay. The Buenos Aires Museo de Bellas Artes is now discussing the purchase of one of his pictures. He comes of a family of artists, his father having been a painter, his sister Carmen is a composer, and his brother, Antonio 'de Ignacios' (he doesn't wish to profit by his brother's name) a writer. He has an uncle who is an organist in the States, but the family has lost touch with him. She told me that there are two of his pictures at present in the States, which were taken there together with 14 other pictures by Uruguayan artists, including Figari and Cuneo, for Macy's, and which have all data concerning them pasted on the back of the canvas. Incidentally, I spoke to Sr. Catelli of the Museo de Bellas Artes, and he told me that they are feeling somewhat anxious as to the present whereabouts of these pictures, since they haven't heard anything from Macy's regarding them, and the owners keep making inquiries at the Museo, which is responsible for them. I wonder if you would mind finding out something about them and advising me, so that I can pass on the information. While in Europe Barradas did quite a lot of work and designing decors for the theater, and illustrating books. A few I saw yesterday I thought most attractive, Spanish translations of "La Dama de las Camelias", "En el Fondo" (Ghorki), "Gaudeamus" (Andreief) "Lorenzaccio" (De Musset) "La Estrella de Sevilla", and "Museo de Beguinias" (Jorge Rodenbach), all of them from the Editorial Estrella, Madrid. I have a book illustrated by him, "Tam Tam" by Tomás Borrás, Imprenta Iberoamericana, Madrid, with decor for ballet, which is very charming. Another book, Teatro de Arte "Eslava" by Martínez Sierra, with sketches and drawings for various scenarios by different artists, contains some very good work of his. The Barradas family (widow, brother and sister) all live together and keep the house - rather a bleak sort of a place, an "altos" just off 18 de Julio - as a kind of museum of his works, which is open to the public three days a week. I really like his stuff. He went through various phases, and some, to my mind, produced better pictures than others. He has some excellent water-color sketches of dock-side life in Spain and France, so far as I remember. I haven't really seen his work for about ten years. Señora Barradas said that they would like to sell the two pictures in the States, as they can't very well bring them back now, though one of them has a possible buyer here. Incidentally Señora Barradas told me that her mother-in-law always said that Barradas had commenced to draw at the age of three. ^{unable to find another copy} I shall be very interested in reading your chapter on Uruguayan art, and shall look it over with one or two friends who are more up on the subject than I.

You may be interested in hearing that David is married, to Evie Leckstrom (or thereabouts) who danced with Jooss, and they are living in utter bliss in two rooms a stone's throw from the Colón, where David still dances. Angelo Rovira, another Jooss, was over here at

Calle Municipio 1621

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the beginning of the year, on his way to England to join his wife Maya, who was again with Jooss, who is evidently reorganizing his group in Cambridge under some kind of official auspices. Angelo was on an English cargo-boat, and the only passenger. He must have proved a liberal education to the crew.

This is the translation of the notes on the enclosed catalog: RAFAEL BARRADAS - Born in Montevideo, January 4, 1890, son of the Spanish painter Antonio Pérez Barradas (deceased) and of Doña Santos Gimenez de Pérez Barradas. (Married Pilar Láinez de Pérez Barradas of Spanish nationality in Spain. Departed for Europe in 1913. Lived in Milán, Switzerland, Paris, Bordeaux, Biarritz, San Juan de Luz, Barcelona and Madrid. Held regular annual exhibitions of his pictures, which were the subject of articles by the critics José Francés, Juan de la Encina, Francisco Alcántara, Eugenio D'Ors, Manuel Abril, Adolfo Salazar, Gimenez Caballero, Sebastián Gasch, Adolphe de Falgarolle, Rafael Venet, Artur Pepucho. In 1925 was awarded the honor diploma and gold medal at the International Art Exhibition. In 1927 he was awarded a prize at the "Wella Villa Reale di Manza" (Italy) exhibition for his contribution to "Teatro de Arte 'Eslava' sent in by Gregorio Martínez Sierra. He returned to Montevideo in November 1928 and died on February 12, 1929.

I rang up Enrique Figari who tells me that the Figari estate is now wound up and the division made. The Museo told me that they thought all the affairs must be settled, as various Figaris have offered pictures for sale.

Culture booms! Tom Darling has gone to open an institute in Bahía Blanca, Argentina, and one is to inaugurate some time this year in Mar del Plata. "Actos de Cultura" abound, all mixed up with radio programmes, and democratic propaganda, and it is only by exercising the greatest will-power that one can remain comfortably uncultured.

Remember me to your wife who remains very vivid in our minds, even in Elena's, the maid, who was much impressed by her hair-don and who every now and then asks if I have heard anything of you.

With best regards,

Very sincerely yours,

John C. Darling

Yours very sincerely,

P.S. Another favor. I believe that the Museum of Modern Art has a section devoted to films. Fernando Pereda, a poet friend of mine, is interested in selling one or two from his collection of old films, if the price offered is sufficient in his opinion. Would you mind asking if there would be any interest in the following:

Name of film: "El Gabinete del Doctor Caligari"

Director: Robert Wiene (1919)

Leading actor: Conrad Veidt

This is an original picture of the period, and not a later copy, and its condition, taking into account both wear and tear and its age, is good. It is important from the point of view of cine history, and it would be difficult if not impossible to find another copy. The New York "Film Library" already has a copy, but some other institution or individual might care to purchase it.

He also has a fragment of a news-reel about forty years old, giving scenes on a liner, and towards the end, part of the port of New York. This is fairly worn, but is valuable because of its antiquity.

Fernando would also like some information as to the conservation of films, the temperature at which they should be kept, the humidity of the room, their inflammability, etc. For all of which, I thank you very much.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DAVIS

AIR MAIL

January 8, 1943

Dear Miss Davis,

It was so nice to hear from you. I have often thought of you and my wife particularly asked me how you were when I returned. I am temporarily working here at the Museum. I am completing a history of Latin American painting and the Museum show of all the pictures that I got throughout Latin America will be displayed here sometime in March. I will send you a catalogue.

I understand perfectly about the books. It was more or less the response I got everywhere except, luckily, in Brazil.

I do hope you are having a pleasant summer and that the Dawsons are well. By the way, I wonder if you could help me on something. There was a painter and his wife from Montevideo called Barradas, who seemed to have enjoyed quite a local reputation. I went to the house and could not get into it because the lady was ill, but I managed to see a few pictures. I have not been able to discover anything about this man aside from a few enthusiastic accounts of his pictures. I know that he went to Paris around 1916, but when he was born and died, I don't know. I wonder if it would be too much to ask you to tell me the dates of his birth and death and any interesting facts about his life? I would greatly appreciate this information and it would make my section on Uruguay more or less complete. I am going to send you, if I may, a copy of the chapter on Uruguay so that you can pick out any of the obvious "howlers".

I am doing my best to arrange for a Figari show after the war. I spent a long time with Herrera MacLean getting everything set, but I still have no idea whether the estate is settled. Could you tell me?

If you ever see the Pages, give them my best. I so much enjoyed seeing Tom Darling in Santiago. Our good friend, Puffington Duck, is quite famous, even in Central America. I do hope Horan got a good story. Will you please remember me to your father?

Yours very sincerely,

Miss Hilda Davis
Embassy of the United States of America
Montevideo, Uruguay

LK/d

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Kirstein	I.C

Handwritten: The Museum has a carbon copy of our letter, sent to you of the Thompson of the Dept. of Cultural Relations of the State Dept. I must say it is a most excellent one with renewed interest & good wishes. Sincerely yours, A.D. DAWSON

October 9, 1943.

Dear Mr. Dawson:

It was a great pleasure to my husband and me to receive your note of September 5, from Bogotá, and to realize that we had been remembered. I can assure you that we are very glad to know that you spent with us and only regretted not to have seen you again during your stay. With you, however, we can always look forward to another visit -- and say to you
 Dear Mr. Dawson, long for it!

June 24, 1943

I am very much afraid that in the last minute rush of Mr. Kirstein's going into the Army and the preparations for the opening of the Latin-American collection, we did not send you a catalogue of the exhibition. At Mr. Kirstein's request, we are sending you this under separate cover.

Sincerely yours,

Secretary to Mr. Kirstein

Allan Dawson, Esq.
 The State Department
 Washington, D. C.

Faint handwritten text at the bottom of the page, possibly a signature or additional notes.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

Dear Mr. Kirstein: This is a carbon copy of an air letter sent you in
care of Mr. Thompson of the Div. of Cultural Relations of the State Dept.
I trust one of them will reach you! With renewed thanks
& good wishes, sincerely yours, A. J. DAWSON

October 5, 1942.

Dear Mr. Kirstein:

It was a great pleasure to my husband and me to receive
your note of September 5, from Bogotá, and to re-lize that we
had been remembered. I can assure you that we, too, greatly
enjoyed the evening you spent with us and only regretted not
to have seen you again during your stay. With you, however,
one can always look forward to another visit -- and may we not
have to wait too long for it!

I postponed replying to your letter, in expectation of
the arrival of the little Colombian figures, which finally
reached us on Saturday last, in perfect condition. You have
no idea how delighted we both are with them! It had always
been a regret to me that although we spent nearly three years
in Colombia, we had no really representative Colombian figures
for the little collection - and now, thanks to you, le vide est
comblé! They are just as cute as they can be - and so many, too.
The Pages and quite a few others have seen them and everyone
thinks them so attractive.

From our standpoint, too, the fact that they are unbreakable
is just another advantage. Altogether, you have given us a real
pleasure and we are most appreciative of your kindness.

Neither your letter nor the parcel gave any address where
we might be sure to reach you, but Charlie Page assures me that
Mr. Thompson will know where you are! We hope that your trip
proved what you wanted it to be and that you are now safely at
home. How interesting it must be to see the 'States in war time!
I only wish I foresaw any prospect of ever getting up there, but
I fancy we are here "for the duration". However, I cannot imagine
any place away from home that I would rather be, so consider myself
very fortunate.

With cordial regards to you and to Mrs. Kirstein, in which
my husband joins; with our renewed thanks for the figures and for
your thoughtfulness; and in the hope that we shall see you and your
wife here again before long, I am,

Sincerely yours,

Ages Dawson.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DE LOSADA

June 24, 1943

Dear Dr. de Losada,

I am very much afraid that in the last minute rush of Mr. Kirstein's going into the Army and the preparations for the opening of the Latin-American collection, we did not send you a catalogue of the exhibition. At Mr. Kirstein's request we are sending you under separate cover the catalogue.

JULY 15, 1943
Sincerely yours,

Secretary to Mr. Kirstein

Dr. Enrique de Losada
Office of the Coordinator
of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

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TELEGRAM	ORDINARY
DAY LETTER	URGENT RATE
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SPECIAL SERVICE	SHIP RADIOGRAM

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WESTERN UNION

1206

A. N. WILLIAMS
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

DE CASTRO

CHECK
ACCOUNTING INFORMATION
TIME FILED

Send the following telegram, subject to the terms on back hereof, which are hereby agreed to

WANT A REPLY?
"Answer by WESTERN UNION"
or similar phrases may be
included without charge.

JULY 19, 1945

RF \$3.00
 EXPRESSO PAULISTA
 RUA EVARISTA DA VEIJA 19
 RIO DE JANEIRO

WHEN CAN YOU SHIP PAINTINGS

MUSEUM MODERNART

cc: Mr. Kirstein

Very sincerely yours,

Registrar

Expresso Paulista
 Rua Evarista da Veija 19
 Rio de Janeiro, Brazil

DD:EK

NOTE: FROM MESSAGE ON THE OTHER-SIDE SLASH: ONLY THROUGH POSTAL TELEGRAMS BY MESSAGE, DELIVERED BY
 PERSONAL DELIVERY SERVICE. IN CASE OF MESSAGE "URGENT" SERVICE, IF THE MESSAGE MAY BE TRANSMITTED
 DIRECT TO MESSAGE FROM BY CALLING WESTERN UNION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

cc: Mr. Kirstein ✓

District 19

July 19, 1943

Gentlemen:

We have just cabled you again asking when you can ship to us the following pictures purchased by Lincoln Kirstein:

- "Ouro Preto," tempera on panel by Alberto de Veija Guinard
- "Beggar," tempera by Tomas Santa Rosa
- "Children," drawing by Jose Merais

As we wrote you, we will need a Consular Invoice and Certificate of Originality in order to clear these pictures through our Customs without paying duty on them. Please let us know as soon as possible how and when these pictures will be shipped so that we may arrange to cover them with insurance.

Very sincerely yours,

Registrar

Expresso Paulista
Rua Evarista da Veija 19
Rio de Janeiro, Brazil

DD:EK

Mackay Radio

Always include our Telegram

April 27, 1943

cc: Inc

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK AND FORWARD BY AIRMAIL TO MUSEUMS, TELEPHONE OR
FACSIMILE TELEPHONE NUMBER, 50 FORTY-THIRD STREET, "THE MACKAY RADIO", NEW YORK, NEW YORK, OR BY TELEPHONE
DIRECT TO MACKAY RADIO BY CALLING THROUGH 4-8733.

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DE CASTRO

WESTERN UNION
CABLEGRAM

Rio, 11 Feb. 1943.

Dear Lincoln:

Just a short note: there is a muddle over the \$300 you sent me to pay for the ~~64~~ shipment etc. of the paintings for

Mackay Radio

CHECK SERVICE DESIRED OTHERWISE MESSAGE WILL BE SENT AT FULL RATE

FULL RATE	DEFERRED	<input type="checkbox"/>
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Send the following message "VIA MACKAY RADIO," subject to the rules, regulations and rates of Mackay Radio and Telegraph Company set forth in its tariffs and on file with regulatory authorities.

Miss Dictator

April 20, 1943

RP \$3.00
LC EXPRESSO PAULISTA
EVARISTA VELLA 19
RIO

CAN YOU SHIP PAINTINGS
MUSEUM MODERNART

cc Lincoln Kirstein

DCC-8 NY

WRITE YOUR MESSAGE ON THE GREEN-TOP BLANK. FILE THROUGH POSTAL TELEGRAPH BY MESSENGER, TELEPHONE OR POSTAL TELEGRAPH PRINTER. BE SURE TO SPECIFY "VIA MACKAY RADIO". IF DESIRED MESSAGES MAY BE TELEPHONED DIRECT TO MACKAY RADIO BY CALLING WHITENHALL 4-6780.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DE CASTRO

WESTERN UNION
CABLEGRAM

Rio, 11 Feb. 1943.

Dear Lincoln:

Just a short note: there is a muddle over the \$300 you sent me to pay for the ~~sp~~ shipment etc. of the paintings for the Museum.

The Banco do Brasil received, airmail, on the 2nd Feb. (ten days ago) an order from the Chase Bank to cash me a cheque which I am supposed to receive, airmail, from you - I HAVE NOT RECEIVED the cheque, letter or anything else either yet. I presume it has got mislaid in the post or held up by the Censor or something. I have done everything possible in the Banco do Brasil to get paid without the cheque. But it just cannot be done. Banks are Banks and always will be.

Now, THIS is what you have to do, and at once, please:

HAVE THE CHASE BANK CABLE THE BANCO DO BRASIL TO PAY ME THE \$300 DOLLARS AGAINST A RECEIPT BY ME INSTEAD OF CHEQUE.

That will do the trick, but see that Chase Bank gets it right so that there is no more delay in cashing the money.

Write and let me know about the Brooklyn Museum pictures and show, also all the instructions.

Yours,

Lincoln
Bank cable on
mon the 15th & we
signed release to bank for
etc. All very legal but I should
& confusing. I believe it should
release the money.

P.V. Expusso Panis & also received
your cable, but am waiting
for me to receive your cheque, etc.

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DE CASTRO
1256

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WESTERN UNION CABLEGRAM

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

\$ _____

CHECK
ACCT'G INFMN.
TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Delayed

February 15, 1943

JORGE DE CASTRO
EXPRESSO PAULISTA
RUA EVARISTA DE VILJA 19
RIO DE JANEIRO, BRAZIL

MONEY SENT TWENTYFIFTH JANUARY. HAVE CANCELLED CHECK. CABLEING
NEW AMOUNT TODAY.

LINCOLN KIRSTEIN

(Latin American Department)

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

Jorge

... copy which you will ...
Yonk, for the sum of one thousand dollars, a purchase, which if
... the sponsors of the film and

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DE CASTRO

1256

Charge to the account of MUSEUM OF MODERN ART

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SHIP RADIOGRAM
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WESTERN UNION CABLEGRAM

CHECK
ACCT'G INFMN.
TIME FILED

R. B. WHITE
PRESIDENT

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEVER
FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

JANUARY 20, 1943

JORGE DE CASTRO
EXPRESSO PAULISTA
RUA EVARISTA DE VEIJA 19
RIO DE JANEIRO, BRAZIL

MONEY SENT TODAY.

LINCOLN KIRSTEIN

(Latin American Department)

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

... copy which you will give to the
York, for the sum of one thousand dollars, a purchase, which if
the Museum the sponsors of the film and

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	Kirstein	I.C

CLASS OF SERVICE DESIRED	
FOREIGN	DOMESTIC
FULL RATE	FULL RATE
CDE	DAY LETTER
URGENT	SERIAL SERVICE
DEFERRED <input checked="" type="checkbox"/>	NIGHT MESSAGE
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RUA EVANGELISTA DA VEIJA 19
RIO DE JANEIRO

\$500.00 AIRMAILED JANUARY 26. CAN YOU SHIP PAINTINGS IMMEDIATELY

LINCOLN KIRSTEIN
MUSEUM MODERN ART

CC Mr. Kirstein

Main Office: 66 Broad Street, New York, N. Y. (Always Open)

Phone: HAnover 7-1811

FULL-RATE MESSAGE UNLESS MARKED OTHERWISE
Sender's Name and Address
(Not to be transmitted)

MESSANGER CALL
Wrole 7-5525

Form 100-36-TA-R74

Forze

1 copy which you will offer to the
York, for the sum of one thousand dollars, a purchase, which if

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Friday, October 16th., 1942.

Dear Lincoln:

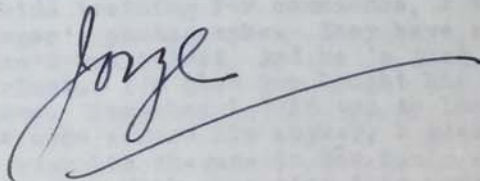
Hello!

These are the contacts I wrote you I was sending up through Mr. Piazza.

Did you receive my letter dated October 11th. enclosing strips of film and contacts?

As you know, Lincoln, every scene is shot under different light conditions, and is, therefore, printed accordingly. These contacts were all done in one go, same exposure; that is why some are O.K., others overexposed, others under. Anyway, they will give you an idea of how the work is getting on. By the strips of printed film, you will be able to judge quality, etc. Another thing: the strips and contacts are end bits of shots—where the camera looses speed, stops, and picks up speed again on another shot. They are never used in the actual film, which is, naturally, much better.

Love— and keep your fingers crossed.



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	Kirstein	I.C

October, 11th., 1942.

The Salon was a washout. Best picture was Guignard/M.A.A.A.'s "Noite de São João". Bruno Giorgi has a beautiful fragment of Venus, far better than any Zamoisiki. Did you see it in São Paulo? If so, how about getting it for the Museum? Percy Dean and Moraes were competent, but Edith Ehlering is still tops; the gentle Cardoso was not hung, and Mae. First is slipping fast; Burt Marx is good, but everyone else except Burt Marx; there is a boy from São Paulo, Carlos Solier, who should be watched closely, and an 11 year old youngster who so far is O.K. as Regal is

Dear Lincoln:

I was waiting to hear from you in New York before writing. Well, how 's life, Lincoln E.? In your last letter to Maria Rosa (enclosing Nelson's) you seemed very depressed and talked of taking a job in Army Intelligence or something. DON'T QUIT NELSON NOW! You have both just seen very different aspects of Latin America. There are still Maria Rosa, Carlos, and people like myself around. If we all stick together, pull together, surely we can pull something. Read the Waldo Frank clipping I enclose. It's the PEOPLE you have to get at, and you can only get at the through the PEOPLE. Think it over.

Well, let me take up where I left off writing— Lima. I delivered your letter to Nelson, but did not see him, and believe he didn't get to see Carlos L. either. Nelson had a wonderful time, officially. Kept smiling all the while. What vitamin does it? But I think he was 100 per cent successful. Treaties have been signed; convoys have arrived; economical and industrial measures have been taken; etc. etc. etc. The last I saw of Carlos L. was when he was about to enlist. I told him to think twice. He could be much more useful to Brazil in Washington than in uniform. Maria Rosa is very enthusiastic about him; she too is doing her best to get him to the U.S.A. Put your heads together.

Did you receive a letter from Susan, in Lima, and a bunch on photos of the Escola Naval kids training for commandos, I sent you? I am glad you saw Verger's photographs. They have a wonderful emotional quality, don't you think? And he 's just like a big tabby cat with wanderlust. I'm glad you bought his work, he was terribly poor down here. Remember I told you to look him up, though you would have come across him anyway, I guess. Guarnieri managed to cash his cheques in São Paulo after all. You should be seeing him in New York some time this month, I understand.

Portinari has painted some wonderful afrescos or should I say murals (on canvass anyhow) for the new Radio Tupi building. They are Portinari a la Guernica. Getting photos for you also of the Biddle masterpiece.

Lourival is definitely out. Think no more about it. Maria Rosa has had SUR an entire issue to Brazilian intelligentia, and Justo, with his shrewd simpatico jesto, is candidate for president. Who had the bright idea—the general or Washington? Jouvett's scenery, accessories, whiskers and all caught on fire! The evil eye, fate, or sabotage artistique? Fast, shooting every-

Yonk, for the sum of one thousand dollars, a purchase, which if

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everything you saw and as thing happened. I got hold of a camera
 The Salon was a washout. Best picture was Guignard/M.M.A.N.Y.'s
 "Noite de São João". Bruno Giorgi has a beautiful fragment of a painting.
 Venus, far better than any Zamoiski. Did you see it in São Paulo?
 Paulo? If so, how about getting it for the Museum? Percy Dean
 and Moraes were competent, but Edith Bhering is still tops; the
 gentle Cardoso was not hung, and Mme. Pinet is slipping fast;
 Burle Marx is good, but everyone else except Burle Marx; there
 is a boy from São Paulo, Carlos Sciliar, who should be watched close-
 ly, and an 11 year old youngster who so far is O.K. As Segal is
 to have a one man show he sent nothing to the Salon. Poor Pan-
 cetti is T.B. and old man Soares broke his leg—tres Montparnasse.
 I am sending you up air mail this week the Salon catalogue with
 several photos of pictures hung and a note on what I thought, etc.
 Am also having Moraes and Percy Dean's sketches photographed so
 that you can have an idea of their work. No news of Santa Rosa's
 picture yet, though he promised to deliver it by the end of the
 month. Guignard's "Noite de São João" needs touching up here and
 there. He has agreed to deliver it to me on the 20th, and I shall
 send it up air-mail, insured and properly packed, with all documents
 and so on, immediately. I have already given him one conto (rs.
 1:000\$000) on account; the rest I shall pay him on delivery of the
 picture.
 I am sending you up, also this week, air mail, a package of Carlos
 photographs (4 Zamoiski, 2 Pedrosa, 3 Celso Antonio, Bruno Giorgi,
 Edith Bhering, Mercier, Guignard, Moraes, Percy Dean, Santa Rosa,
 Ignez, Burle Marx, etc. etc. several riches and innumerable horrors,
 plus 13 Tainay and catalogue.) from the Army reserve to the Navy reserve.
 By the way, what did the Museum conesseurs think of the paintings
 you picked up here in Brazil? Let me know for certain if the cases with books and tiles arrived
 safely. They were all insured as you know. Also if the books sent
 through Piazza to the Fogg Museum ever got there. Don't forget to
 answer me yes or no so that I can do whatever there is to do about
 it.
 I am also sending air mail this week to Miss Ulrich all receipts and
 papers you left with me with exception of the receipts from Santa
 Rosa, Guignard, Dean, Moraes and Carlos (who still has photos to give
 in—Burle Marx Fuzileiros, Janacopulos, Portinari); these I shall
 send on up gradually, once I have paid each of them off definitely.
 I shall also send you a balance sheet of all the money you gave me
 to pay out, what has $\frac{1}{2}$ been paid already, what I have still to pay,
 etc. so that you will be able to cheque up with Miss Ulrich.
 Now I'll tell you all about our film, which seems to haunt you in
 your dreams, poor old Lincoln E. Fox, R.K.O. Pathe and cash in on them
 I enclose clippings and little snippets of contact, which I hope the
 gentlemen in Bermuda will allow you to enjoy. But to be on the safe
 side, I am sending you an entire series of contacts, over 200 strips,
 through Joe.
 Well, this is how film matters stand: end of August there were man-
 ouvers, which meant using hand cameras, working fast, shooting every-

Yenk, for the sum of one thousand dollars, a purchase, which if

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

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everything you saw and as thing happened. I got hold of a camera and was very satisfied with the results, so much so that I bought myself a second hand Zeiss Kinamo and now do my share of the shooting. But there are really no good cameras to be got here in Rio at any price, and though the one I got has a good Tessar lens, is easy to handle, it has had to be reajusted and its resources are very limited. I will carry on with it cheerfully until something better turns up. Now, this is my idea: I shall have finished the picture, that is shooting all the scenes, interior and outdoors by December 1st. All negative must be (worst luck) developed here in Rio so that I am sure of the scenes, but it should be printed, cut, trick work and special effects done in the U.S.A. I should bring the negative up myself, follow the lab work and so on closely, advise, watch and learn. There is absolutely no point in sending the negative up alone, but there is some sense in having me learn and see how things are done, don't you think, Lincoln? As to the sound, I can bring up all the military music and songs recorded, as well as scores, texts, oaths, etc. What has to be first class is the comentary, and the Portuguese one can be a translation of the English version; there are good Brazilian speakers in the U.S.A. On the other hand, I should be given a good, modern, resourceful camera to use, and be taught how to USE it. Two or three months in the States would be ample to edit the Escola Naval Film and learn about my camera, then you could get me into the Navy, under John Ford's wing. Of course I will come up to the U.S.A in UNIFORM. I have it all worked out. This week, the Brazilian Navy, on the strenght of my Escola Naval Pictures, are going to put me under contract to work for them, which means also that they will get my transfer from the Army reserve to the Navy reserve, after that they will put me in uniform. It has been understood that I finish the Escola naval film, and IF invited, say by the Co-ordinator, be released to go to the U.S.A, learn and work, and be returned in due course to the Brazilian Navy for the duration. How does that sound to you? The Admiral and all the other officers who are backing me clearly understand that I will be of much more use to our navy, a fullfledged and well equipped cameraman in six month's time, than gropping my way allong with an antique camera as I am doing now. It is up to you, Lincoln, now to see that I get asked up to the U.S.A. for proper training and so on. But by whom---the Co-ordinator, the Museum of Modern Art, or who? Anyway, stick up for me the way Maria Rosa is going to, and let me know soon as possible what you two are up to. The Co-ordinator has spent a hell of a lot of money already and has had very little in return. You saw how Reisman turned us down, and how I was supposed, eventually, to work with Murry--- well, do you know what Murry's job is: look over DIP news reels, select this or that shot which might have news value in the States, have lavender prints made which he trades with Fox, R.K.O. Pathe and cash in on them---I got this from DIP cameramen, who of course are very sore. The first time I met Murry, through Piazza, I went to him more for advice on cutting than anything else, and all the advice he could give me was to suggest I let him have the negative to send to the U.S.A and see what they could do with it---which mea's, I suppose, to find out how much it was worth. To hell with him! Anyway, it all goes to prove that when

Yonk, for the sum of one thousand dollars, a purchase, which if

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	Kirstein	I.C

*Original given to I.C.
4*

DI CASTRO

Reisman talked to us he was either fooling us or being fooled by Murry. I wonder ~~mm~~ how many honest projects have been turned down by men like Reisman?

Well, it's no use being sorry, it's best to be wise and carry on. Now about the Escola Naval pictures: I have a second Album, exactly like the one you saw, which I lent to the Ministro da Marinha; as soon as I get it back, any day this week, I will take it to Joe and have him send it you. Be patient and don't worry, you will have the whole lot by the end of this month.

How did you find things in New York? Here war hasn't changed life very much, except there is almost no gas, and plenty of American sailors around.

How are Paul and George Platt Lynes, Tchelicheff and Balanchine? Write me all the news and dirt---and DON'T QUIT!

Bosco is now on one of the battleships and might be going for a cruise any day, but Susan is a brave girl and is sure to take good care of herself while he is away---the cow!

Portuguese. Loads of love and saudades

You are extracting me with this money for the sole purpose of producing a documentary film. As far as we have both worked out covering the Brazilian Naval Academy.

I alone am responsible to you for the use and spending of the said amount, and will submit to you before

September 15th, 1944, all receipts and accounts for all expenses. As producer and director I am entitled to the sum of one thousand dollars which I shall accept in favor of the production of the film, and shall be spent on the processing of the film, etc., and assure technical quality.

As to the copyright of the film we agree to the following: you alone own the entire negative, of which the following copies are to be made:

- 1 copy which will belong to me,
- 1 copy which will be offered to the Escola Naval, as a gift,
- 1 copy which you will offer to the Museum of Modern Art, New York, for the sum of one thousand dollars, a purchase, which if

P.P. Answer letter so that I can show it, if necessary, to the Minis. too da Marinha.

1 copy which you will offer to the Museum of Modern Art, New York, for the sum of one thousand dollars, a purchase, which if

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Original given to IU
1/20/42

DI CASTRO

COPY COPY

completed, will make the Rio de Janeiro, June 16th, 1942 and
proprietors of the negative and copyright.

I copy which I shall offer to the Departamento de Imprensa e
Lincoln Kirstein, Esquire, through them, and for which they
Hotel Copacabana Palace,
will pay me five hundred dollars,
Rio de Janeiro.

I copy to be offered to the Ministerio de Marinha, for their own
archives, at the price of two hundred and fifty dollars.

Dear Lincoln:

I copy to be offered to the same Ministerio, at the same price,

This is to acknowledge the receipt of one
thousand dollars, for which I gave you a stamped receipt in
Portuguese.

You are entrusting me with this money for the sole
purpose of producing a documentary film on the scenario we
have both worked out covering the Brazilian Naval Academy.

I alone am responsible to you for the use and
spending of the said amount, and will submit to you before
September 15th, 1942, all receipts and accounts for all ex-
penses. As producer and director I am entitled the sum of
two hundred dollars which I shall cancel in favor of the pro-
duction if necessary, so that more can be spent on the processing
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York, for the sum of one thousand dollars, a purchase, which if

will make the Museum the sponsors of the film and

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

2

God. The scenario may be altered in that case, but the filming will be completed, will make the Museum the sponsors of the film and proprietors of the negative and copyright,

1 copy which I shall offer to the Department de Imprensa e Propaganda, to be released through them, and for which they will pay me five hundred dollars,

1 copy to be offered to the Ministerio da Marinha, for their own archives, at the price of two hundred and fifty dollars,

1 copy to be offered to the same Ministerio, at the same price, to be given by them as a gift to Annapolis,

1 copy to be offered to the Ministerio da Marinha, for the same price, to be given by them to the Argentine Naval Academy, and

1 copy to be offered by the same Ministerio, for the same price, to be given by them to the Chilean Naval Academy.

I am also free to compete for prizes in cash or otherwise given by DIP, private enterprises, in Brazil and abroad.

The money made through the sale or prizes won with the film, once the sponsors have been paid back, will be used by you and me, in connection, if possible, with the Museum of Modern Art, to produce further pictures on the same independent lines; buy equipment, etc.

The sponsors, that is to say, you or the Museum of Modern Art, if desired, will get full credit, and their names will be on every copy, also the names of all those connected with the production, artistically and technically.

The film will be ready before October 1st, 1942, the possibility of war which might delay production must be considered an Act of

1 copy which you will offer to the MUSEUM OF MODERN ART, New York, for the sum of one thousand dollars, a purchase, which if

will make the Museum the sponsors of the film and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

COPY

3

God. The scenario may be altered in that case, but the filming will proceed under the altered conditions.

In the case of my death, before the completion of the film, you are my creditor for the full amount entrusted me, also the sole proprietor of all the negatives etc. which has been shot. I have property of my own, and this letter entitles you to present yourself as my creditor for the sum of one thousand dollars.

Rec'd
I have the full consent of Admiral Lemos Basto, director of the Escola Naval, am cleared with the Departamento de Imprensa e Propaganda, and have the support of Ambassador Cafferey.

Cham
I wish to thank you for the confidence you deposit in me, and your belief in my work. Without your sponsorship this film would never be made. I also fully realise my responsibility towards you, but do not hesitate to undertake this enterprise.

Yours,

Jorge de Castro

1 copy which you will offer to the Museum of Modern Art, New York, for the sum of one thousand dollars, a purchase, which if [unclear] will make the Museum the sponsors of the film and

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\$100.

Receipt for one hundred dollars in
traveler's cheques from Lincoln Kirstein.
Rio de Janeiro, 6 June, 1942
Jorge de Castro.

Dear Lincoln:

This is to acknowledge the receipt of one thousand dollars, for which I gave you a receipt.



I am repaying you with this money for the sole purpose of producing a documentary film on the scenario we have both worked out covering the Brazilian Naval Academy. I alone am responsible to you for the use and spending of the said amount, and will submit to you before September 15th, 1942, all receipts and account for all expenses. As producer and director I am entitled the sum of two hundred dollars which I shall cancel in favour of the production if necessary, so that more can be spent on the processing of the film, etc., and assure superior technical quality. As to the copyright of the film we agree to the following: you alone own the entire negative, of which the following copies are to be made:

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completed will make the Museum the sponsors of the film and

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Rio de Janeiro, June 19:700\$000

RECEBI do Sr Lincoln Kirstein a quantia de dezoito contos e setecentos mil reis (19:700\$000) correspondete a mil dolars, afim de que, com este dinheiro, fazer face as despesas decorrentes da produçao de um film documentario sobre a Escola Naval.
Rio de Janeiro.

Rio de Janeiro,

Dear Lincoln:

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... will make the Museum the sponsors of the film and

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Rio de Janeiro, June 16th, 1942.

Lincoln Kirstein, Esquire,
Hotel Copacanana Palace,
Rio de Janeiro.

Dear Lincoln:

This is to acknowledge the receipt of one thousand dollars, for which I gave you a stamped receipt in Portuguese.

You are entrusting me with this money for the sole purpose of producing a documentary film on the scenario we have both worked out covering the Brazilian Naval Academy.

I alone am responsible to you for the use and spending of the said amount, and will submit to you before September 15th, 1942, all receipts and account for all expenses. As producer and director I am entitled the sum of two hundred dollars which I shall cancel in favour of the production if necessary, so that more can be spent on the processing of the film, etc., and assure superior technical quality.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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I have the full consent of Admiral Lemos Basto, director of the Escola Naval, cleared with the Departamento de Imprensa e Propaganda, and have the support of Ambassador Cafferey.

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	Kirstein	I.C

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Yours,

Jorge de Castro.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

June 5th. 1942

Amounts received by me from Mr Lincoln Kirstein for payment on behalf of the MUSEUM OF MODERN ART, N.Y. for:

1 panel "NOITE DE SÃO JOÃO" (Ouro Preto) by painter A. da Veiga Guignard.....	2:500\$000	\$ 125
2 for panel "CONCERTINA" by painter Thomas Santa Rosa.....	1:500\$000	\$ 75
3 for purchase of photographs from Carlos...	800\$000	\$ 40
4 for extras.....	200\$000	\$ 10
	<u>5:000\$000</u>	<u>\$ 250</u>

November 1st. 1942

Amounts payed by me on behalf of the MUSEUM OF MODERN ART and Mr Lincoln Kirstein, and accounted for with proper stamped receipts:

1 to painter A. da Veiga Guignard for panel "NOITE DE SÃO JOÃO"	2:500\$000	\$ 125
2 to Carlos for photographs (Taunay, Zamoiski, the Salon, Mercier, Burle Marx, etc)...	2:300\$000	\$ 115
3 air express for same.....	192\$400	\$ 10
4 to Kurt Paul Klangsbrunn for photographs (Guignard, Precy Dean, Moraes, etc.).....	410\$000	\$ 20.50
5 for books bought at the Livraria Allemã at Mr Kirstein's request and sent to the Fogg Museum.....	775\$000	\$ 36
	<u>6:157\$400</u>	<u>\$ 306.50</u>

Which makes the MUSEUM'S account overdrawn...1:157\$000 \$ 56.

I have still to pay:

insurance for the "OURO PRETO" panel about	1:000\$000	\$ 50
package & air express of same, about.....	600\$000	\$ 30
to painter Santa Rosa for panel "CONCERTINA".....	1:500\$000	\$ 75
	<u>3:100\$000</u>	<u>\$ 155</u>

Jorge de Castro
 Rio de Janeiro, November 1st, 1942.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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	<u>3:100\$000</u>	<u>\$155</u>

Jorge de Castro

Rio de Janeiro, November 1st, 1942.

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January, 13th., 1943.

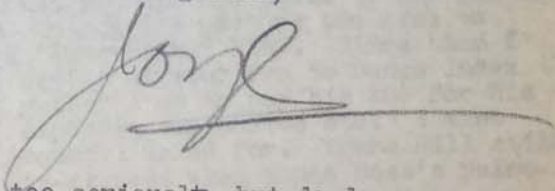
Dear Lincoln:

Pictures are pouring in! What am I to do? WHATAMITODO? Santa Rosa received your letter dated Dec. 7; so did Moraes and Percy Dean. I have heard nothing from your friend Laurence p Roberts, of the Brooklyn Museum, but apparently Lucy Citti Ferreira has since she has forwarded me from São Paulo three water-colors. Again I ask you what am I to do, and what about money to pay for insurance and air-express. You know what it all costs and the drama it is to get them cleared by the consualte, etc. etc. and so on etc. So please have SOMEONE write me SOMETHING about it all.

I am disgusted! I cabled you on the Dec. 26 asking for three hundred dollars of the Museum money so that I could air-express, duly insured, Guignard's "Noite de São João", pay off Santa Rosa on delivery of "Concertina" square up all MANY accounts including \$50 dollars to Dance Index Nicanor Miranda. No signs of the cash yet. As you know, I'm in the Navy now, and can be shipped hither and thither at a moment's notice. I wrote you a long letter with detailed accounts and enclosing snapshots and contacts of the pictures I took on board, posted (registered) on Dec. 30. I have had ~~no~~ no reply to that either. So I am doubly disgusted---till I hear from you, of course. What has happened? Have you being over-eating or something, and got indigestion? Mentioning the festive season: I HAVE NOT received "Cinema as a Graphic Art" or Tchelitchev catalogues either.

My convoy film is ready, and much more successful than I expected; the pictures I took are swell---but we shall not go into that as this letter is only to remind you that I need three hundred dollars \$300 of the Museum money and instructions as well as cash from the Broolkyne Museum---all in indecent haste!

Yours disgusted,



P.S. Don't take this letter too seriously, but do do something about it.

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DI CASTRO

all this involves expense, so please have the Museum provide. You should include Edith Shearing in your list; she is dead. Guignard has delivered his picture and who was paid by you, has named in his drawing. Percy Dean has drawn studies of hands and heads which I have had photographed. If you approve of his work he is to carry it out in oils or tempera, is that not so? Moraes, ditto? (By the way, one of them asked me if he could paint the figures in the mural, I said yes and why not?) Santa Rosa, très amoureux des re-passes, promised to deliver me his "Concertina" before the year is out, and I shall have to pay him off. The middle mural is simply awful, too awfully awful. I feel ashamed. Allen Saxe

December 28, 1942.

Dear Lincoln.

Happy New-Year!

This is a reply to your letter dated December 16th. I also received your two previous letters dated November 6th. and 11th.

Yes, I am in the Navy now! and happy as the day is long. Have just been up to Recife and back on a battle cruiser convoying ships and had a swell time. I worked like a nigger and enjoyed every moment of it. Have a swell lot of pictures, over sixhundred, and about 1,400 meters of film; composition O.K. but quality not so good as my new cinema camera has not arrived yet and I had to work with a little Zeiss Kinamo which cost me \$100 dollars and has no accessories or filters or anything, and all the Kodak negative is old (general complaint) which does not help matters. Still I got plenty of action into it, low depth charges and so on and good close-up of sailors etc. Anyway, I already knock off spots off anyone with a camera here in Rio. I am allowed to do my own cutting and editing. In fact I have an absolute free hand. It's just me all alone, my own master. I am a kind of pet at the Ministerio for the time being anyway, and when on board I rank as 2nd. lieutenant though I look like Mae West as you will see from the snapshot. I have a swell lot of stills which I am having cleared to send you; the contacts enclosed are quite innocent, reveal nothing of importance and should get by the Censor alright. Hope you like them. I do.

Now to bussiness; then back to myself, photography, our film and future plans.

I cabled you requesting \$300 three hundered dollars. As I wrote you in my last letter I mean account, the Museum owes me, that is, is overdrawn \$56 and has still to pay for insurance and air-express for Guignard's picture and also to Santa Rosa when he delivers "Concertina" \$155. Since then I have received a letter and copies of your own to Dance Index Nicanor Miranda, whereby I gather I am to pay him \$50 for his article plus postage (air) expenses for photos etc. I that correct? Hence the extra amount I asked for. There will still be insurance expenses and air-express when Santa Rosa's painting is delivered. In a nut-shell:

Owed me by the MMLANY.....	56 dollars
Air-express, insurance for Guignard, also payment on delivery to Santa Rosa.....	155 dollars
Nicanor Miranda/Dance Index, fee....	50 dollars
Air-express and insurance for Santa Rosa's picture, expenses photos etc	49 dollars
Dance Index.....	49 dollars
total.....	\$300 dollars

Possibly the Museum will still owe me a few bucks by the time I'm through, but for the time being that is all—except that Santa Rosa, Percy Dean and young Moraes have all received letters from you or the Museum asking them to send up works of art, the said works of art being delivered to me at a certain date, etc. I myself have received no instructions whatever in this respect but whatever is in the wind is O.K. with me. "ut

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all this involves expense, so please have the Museum provide. You should enclude Edith Shering in your list: she is tops! Guignard has delivered his picture and been paid off; Moraes, who was paid by you, has handed in his drawing. Percy dean has drawn studies of hands and heads which I have had photographed. If you approve of his work he is to carry it out in oils or temprea, is that not so? Moraes, ditto? (By the way, one of them asked me if he could paint the figurs in the nude, I said yes and why not?) Santa Rosa, très amoureux des negresses, promised to deliver me his "Concertina" before the year is out, and I shall have to pay him off. The Biddle mural is simply awful. Too, too awfully awful. I felt ashamed. Allan Dawson has come and gone like magic, or should I say bureaucracy? I shall see Piazza about censorship of pictures, etc. Carlos is still very unsettled. He doesn't seem to synchronize somehow. The Army won't conscript him and will not release him either. He has a powerful ally in João Alberto, though, our Production and Economic Co-ordinator, who at present is in the U.S.A. Soon as he gets back I am going to get Carlos take the bull by the horns and get somewhere.

What do you mean by "...expect to be in the Army not later than March..." Will you be sent to Algeria or Alaska? I hope not! In fact I hope you will be given a nice swivel chair in Washington. You have done excellent work for Brasil. You have got so much talent and hard work reconized and appreciated instead of merely patronized. Nelson should be made to realize this. You have placed Guarnieri on the map, and by doing so, Brasil. I think that in the long run all your headaches, nervous-breakdowns, dissapontments and worries are well worth the while, don't you, Lincoln. I show your letters all around the Ministerio de Marinha and fell very proud. If you want me to take part in your mischief, that is, you history of art, I most certainly will; but don't compromise: art can only be good, bad, or indifferent, so hit the nail on the head. What did you think of the beast Navarra's article? I am sending you up a catalogue with reproductions of the leading (not very) young modeern artists in Pernambuco. Art, Gilberto Freyre told me, is almost stamped out in Pernambuco owing to facist/jesuit influence. There are some very extraordinary folk pottery, little ~~little~~ bichos and things, which are very charming. I shall try to get hold of some. You buy them for a song but have to go way out into the country.

The enclosed pink document proved that the Museum cases containing books and the Rossi tiles ~~which~~ were shipped by the Expresso Paulista on the "Rioloide" in October, and as the ship is still afloat and therefore the said cases should be somewhere in a dark forgotten corner of the wharehouse in New York. Have them comb the place out. Of course, should they definitely have got lost or stolen the Museum will collect the insurence, once this is proven, but I hope and have a hunch they will turn up. I am air-mailing all the Museum receipts to Miss Ulrich to-morrow; quite a costly pacage. We have a new currency now, the Cruzeiro (Crs\$), which id the good old mil reis split up into cents instead of thousands, but my wealth or lack of it continues unaltered. I am glad to say that my contribution to judges, lawers, and the law in general is coming to a close and that very shortly I shall be allowed to spend my own money as I well please. I shall practice thrift, or try to at least.

Bosco is very unhappy in Recife; he misses the comforts of home and the gay night-life of the Lapa district. I am getting him transfered back to Rio shortly. No signs of that female dinamo, Lota. And Carlinhos Guinle goes about looking very jururu and morose.

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3

Ballet Russe is in Cordoba, but Colonel De Basil is coming to Rio shortly, to bamboozle old man Capa. no doubt. "La Mome se repose a Cordoba." Falconetti and Nini Theilade are still around, but seem like things of the past. Jouvett is dishing out drama in Chile. Athos has had his appendix out and I have not received the Tchelichiev catalogue yet. Winchell is around.

Now back to our own business: Escola Naval photos. Naturally I am very anxious to get any write-ups and realize how helpful they will be, also I would be very proud to have my photos shown at the Museum which would give me good marks here in the Ministerio da Marinha. But think twice, Lincoln E. Genevieve's pictures of people are beautiful and we both believe in them, but what will DIP minded consular individuals and the like think? Many a good E. will shudder at the truth in them. Confusion may issue, and confusion twice confused may do us both harm. Show my photos by all means, but don't mix them and try not to get the write-ups mixed up too. Bad news travels fast. Mind you, I'm not being ungrateful, priggish or cowardly, just cautious. Do all you can for the Escola Naval's sake and our film's, but mind your pp and qq. I am sending you them all to do as you think best, and whatever you do you know how thankful I am. All photos will be in New York by January 10th, duly cleared by the Ministerio, promise faithfully.

Film. The Escola has broken up for a month's holiday. I shall carry on with our film in between my official work and with the Minister's approval. Initiation Day, June 11th. promises to be most effective: the plebes are sworn in and the guarda-marinhas (scholling period has been speeded up) get their swords. This ceremony will be our last shot. By July 1st. I will be ready to leave for New-York so you can fix my invitation up for after that date. I think the best think to do is to get the Museum, through Nelson maybe, have your Navy department request our Navy that I should be allowed to go to New York for the editing, cutting etc of our film. I have the situation well in hand and will pull all the strings on this side. After all the Escola Naval film is a navy picture, a good-will gesture, and an individual enterprise, and the Ministerio da Marinha can only be too pleased with the whole thing, and an invitation, the facilities ~~extended~~, the interest, good-will and prestige extended to one of their men, that's me, are most welcome and opportune. I have to stay put in the Ministerio for six month's at least till I become a fixture but I shall be filming and taking pictures all the while. There is even the possibility I go up to the U.S.A. by plane and come back on one of the ships which are being sent us or something. But I am afraid it would be just a matter of setting foot ashore and sailing back. How about your agreement over the \$1,000 dollars you gave me for the film. I was supposed to give in the picture by September 1st. 1942 and will only be able to do so now by July 1st. 1943. Is that O. K. with you and the Museum? I suppose it is what might be called an Act of God. By the way, I shall be filming the 11th. June ceremony for the Ministerio in magic glorious glowing Technicolor (only it's Dupont color negative really which I have gotten hold of) and we can use it in our film. The bleu uniforms and the drapeau will look swell. Seen "SUR" and our Escola Naval pelicula photo? I'm glad Maria Rosa is so successful and happy in Washington. Aren't there any more humans like you and her in the hemesphere? Remember me to Mr Goodwin and Kidder-Smith. I'm am anxious to see their book. Will the price be accessible to latin-american pockets? Speaking of books, CINEMA AS A GRAPHIC ART, that is all I have to say. Santa Rosa is sending up three watercolors for the Museum show I mentioned. Was Candinho invited?...

Well, good-bye, write me a long newsy letter, and dont be so vague about your ~~far~~ future military future, and three cheers for good old ninteen forty two!

Love

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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AIR MAIL

DI CASTRO

December 16, 1942

Dear Jorge,

I am delighted to know that you are in the Navy. That's where you always belonged. I was awfully worried about our film; I felt that the war had held it up, but it seems now it will be all the better for your experiences at sea.

I have no idea whether or not you got my numerous letters asking about what you want done about an invitation. I really need very badly, as soon as you can possibly send them to me, all good photographs of the Escola Naval that you took before making the big album that you had to show to Louraval. Kidder Smith's architecture show and Goodwin's big book are coming out together in January. Also Genevieve Naylor is showing her pictures of Brazilian people. It would be wonderful if we could have the Escola Naval pictures at once so that I could include them in the show, get you notices, which would be even more power to you as for coming up here.

Guarneri is very happy. He has won a big prize for his violin concerto and has been asked by Koussevitsky to conduct the Boston Symphony Orchestra. This is a very great honor and I can assure you that very few people, except Strawinsky or Milhaud, have ever received the same. Maria Rosa is very happy in Washington where her work is much appreciated. I have sent you the books for Christmas as you requested.

Please get everything cleared with Mr. Dawson at the Embassy about your photographs. We desperately need them. I am doing a lot of work now at the Museum and expect to be in the Army not later than March when our big South American show opens. I am doing a history of art in the Hemisphere and have finished my Brazilian chapter. I would like to send it to you to correct. It can't help but offend some people, but at least you can tell me what mistakes I am going to make in advance.

I am very distressed that we have received nothing of the shipment of books. Jorge, be a good boy and not sloppy but tell the Expresso Paulista immediately to send the material that is ready. Don't wait for anything else to come through or else we will have nothing to show. Your accounts are very confusing. I don't understand what you have not paid for and how much I actually owe you in American dollars. Please let me know at once as I want to get all my accounts cleared before the first of the year. Give my love to Bosco and write me immediately.

Yours always,

Sr. Jorge di Castro
Expresso Paulista, Rua Evarista de Veija 19
Rio de Janeiro, Brazil
LK/a

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JORGE CASTRO.

PASS P15

THE QUICKEST, SUREST AND SAFEST WAY TO SEND MONEY IS BY TELEGRAPH OR CABLE

continued as soon as I get back. This is a great opportunity for me, and if I get some good shots of ships, sailors, activities, etc. it will make things much

...ing a very good job. It is not easy. Is to Lima or to Bogota? Directly, but there to be in Lima. Can

...have been sent a the ballets for the for six weeks. The , but she is doing

everything we can to help get Lipschitz for the Ministry of Education. Please send me further documentation about the Zamoieski show.

We are all prepared, as I wrote you in my last letter, to do your cutting, trick work and registration of sound here in New York. I only have to know how you want the invitation formulated and to whom. As a matter of fact, you had better write out a draft of a letter wither to the

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Cinegrafista
 do Capitanha do Porto de

DI CASTRO

when the Rio Recife, 2/12/42 in
 New York after that date - she
 Dear Lincoln, you should be
 able to locate. Believe it or not
 I am in the Navy now. Just
 arrived on a battle cruiser,
 conveying, taking pictures &
 filming. Have had some of
 them printed, they are swell.
 Will send you a set as soon
 as I get them cleared thru
 the Ministerio da Marinha.
 Should be back in Rio shortly.
 Write me there, always, won't you.
 The Ministerio have bought me
 a Askania camera, cinema,
 for \$3,000. and I will be allowed
 to use it on our Escola Naval
 picture film, which I shall
 continue as soon as I get back.
 This is a great opportunity for
 me, and if I get some good
 shots of ships, sailors, activities,
 etc. it will make things much

November 11, 1942

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DI CASTRO

when the "Rio Loyde" arrived in
New York, after that date — he
is still afloat — you should be
able to locate the cases in some
corner of the Customs, N.Y. From
Rio I shall mail you the invoice
I mentioned. Have not sent
Miss Ulrich receipts yet, as I
was waiting for Friguera. Santa
Rosa + Co. Friguera picture
has been delivered to me, also
paid for. Moraez drawing also.
Santa's should be ready by the
time I get back in Rio. Yes,
I need more money \$225 so
as to be able to pay Santa Rosa
and air express, insured, pictures
Friguera, etc to Museum.
Ismael Nery was Adalgisa Fonti's
first husband, in those days
he was the flamboyant, the
'Purralisti', 'beaucomp' of intestines
and veins + arteries. Murillo
Mendes had preserved most

November 11, 1942

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DI CASTRO

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easier as far as my invitation to the USA than the Museum or your Navy. I shall be able to write you something more definite as to plans & dates soon as the Ministro de Instruccion has seen my work on this trip. I have a more or less "carte blanche" as a stand as I lieutenant.

Your letters have been shown all around the Ministerio & have been excellent moral support. Thanks. Received a letter from Sydney A. Clark of the Committee on Cult. Rel. w/ Latin America, asking for pictures, etc. Will send him a batch of these ones soon as I get them cleared. Recife is very picturesque, my first visit here. Overrun with American sailors, many British too. Posco is up here, &

November 11, 1942

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We are all prepared, as I wrote you in my last letter, to do your cutting, trick work and registration of sound here in New York. I only have to know how you want the invitation formulated and to whom. As a matter of fact, you had better write out a draft of a letter wither to the

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DI CASTRO

3

I have seen him and that
 fetch Susan together a good
 deal. I have not ~~neglected~~
 neglected the Museum. I saw
 Gilberto Freyre yesterday, ~~he~~
 he told me there was nothing
 very interesting in painting,
 modern or otherwise. Most
 painters migrate. Old Man
 Soares was about the best
 Popular Art, though, is very inter-
 esting. I am seeing Helio Freid,
 a young architect, maybe he
 will lead me to something.
 Will write you again on this
 subject.

The Expresso Paulista gave me
 a invoice or some such paper
 regarding shipment of
 cases, on Lloyd Brass' ship
 "Rio Verde", and also stated
 they wrote ~~to~~ to the Museum
 on 12/9/42, If you find me

November 11, 1942

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 Please send me further documentation about the Zamoeski show.

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DI CASTRO

of Ismael's word, and being a
 dear friend of same will be
 only too glad to write me
 out a bio. and give me
 photos to send you. Foujita
 was in Rio after Ismael
 had been in Paris, in fact
 Ismael turned up his nose
 at Foujita, I was present.
 Carles seems to be quite
 a problem. Maria Rosa seems
 very optimistic, and I looked
 up Allan Dawson at the
 Embassy on her behalf. We can
 count on Caparena, also
 Querioz Lima, of the Presidency.
 I will use all my friends
 and do my best. I fear the
 trip to Lima is out of the
 question, as Carles is in
 the army now, and only could
 be released if it were some-
 thing definite. Besides, you are
 rather vague, aren't you?

everything we can to help get Lipschitz for the ministry of Education.
 Please send me further documentation about the Zamoeski show.

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November 11, 1942

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DI CASTRO

AIR MAIL

Sr. Jorge di Castro - page 2.

November 11, 1942

Minister of Marine or to the Minister of Foreign Affairs so that we
can request you properly through our Navy Department.

November 11, 1942

I was very much touched that the boys at the Escola Naval sent
me their magazine. I hope they sent it to Annapolis as well.

Dear Jorge, I am very grateful to you for your nice accounting of all the
money I can't take out of my pocket for my trip.

I assume that our letters must have crossed, but I will
answer again all your questions in order because things to happen
to mail.

I received all your letters and all the photographs, which
I thank you for very much. I will send you Cinema as a Graphic Art
for Christmas. I have not received the album here but expect Joe
will take care of it. I desperately want it and need it. No cases
of any sort neither with the tiles nor with the books have arrived in
New York. This is very distressing to me, as you can imagine. In
spite of the fact that they are insured, no one will ever again go to
the trouble of collecting those books. It throws all my plans out
for a Brazilian show as I have no documentation of any sort. The
worst of it is that I have no photographs of Segal. Please make him
send me again a half dozen pictures of the big panels. I have not
received the Santa Rosa picture, the Guignard picture, or the Percy
Moraes. Guarnieri has just arrived and we are going into a huddle
about the opera tomorrow.

I saw Nelson for quite a talk and it was more satisfactory than
I had hoped. Maria Rosa is very happy in Washington. She spends half
her time with the Vice-President and I feel is doing a very good job.
We are doing everything we can to help Carlos, but it is not easy. Is
there any possibility of his taking a short visit to Lima or to Bogota?
The question of transportation is most difficult directly, but there
will be very little trouble if he could arrange to be in Lima. Can
you please ask him to write me?

The Tchelitchev show is marvelous and you have been sent a
catalogue. Balanchine has successfully arranged the ballets for the
opera season and now he is leaving for Hollywood for six weeks. The
lady sculptor about whom you asked is less active, but she is doing
everything we can to help get Lipschitz for the Ministry of Education.
Please send me further documentation about the Zamoiski show.

We are all prepared, as I wrote you in my last letter, to do your
cutting, trick work and registration of sound here in New York. I only
have to know how you want the invitation formulated and to whom. As a
matter of fact, you had better write out a draft of a letter wither to the

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Sr. Jorge di Castro - page 2.

November 11, 1942

Minister of Marine or to the Minister of Foreign Affairs so that we can request you properly through our Navy Department.

I was very much touched that the boys at the Escola Naval sent me their magazine. I hope they sent it to Annapolis as well.

I was very grateful to you for your nice accounting of all the money. I can't make out whether you want some more money or not. I seem to owe you \$56 and there is still \$155 outstanding. That means about \$225 in all that you expect - is that correct? Please let me know at once, as I have very little money left over from my trip and I don't want to be in debt to the Museum. Let me know immediately what you want done. It is awfully hard to get priorities of any sort. The best thing to do is to try to request it through your Ministry of Marine. Pick a date one month after the earliest you think you can get up here. If possible, come up with your own money and expect to be reimbursed here because if you wait around for a contract, you will never get here.

I am looking for information possible on Ismael Nery. Would you say he was the first Brazilian modern painter? When did Foujita come to Rio, before or after Nery went to Paris?

I am looking for information possible on Ismael Nery. Would you say he was the first Brazilian modern painter? When did Foujita come to Rio, before or after Nery went to Paris?

Sr. Jorge di Castro

Expresso Paulista and Klinger Smith's book on Brazilian art is absolutely marvelous. It is being published in Rio de Janeiro, Brazil, with color plates and a big format.

The coordinator is taking a good part of the edition for his own collection. The photographs are wonderful and we are going to have a big show here at the same time. I think it will be in January toward the end of the month. Please send me photographs of the new Portinari murals in the Bahia Tupy.

Cardoso so far is the hit of all the things I bought in Brazil. I am glad to say that the books sent by Pissarro arrived and I will write to him to thank him. What has happened to Santa Rosa? I have heard no word from him.

Mr. Abbott, who is in charge of the Film Library, has been in England and only returns the end of this week. I will immediately propose to him to have you invited to the United States. You must bring your film with you and you must have it cleared by all proper authorities before you start. I will try to have an invitation extended to you by our Secretary of the Navy to the Ministry

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AIR MAIL

Mr. Jorge di Castro - November 6, 1942

Page 2.

of Marine in order that the film can be cleared without the seals having to be broken. I am not quite sure now whether you are in the Navy or not. If not, will you please ask the Admiral to clarify the situation and give you a letter requesting me to be shown November 6, 1942 as soon as possible to have you here in the United States.

John Ford, as far as I know, is not in the United States at the moment, but you can learn a great deal here and we can put the facilities of the Film Library at your disposal for the cutting of the film. I would Thank you so much for your long letter of October 11th. I was certainly glad to get it. I have received the pictures of the Naval Academy in good condition, in two packages. I regret to tell you, however, that none of the books have come, none of the details, and not one case sent from the Expresso. While everything has been insured, this does not make me happy. For example, I assume that the album of the Naval Academy was sent in the same way and I am desolated that it hasn't turned up. All the pictures that so far have been sent by you have arrived in good condition. I have not got as yet the Guignard, the Percy Deane, or Moraes. I am lacking the Praseres autobiography. I would like desperately to have a photograph of Portinari's drawing of Cardoso. I want you to write to Seo Paolo to Sagal and tell him that all the photographs of his work that I was given have been lost and that I will greatly appreciate his sending at once to the Museum, not a complete set of duplicates, but at least details and full views of the big pictures. Please also inform me about his one-man show and when it is taking place.

Philip Goodwin's and Kidder Smith's book on Brazilian architecture is going to be absolutely marvelous. It is being done with the greatest luxe, with color plates and a big format. The Coordinator is taking a good part of the edition for distribution. The photographs are wonderful and we are going to have a big show here at the same time. I think it will be in January toward the end of the month. Please send me photographs of the new Portinari murals in the Radio Tupi.

Cardoso so far is the hit of all the things I bought in Brazil. I am glad to say that the books sent by Piazza arrived and I will write to him to thank him. What has happened to Santa Rosa? I have heard no word from him.

Mr. Abbott, who is in charge of the Film Library, has been in England and only returns the end of this week. I will immediately propose to him to have you invited to the United States. You must bring the film with you and you must have it cleared by all proper authorities before you start. I will try to have an invitation extended to you by our Secretary of the Navy to the Ministry

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Sr. Jorge di Castro - November 6, 1942

Page 2.

of Marine in order that the film can be cleared without the seals having to be broken. I am not quite sure now whether you are in the Navy or not. If not, will you please ask the Admiral to clarify the situation and give you a letter requesting me to do whatever you want. I am most eager to have you here in the United States.

John Ford, as far as I know, is not in the United States at the present moment, but you can learn a great deal here and we can put the facilities of the Film Library at your disposal for the cutting of the film. I would like very much to have a letter of request from the Admiral either to the Ambassador or to the Chief of the Naval Mission. Is Captain Eldridge still there? I assume that you will be very clever about all these matters and understand that there are wheels within wheels. I am not at all sure that Mr. Piazza's boss is sympathetic to the whole scheme, although I am sure he would have nothing against it in principle. It would be much better if you could arrange everything through the Ministry of Marine without recourse to any of our agencies. This is a Brazilian matter, but you will know how to handle it better than I. Please ask Carlos at the Expresso what he thinks happened and what's my next move. As yet, Miss Ulrich has received nothing in the way of receipt.

Please give my best to Carlos. Try to find him and if you should come up here, please see him before you leave. I have seen Maria Rosa. I do not think she is particularly happy but she is learning a good deal. As soon as Mr. Abbott returns, I will write you again, but in the meantime you are to run around and put everything in order. You are also to arrange that your money should hold you for a while because I am not sure what could be done about paying you. I do not want to get into any quarrel with the Reissman outfit. I feel that the film is the only decent thing that has been done like it anywhere and it must be shown here. We could do a great deal with Annapolis and all other Latin American naval academies. It is most important that you come in uniform and receive letters from Aranha and the Ministry of Marine.

The Tchelitchew show is a great success and I am sending you a catalogue. All the friends are well and working hard. Give my best to Bosco.

Yours ever,

Sr. Jorge di Castro
Expresso de Paulista
Rua Evarista de Veija
Rio de Janeiro, Brazil

JK/d

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Monday, November 1st., 1942.

Dear Lincoln E.:

I've a good mind to make this letter just one long mean list of questions:---

DID you receive my air-mail letter, registered, dated October 11th., enclosing strips of negative and contacts from our film? Did you like them? Then why don't you write saying so? Or are you too busy?

DID you receive, air-express, addressed to the Museum, a bunch of Carlos photographs, art catalogues, and an article by the beast Navarra? I sent them off on October 19th. and postage alone cost me 10 dollars, for which I have Pan-Air receipt.

DID you receive a whole series of contacts and strips of negative from our film I gave Joe Piazza to send you through the pouch? Postage cost me three bucks. Joe was sending them in such a way they would call the attention of the film people in the Co-ordinator's office, Washington. Did you like them and do you realize that I have been working very hard and often completely in the dark as there is no one to turn to here for advice, technical or otherwise? I just have to rely on my brains, experience and experiment.

ARE you going to send me CINEMA AS A GRAPHIC ART for Christmas, or have you forgotten? Well, I hope this reminds you.

(You must let me know by return post if you got them or not, as it is through Joe that I intend sending you the ESCOLA NAVAL ALBUM and other pictures, and I want to be sure you get them safely.)

DID the cases with books and azulejos arrive safely in New-York? They were insured, remember?

HOW about the books sent to the Fogg Museum, through Joe?

WHAT did the conneisseurs think of the riches you picked up in Rio?

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HAVE you had Nelson all to yourself for a good long talk and survey of the whole situation? Do you still intend taking up Army Intelligence or something, or stiking by the Co-ordinator? Have you seen Maria Rosa yet? Talk to her about Carlos, and DO something. I wrote her a long letter all about him and the best way to tackle the people down here, which is, of course, not to tackle them at all.

HOW are Paul (what's he doing, or what isn't he doing?) Tchelitchev, Balanchine, Geo. Platt Lynes?

WAS Guarnieri's opera produced and a success? Or is it still going to be?

---I could go on and on being mean, but I won't out of pity's sake, so here goes some news and dirt to delight you. Guignard gave up his picture and I have paid him off a taken him round to the Consul to swear it is "genuine, original & authentic". Insurence rate is now almost 20% which in this case will amount to almost 1:000\$000 (fifty dollars) and air-express expenses and package will be at least 600\$000 (thirty dollars). I amenclosing a balance sheet of the money you left me in hand to pay out. What did you think of Guignard's painting from the photograph I sent you? (Another darn question). Moraes has finished his drawing and I have had it photographed. Will send you the drawing, which has already been paid for, up along with the Guignard. I have photos, too, of details of Percy Dean's work. Edith Ehering has done some very fine drawings which I am having photographed. I think they are well worth getting. Shall I go along and do so? Santa Rosa keeps on promising, he is as bad as I am, I'm afraid. Zamoiski & Co-operative have a show at the Escola de Bellas Artes. Oscar Nymeier is no longer so hot about the nude lady at Belle Horizonte. Is Maria Martins still chipping away at jacaranda with an eye on the M.M.A., N.Y.? The Biddle nightmare is coming to a conclusion. I was told Mrs. is returning to the States while the Master is staying on here to give lectures and do illustrations for a Fortune article on Brasil. Candinho is working hard and very well, though is still muito difficil to get on with, I am told. Adalgisa clung to Nelson like an oyster when he was down here and Lourival is quite quite obscure. It's just as if they were all Zeigfield Girls, on and off in electric lights. The already limpping DIP has been crippled by a recent decree creating a SUPPER-DIP under the direct control of the Minister of Justice. Very subtle and suave.

I'm in the Navy now! I spent most of last week chequing up 2nd. hand cameras to buy for them, as there are no new ones to be had. I transcribe the paragraph I wrote you in my last letter: "I shall have finished the picture (our film) that is, shooting all the scenes, interior and outdoors, by December 1st. All negative must be (worst luck) developed here in Rio so that at least I am sure of the scenes, but it should be printed, cut, trick work and special effects done in the

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	Kirstein	I.C

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U.S.A. I should bring the negative up myself, follow the lab. work and so on closely, advise, watch, and learn. There is absolutely no point in sending the negative up alone, but there is some sense in having me learn and see how things are done, don't you think so, Lincoln? As to the sound, I can ~~bring~~ bring up all the military music and songs recorded, as well as the scores, texts, oaths, etc. What has to be first class is the commentary, and the Portuguese can be a translation of the English version; there are good Brazilian speakers in the U.S.A. On the other hand, I should be given a good, modern, recourseful camera to use, and be taught how to USE it. Two or three months in the States would be ample time to edit the Escola Naval Film and learn about my camera, then you could get me into the Navy, under John Ford's wing. Of course I will come up to the U.S.A. in uniform. I have it all worked out. This week, the Brazilian Navy, on the strength of my Escola Naval pictures, are going to put me under contract to work for them, (already have) which means also that I shall get my transfer from the Army reserve to the Navy reserve, after that they will put me into uniform. It has been understood that I finish the Escola Naval film and if invited, say by the Co-ordinator, be released to go to the U.S.A., learn and work, and be returned in due course to the Brazilian Navy for the duration. How does that sound to you? The Admiral and all the other officers who are backing me clearly understand that I will be of much more use to our Navy, a full-fledged and well equipped cameraman in six month's time, than groping my way along with an antique camera as I am doing now. It is up to you, Lincoln, now to see that I get asked to the U.S.A., for proper training and so on. By whom—the Co-ordinator, the Museum of Modern Art, or who? Anyway, stick up for me the way Maria Rosa is going to, and let me know as soon as possible what you are up to. Remember that the Co-ordinator has spent a hell of a lot of money already and has had very little in return." When you write, write me a letter I can show, if necessary, to the Ministro da Marinha, so don't call me Brochette or something worse, just for this once. Talking of navies, there have been a lot of american sailors around, and a lot of wild carousing too. Bosco is in good health, full of spirits and gum-gum. He sends greetings. Must close now, so goo-bye Lincoln. Write soon and answer all my questions or get your secretary to do so. Don't sulk or be impatient and stop fretting over our film.

Loads of love and saudades

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

New York, February 7, 1945

Mr. Lincoln Kirstein
637 Madison Avenue
New York City.

Dear Mr. Kirstein,

Thank you for your letter of February 1st. I appreciate your interest in my Herrera paintings and your generosity in offering to include them in your exhibition. Of course I do not wish to interfere in any way with your control of that exhibition. But since a business arrangement with myself is involved in which Mr. Askew will be acting as my agent in selling the pictures, or attempting to sell them, I prefer, following your first suggestion, to have a definite and direct arrangement with him and deliver the pictures directly to him.

I should like to have Mr. Askew call and see the pictures. If there is any question in your mind whether you wish to include all of them in your exhibition, I should be glad to have you call and look them over again.

It is my understanding that it will be stated in the catalogue that each of the pictures I lend is lent by Alvaro de Silva, and that this will be stated on the gallery label of the pictures. May I have your confirmation of this agreement?

Yours cordially indeed,

Alvaro de Silva

Alvaro de Silva
7 West 15th Street
New York City
Telephone: Chelsea 3-1683

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DE SILVA

February 1, 1943

Dear Mr. de Silva,

I am sorry that I did not seem very clear to you this morning over the telephone. In order to make all the arrangements entirely correct, I would like to tell you that I have spoken with Mr. Askew and he feels as I do, that since the idea for the show of Herrera's work was mine originally, that it would be better to leave it entirely in my hands. As you understand, I am paying for the catalogue and whatever necessary advertising and publicity will be done.

I will be glad if you will lend us three or four of your pictures for the exhibition if you care to. Mr. Askew will endeavor to sell these pictures for any price that you wish to set on them, with the understanding that one third goes to the gallery. Inasmuch as you wish a price considerably higher than I care to have for my pictures, you will frame and stretch yours at your own expense. If this is agreeable to you, I will be delighted to have the pictures delivered at your convenience.

As you understand, since my arrangements with Mr. Askew were made quite a while ago and in order to have the least confusion possible, all the arrangements for the exhibition will be in my hands and I will deal directly with Mr. Askew.

Yours very sincerely,

Mr. Alvaro de Silva
7 West 15th Street
New York, New York

LK/d

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

GUILLERMO DE TORRE

DE TORRE

Avenida Quintana 263.

Buenos Aires.

28. XII. 1942.

Fr. Lincoln Kirstein.

My dear friends!

En nombre de mi mujer, No-
rah Borges, que está veraneando fuera de Buenos
Aires, le envío tres "fouaches" tuyas con destino a
la exposición del Brooklyn Museum. Mejor dicho,
las he entregado al Fr. Pedro Mossó. También es-
cribo a Mr. Roberts con los datos correspondientes
a las obras. Ténganlos al corriente de esa expo-
sición, enviando catálogos, recortes de prensa, etc.
Que fue que cuiden las obras y que las devuelvan sin
fastos en caso de no venderse. Gracias por
su atención, recuerdos de Nora para Fidelma y
H. y muy cordiales saludos de su amigo
Guillermo de Torre,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

C O P Y

Mr. Rene D'Harnoncourt - page 2.

November 16, 1942

Central American

November 16, 1942

Colombia and Venezuela

1,000

Dear Rene,

After our conversation of Friday, I would like to make more precise the plans towards the possibility of making a collection of Latin American folk art.

As I understand it, the collection will be undertaken for a preparatory space of two years without any set idea as to the ultimate disposition of the material. We both recognize how important it is to accumulate ephemeral objects at the present moment, since many of the artifacts are being lost through lack of interest, stopping of the tourist trade, and disintegration of tradition. In every country a double collection will be made, one for presentation to the local national government and one for ultimate exhibition in the United States.

For this work, the sum of \$20,000 will be spent for two years - that is, from January 1, 1943 to January 1, 1945. The Museum of Modern Art will be the recipient of this fund and will administer it through its normal fiscal channels. The appointment of the collectors of the material and the directives of their search, as I understand it, will be jointly in your and my hands.

For purposes of greater efficiency, Latin America will be divided as follows:

1. Central America
2. Mexico
3. Colombia and Venezuela
4. Peru, Ecuador and Bolivia
5. Chile and Argentina
6. Brazil and the Guianas

In my recent trip to South America, I have left certain monies already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to eliminate from the first year's search Mexico, Paraguay, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than many others and will last longer. Specifically, we considered the following allocation of money would be more or less accurate:

a record of transactions undertaken by you for five years in Mexico, which indicate the disposition of such fine material from Mexico. A great deal of this material might be available not only by purchase but by gift, if and when a permanent organization is established. Personal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

Mr. Rene D'Harnoncourt - page 2.

November 16, 1942

Central America	\$1,500
Colombia and Venezuela	1,000
Peru, Ecuador and Bolivia	2,500
Chile and Argentina	1,000
Brazil and the Guianas	1,000

This allows \$3,000 over for administrative expenses and contingencies.

I think it is both our feeling that material of at least that period of time which is ultimately destined for exhibition in the United States, should be sent to New York and deposited in a suitable warehouse where it will be catalogued upon arrival, photographed, and repaired if necessary.

The ultimate choice of the men who will undertake the search perhaps may not be decided at once, but I think we are both agreed on the following:

For Colombia and Venezuela, Dr. Gregorio Hernandez de Alba, Director of the Archeological Museum in the Municipal Library in Bogota. I have spoken to Dr. Moe of the Guggenheim Foundation, who is going to bring Hernandez de Alba here this winter. For Peru, Jose Sabogal, Director of the School of Fine Arts, in Lima. Dr. Sabogal unquestionably will have the aid of Dr. Luis Valcarcel, Director of the Archeological Museum in Lima, Dr. Arca Parro, Director of the Census in Peru, and the private collectors, Alicia Bustamente, Julia Codesido, and Teresa Carbalho. For Chile, Sr. Lagos. As I understand it, you are going to Peru in April and perhaps you will go to Bolivia as well.

In Ecuador, I suggest to you the name of Mrs. Olga Anhalzer-Fish. Mrs. Fish is a very talented artist, an Austrian refugee who spent three years in Brazil and has now been two and a half years in Ecuador. At first she was employed by the Academy of Fine Arts but is now on her own and has a good business organizing native industries on a very practical basis of good taste and fine craftsmanship. She has Indians working for her at Embato, at Loja, and even on the extreme edges of the eastern border. She has a fine collection herself of bark painting, ceramics and woven material.

I think we are both agreed that the collection of the material should be done as quietly as possible. In Mexico, for example, I have left \$500 with Inez Amor, who understands the situation perfectly and the very tender relations with pioneers in collecting Mexican folk art like Roberto Montenegro and Miguel Covarrubias. Miss Amor, in the ordinary process of going all over Mexico, has undertaken to collect things at that time for us, which saves travel expenses.

You yourself have a record of transactions undertaken by you for five years in Mexico, which indicate the disposition of much fine material from Mexico. A great deal of this material might be available not only by purchase but by gift, if and when a permanent organization is established. Personal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

COPY

Mr. Rene D'Harnoncourt - page 3.

November 16, 1942

relations are very important in this matter. I feel certain, for example, that Diego Rivera and his wife, as well as the Covarrubiases and other Mexican collectors, would certainly give a considerable portion of their private collections to a public organization.

I know that you are very busy this week with your Appropriations Committee, but I would greatly appreciate your precision and corrections of this memo. I would like if possible to go to Washington week after next and make final arrangements for the transfer of money to the Museum of Modern Art. I am not at all sure how long I will be out of the Army and I would like to settle everything before I go.

Yours ever gratefully,

Mr. Rene D'Harnoncourt
Office of Indian Affairs
Department of the Interior
Merchandise Mart
Chicago, Ill.

LK/a

For purposes of greater efficiency, Latin America will be divided as follows:

1. Central America
2. Mexico
3. Colombia and Venezuela
4. Peru, Ecuador and Bolivia
5. Chile and Argentina
6. Brazil and the Guianas

In my recent trip to South America, I have left certain series already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to concentrate from the first year's search Mexico, Paraguay, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than very others and will last longer. Specifically, we considered the following allocation of money would be more or less accurate:

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

COPY

Mr. Rene D'Azavedo - Page 4

November 16, 1942

Central America

November 16, 1942

Colombia and Venezuela

1,000

Dear Rene, Ecuador and Bolivia

2,500

After our conversation of Friday, I would like to make more precise the plans towards the possibility of making a collection of Latin American folk art.

As I understand it, the collection will be undertaken for a preparatory space of two years without any set idea as to the ultimate disposition of the material. We both recognize how important it is to accumulate ephemeral objects at the present moment, since many of the artifacts are being lost through lack of interest, stopping of the tourist trade, and disintegration of tradition. In every country a double collection will be made, one for presentation to the local national government and one for ultimate exhibition in the United States.

For this work, the sum of \$20,000 will be spent for two years - that is, from January 1, 1943 to January 1, 1945. The Museum of Modern Art will be the recipient of this fund and will administer it through its normal fiscal channels. The appointment of the collectors of the material and the directives of their search, as I understand it, will be jointly in your and my hands.

For purposes of greater efficiency, Latin America will be divided as follows: Genista in Para, and the private collectors, Alicia Bustamante, Julia Codesido, and Teresa Lopez. As I understand it, you are going to Para in April and perhaps you will go to Bolivia as well.

2. Mexico

In Ecuador, I suggest to you the name of Mrs. Olga Anhalzer-Fish. Mrs. Fish is a Colombian and Venezuelan refugee who spent three years in Brazil and has now been two and a half years in Ecuador. At first she was employed by the government, now on her own and has a good business organizing native industries on a very practical basis of good taste and fine craftsmanship. She has a fine collection herself of bark material.

3. Colombia and Venezuela

4. Peru, Ecuador and Bolivia

5. Chile and Argentina

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In my recent trip to South America, I have left certain monies already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to eliminate from the first year's search Mexico, Paraguay, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than many others and will last longer. Specifically, we considered the following allocation of money would be more or less accurate:

A record of transactions undertaken by you for five years in Mexico, which indicate the disposition of such fine material from Mexico. A great deal of this material might be available not only by purchase but by gift, if and when a permanent organization is established. Personal

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

Mr. Rene D'Harnoncourt - page 2.

November 16, 1942

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

Mr. Rene D'Harnoncourt - page 3.

November 16, 1942

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Yours ever gratefully,

Mr. Rene D'Harnoncourt
Office of Indian Affairs
Department of the Interior
Merchandise Mart
Chicago, Ill.

LK/d

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

II

II Activities concerned with side to the development of contemporary
the urban arts on the Hemisphere.

- ① 1) Assistance in procurement of tools and materials for contemporary artists
- 2) Assistance in procurement of teaching materials for art students and artists and scholars.
(Books reproductions & exhibitions)
- * 3) Assistance in the creation of a better local and inter american market.
- ① 4) Exchange of Artists, Art Students, Art Critics, etc.

III. Activities concerned with creating a better understanding
of the cultural background and the aspirations of the various
countries of the Hemisphere.

1) organization of permanent collections of Prehistoric Colonial
and Folk art from the various countries in the cultural centers of the hemisphere.

MoMA I organization of study projects of Prehistoric Colonial and folk art
from the various countries by the scholars and students from the Hemisphere

MoMA II publication of Monographs & reproductions.

IV Activities concerned with the economic development of manual
Industries including urban industrial arts & Folk arts.

- 1) Assistance in the study of the economic, social & artistic aspects of existing manual industries, and their potentialities
- 2) Assistance in the creation of a) national Agencies for the development of manual Industries b) inter american Agency for the development of manual Industries.
- 3) Assistance in merchandising & styling.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Kirstein	I.C

Rene d'Harmoncourt

I

Dear Lincoln,

Here are my comments on your preliminary draft for the formulation of a Dept of Latin American Art in the Museum of Modern Art.

Every one of the activities suggested by you in this plan seems to me to represent a real need. In fact I believe you have touched on every major factor that should be taken in consideration in the development of a plan for the use of the visual arts in our present and future relations with the other American Republics. This wide coverage of the problem is in my opinion both the strength and the weakness of your outline. In all its implications it represents a real & plan for all institutions and Agencies but could not I believe be carried out by any one single Agency without becoming too involved and complicated.

I have attempted ^{here} to organize the proposals in your outline into units that are more or less homogeneous and have for the sake of completeness added a few factors ~~that~~ to round up the picture.

- I) Activities concerned with creating a better ^{mutual} understanding of ~~the~~ contemporary trends and achievements in ^{Painting} sculpture Architecture and the urban industrial arts of the Hemisphere. -
- 1.) organization of ¹⁾ collections of works of Art from the various countries in key institutions of the various countries. X
- 2.) organization of data and photographic files on ^{the} contemporary Urban Arts from the various countries in the various countries.
- 3.) organization of ^{Travel} Exhibits of urban Art from the various countries in the various countries.
- Under Urban Arts I include naive non traditional painting but not Folk art. - X
- 4.) Publication of monographs & Reproductions.

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#

Most of these activities are longrange projects but they have almost without exception a bearing on the attitude of the nations ^{of the hemisphere} to each other in the immediate future. At first glance their relation to the actual conduct of the war may seem remote but a careful analysis of their effect on the people of the other American Republics will reveal that they are an indispensable means of combatting major prejudices and fears that are keeping large sections of the Latin American public from cooperating with the U.S.A. They will also ^{in many countries} replace cultural dependency on Europe with self confidence and establish faith in the peoples share in the destiny of the hemisphere under a democratic order.

It is difficult for me to suggest the isolation of a specific project from these mass of potential needs for activities that would fit into the scope of your suggested Latin American Division of the M.o.M.A. but of course I would say that Section I, as applied to the U.S.A. would definitely fall within the scope

I. Differentiation of effects: for the U.S.A.
- in Latin America -

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III. Activities concerned with creating a better mutual understanding of the cultural background and the aspirations of the various peoples of the Hemisphere. **October 17, 1942**

Dear Lincoln:

Here are my comments on your preliminary draft for the formulation of a Department of Latin American Art in The Museum of Modern Art.

Every one of the activities suggested by you in this plan seems to me to represent a real need. In fact I believe you have touched on every major factor that should be taken into consideration in the development of a plan for the use of the visual arts in our present and future relations with the other American Republics. This wide coverage of the problem is in my opinion both the strength and the weakness of your outline. In all its implications it represents a real plan for all institutions and agencies but would not I believe be carried out by any one single agency without becoming too involved and complicated.

I have attempted here to organize the proposals in your outline into units that are more or less homogeneous and have for the sake of completeness added a few factors to round up the picture.

I. Activities concerned with creating a better mutual understanding of contemporary trends and achievements in painting, sculpture, architecture, and the urban industrial arts of the Hemisphere.

A. Organization of collections of works of art from the various countries in key institutions of the various countries

B. Organization of data and photographic files on the contemporary urban arts from the various countries in the Hemisphere

C. Organization of travel exhibits of urban arts from the various countries in the various countries

D. Publication of monographs and reproductions of contemporary urban arts from the various countries in the Hemisphere

Under urban arts include naive non-traditional painting but not Folk Art.

II. Activities concerned with aid to the development of contemporary arts on the Hemisphere

A. Assistance in procurement of tools and materials for contemporary artists.

B. Assistance in procurement of teaching materials for art students and artists and scholars (books, reproductions and materials)

C. Assistance in the creation of a better local and Inter-American market

D. Interchange of artists, art students, art critics, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

- 2 -

- III. Activities concerned with creating a better mutual understanding of the cultural background and the aspirations of the various countries of the Hemisphere.
- A. Organization of permanent collections of Pre-historic, Colonial and Folk Art from the various countries in the cultural centers of the Hemisphere
 - B. Organization of study projects of Pre-historic, Colonial and Folk Art from the various countries by the scholars and students from the Hemisphere
 - C. Publication of monographs and reproductions
- IV. Activities concerned with the economic development of manual industries including urban industrial arts and folk arts
- A. Assistance in the study of the economic and social and artistic aspects of existing manual industries and their potentialities
 - B. Assistance in the creation of:
 - 1. National agencies for the development of manual industries
 - 2. An Inter-American agency for the development of manual industries
 - C. Assistance in merchandising and styling

Most of these activities are long-range projects but they have almost without exception a bearing on the attitude of the nations of the Hemisphere to each other in the immediate future. At first glance, their relation to the actual conduct of the war may seem remote, but a careful analysis of their effect on the people of the other American Republics will reveal that they are an indispensable means of combating major prejudices and fears that are keeping large sections of the Latin American public from cooperating with the U.S.A. They will also in many countries replace cultural dependency on Europe with self confidence and establish faith in the people's share in the uniting of the Hemisphere under a democratic order.

It is difficult for me to suggest the isolation of a specific project from this mass of potential needs for activities that would fit into the scope of your suggested Latin American Division of The Museum of Modern Art, but offhand I would say that Section I as applied to the U.S.A. would definitely fall within the scope.

Yours sincerely

Rene de Harmoncourt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

COPY

1. Organization of drawings and photographs files on the

contemporary urban arts from the various countries in
Dear Lincoln,

Here are my comments on your preliminary draft for the
formation of a Dept. of Latin American Art in the Museum of
Modern Art,

Every one of the activities suggested by you in this
plan seems to me to represent a real need. In fact I believe
that you have touched on every major factor that should be
taken in consideration in the development of a plan for the
use of the visual arts in our present and future relations
with the other American Republics. This wide coverage of the
problem is in my opinion both the strength and weakness of
your outline. In all its implications it represents a real
plan for all institutions and agencies but could not I believe
be carried out by any one single agency without becoming too
involved and complicated.

I have attempted here to organize the proposals in your
outline into units that are more or less homogenous and
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round up the picture.

I Activities concerned with creating a better mutual under-
standing of contemporary trends and achievements in painting
sculpture architecture and the urban industrial arts of the
Hemisphere. -

1. Organization of collections of works of art from the
various countries in key institutions of the various
countries.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2. Organization of data and photographic files on the contemporary urban arts from the various countries in the various countries.
 3. Organization of Travel Exhibits of urban arts from the various countries in the various countries.
 4. Publication of monographs and reproductions.
- Under Urban Arts include naive non traditional painting but not Folk Art.
- II Activities concerned with aid to the development of contemporary urban arts in the hemisphere.
1. Assistance in procurement of tools and materials for contemporary artist.
 2. Assistance in procurement of teaching materials for art students and artist and scholars.
 3. Assistance in the creation of a better local and inter American market.
 4. Interchange of artists, art students, art critics, etc.
- III Activities concerned with creating a better mutual understanding of the cultural background and the aspirations of the various countries of the hemisphere.
1. Organization of permanent collections of prehistoric colonial and folk art from the various countries in the cultural centers of the hemisphere.
 2. Organization of study projects of prehistoric colonial and folk art from the various countries by the scholars and students from the hemisphere.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

3. Publication of monographs and reproductions.

specific project from the mass of potential needs for activities

IV Activities concerned with the economic development of
manuel industries including urban industrial arts and folk
arts.

1. Assistance in the study of the economic, social,
and artistic aspects of existing manuel industries and
their potentialities.
2. Assistance in the creation of (a) national agencies
for the development of manuel industries, (b) an inter
AmeriAmerican agency for the development of manuel industries.
3. Assistance in merchandising and styling.

Most of these activities are long ranged projects but they
have almost without exception a bearing on the attitude of
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future. At first glance their relation to the actual conduct
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effect on the people of the other American Republics will
reveal that they are an indispicable means of combatting
major prejudices and fears that are keeping large sections
of the Latin American public from cooperating with the U.S.A.
They will also in many countries replace cultural dependency
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people's share in the destiny of the hemisphere under a
democratic order.

It is difficult for me to suggest the isolation of a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DIPLOMA 417

specific project from the mass of potential needs for activities that would fit into the scope of your suggested Latin American Division of the M.o. M.A. but offhand I would say that Section I as applied to the U.S.A. would definitely fall within the scope.

1. Differentiation of effects: for the U.S.A. this plan seems to me to represent a main Latin America - believe that you have touched on every major factor that should be taken in consideration in the development of a plan for the use of the visual arts in our present and future relations with the other American Republics. Sincerely yours
 Rene d'Harnoncourt

I have attempted here to explain the scope of your outline with which you are sure to have some knowledge and have for the sake of completeness added a few features to round up the picture.

I Activities associated with creating a better world through spreading of contemporary ideas and techniques in painting sculpture architecture and the decorative arts of the hemisphere.

In cooperation with the Council of the Arts of the Americas

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.C

DHANONCOURT

COPY

2. Organization of data and photographic files on the

contemporary urban arts from the various countries in
Dear Lincoln,

Here are my comments on your preliminary draft for the
formation of a Dept. of Latin American Art in the Museum of
Modern Art,

Every one of the activities suggested by you in this
plan seems to me to represent a real need. In fact I believe
that you have touched on every major factor that should be
taken in consideration in the development of a plan for the
use of the visual arts in our present and future relations
with the other American Republics. This wide coverage of the
problem is in my opinion both the strength and weakness of
your outline. In all its implications it represents a real
plan for all institutions and agencies but could not I believe
be carried out by any one single agency without becoming too
involved and complicated.

I have attempted here to organize the proposals in your
outline into units that are more or less homogenous and
have for the sake of completeness added a few factors to
round up the picture.

I Activities concerned with creating a better mutual under-
standing of contemporary trends and achievements in painting
sculpture architecture and the urban industrial arts of the
Hemisphere. -

1. Organization of collections of works of art from the
various countries in key institutions of the various
countries.

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2. Organization of data and photographic files on the contemporary urban arts from the various countries in the various countries.

3. Organization of Travel Exhibits of urban arts from the various countries in the various countries.

4. Publication of monographs and reproductions.

Under Urban Arts include naive non traditional painting but not Folk Art.

II Activities concerned with aid to the development of contemporary urban arts in the hemisphere. -

1. Assistance in procurement of tools and materials for contemporary artist.

2. Assistance in procurement of teaching materials for art students and artist and scholars.

(Books reproductions and exhibitions)

3. Assistance in the creation of a better local and inter American market.

4. Interchange of artists, art students, art critics, etc.

III Activities concerned with creating a better understanding of the cultural background and the aspirations of the various countries of the hemisphere.

1. Organization of permanent collections of prehistoric colonial and folk art from the various countries in the cultural centers of the hemisphere.

2. Organization of study projects of prehistoric colonial and folk art from the various countries by the scholars and students from the hemisphere.

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3. Publication of monographs and reproductions.

IV Activities concerned with the economic development of manual industries including urban industrial arts and folk arts.

1. Assistance in the study of the economic, social, and artistic aspects of existing manual industries and their potentialities.
2. Assistance in the creation of (a) national agencies for the development of manual industries, (b) an inter American agency for the development of manual industries.
3. Assistance in merchandising and styling.

Most of these activities are long ranged projects but they have almost without exception a bearing on the attitude of the nations of the hemisphere to each other in the immediate future. At first glance their relation to the actual conduct of the war may seem remote but a careful analysis of their effect on the people of the other American Republics will reveal that they are an indispensable means of combatting major prejudices and fears that are keeping large sections of the Latin American public from cooperating with the U.S.A. They will also in many countries replace cultural dependency on Europe with self confidence and establish faith in the people's share in the destiny of the hemisphere under a democratic order.

It is difficult for me to suggest the isolation of a

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specific project from the mass of potential needs for activities that would fit into the scope of your suggested Latin American Division of the M.o. M.A. but offhand I would say that Section I as applied to the U.S.A. would definitely fall within the scope.

Dear Rene,

After my recent trip to South America, I have left certain series already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to allocate from the first year's amount Mexico, Venezuela, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than many others and will last longer. Specifically, we considered the following allocation of money would be more or less adequate:

1. Differentiation of effects: for the U.S.A.

in Latin America -

As I understand it, the collection will be undertaken for a preparatory space of two years without any set idea as to the ultimate disposition of the material. We both recognize how important it is to accumulate ephemeral objects at the present moment, since many of the artifacts are being lost through lack of interest, stopping of the tourist trade, and disintegration of tradition. In every country a double collection will be made, one for presentation to the local national government and one for ultimate exhibition in the United States.

Sincerely yours

For this work, the sum of \$10,000 will be spent for two years - that is, from January 1, 1944 to January 1, 1945. The Bureau of Modern Art will be the recipient of this fund and will administer it through its normal fiscal channels. The associates of the collectors of the material and the dispositive of their search, as I understand it, will be jointly in your and my hands.

Rene d'Harnoncourt

For purposes of greater efficiency, Latin America will be divided as follows:

1. Central America
2. Mexico
3. Colombia and Venezuela
4. Peru, Ecuador and Bolivia
5. Chile and Argentina
6. Brazil and the Guianas

In my recent trip to South America, I have left certain series already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to allocate from the first year's amount Mexico, Venezuela, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than many others and will last longer. Specifically, we considered the following allocation of money would be more or less adequate:

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AIR MAIL

D. HARNONCOURT

November 16, 1942

Dear Rene,

After our conversation of Friday, I would like to make more precise the plans towards the possibility of making a collection of Latin American folk art.

As I understand it, the collection will be undertaken for a preparatory space of two years without any set idea as to the ultimate disposition of the material. We both recognize how important it is to accumulate ephemeral objects at the present moment, since many of the artifacts are being lost through lack of interest, stopping of the tourist trade, and disintegration of tradition. In every country a double collection will be made, one for presentation to the local national government and one for ultimate exhibition in the United States.

For this work, the sum of \$20,000 will be spent for two years - that is, from January 1, 1943 to January 1, 1945. The Museum of Modern Art will be the recipient of this fund and will administer it through its normal fiscal channels. The appointment of the collectors of the material and the directives of their search, as I understand it, will be jointly in your and my hands.

For purposes of greater efficiency, Latin America will be divided as follows:

1. Central America
2. Mexico
3. Colombia and Venezuela
4. Peru, Ecuador and Bolivia
5. Chile and Argentina
6. Brazil and the Guianas

In my recent trip to South America, I have left certain monies already for the starting of collections of folk art, notably in Ecuador, Colombia and Mexico. Since \$10,000 a year, while an adequate sum, is by no means extravagant, it might be better to eliminate from the first year's search Mexico, Paraguay, the Caribbean and Cuba. Objects from these countries are more available in the United States and locally than many others and will last longer. Specifically, we considered the following allocation of money would be more or less accurate:

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Mr. Rene D'Harnoncourt - page 2.

November 16, 1942

Central America	\$1,500
Colombia and Venezuela	1,000
Peru, Ecuador and Bolivia	2,500
Chile and Argentina	1,000
Brazil and the Guianas	1,000

This allows \$3,000 over for administrative expenses and contingencies.

I think it is both our feeling that material of at least that period of time which is ultimately destined for exhibition in the United States, should be sent to New York and deposited in a suitable warehouse where it will be catalogued upon arrival, photographed, and repaired if necessary.

The ultimate choice of the men who will undertake the search perhaps may not be decided at once, but I think we are both agreed on the following:

For Colombia and Venezuela, Dr. Gregorio Hernandez de Alba, Director of the Archeological Museum in the Municipal Library in Bogota. I have spoken to Dr. Moe of the Guggenheim Foundation, who is going to bring Hernandez de Alba here this winter. For Peru, Jose Sabogal, Director of the School of Fine Arts in Lima. Dr. Sabogal unquestionably will have the aid of Dr. Luis Valcarcel, Director of the Archeological Museum in Lima, Dr. Arca Parro, Director of the Census of Peru, and the private collectors, Alicia Bustamente, Julia Codesido, and Teresa Carbalho. For Chile, Sr. Lagos. As I understand it, you are going to Peru in April and perhaps you will go to Bolivia as well.

In Ecuador, I suggest to you the name of Mrs. Olga Anhalzer-Fish. Mrs. Fish is a very talented artist, an Austrian refugee who spent three years in Brazil and has now been two and a half years in Ecuador. At first she was employed by the Academy of Fine Arts but is now on her own and has a good business organizing native industries on a very practical basis of good taste and fine craftsmanship. She has Indians working for her at Embato, at Loja, and even on the extreme edges of the eastern border. She has a fine collection herself of bark painting, ceramics and woven material.

I think we are both agreed that the collection of the material should be done as quietly as possible. In Mexico, for example, I have left \$500 with Inez Amor, who understands the situation perfectly and the very tender relations with pioneers in collecting Mexican folk art like Roberto Montenegro and Miguel Covarrubias. Miss Amor, in the ordinary process of going all over Mexico, has undertaken to collect things at that time for us, which saves travel expenses.

You yourself have a record of transactions undertaken by you for five years in Mexico, which indicate the disposition of much fine material from Mexico. A great deal of this material might be available not only by purchase but by gift, if and when a permanent organization is established. Personal

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Mr. Rene D'Harnoncourt - page 3.

November 16, 1942

relations are very important in this matter. I feel certain, for example, that Diego Rivera and his wife, as well as the Covarrubiases and other Mexican collectors, would certainly give a considerable portion of their private collections to a public organization.

I know that you are very busy this week with your Appropriations Committee, but I would greatly appreciate your precision and corrections of this memo. I would like if possible to go to Washington week after next and make final arrangements for the transfer of money to the Museum of Modern Art. I am not at all sure how long I will be out of the Army and I would like to settle everything before I go.

Yours ever gratefully,

Mr. Rene D'Harnoncourt
Office of Indian Affairs
Department of the Interior
Merchandise Mart
Chicago, Illinois

LK/d

Yours very sincerely,

Mr. Rene D'Harnoncourt
419 Interior Building
Washington, D. C.

11/16

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D'HARNONCOURT

November 24, 1942

Dear Rene,

I have spoken to Dr. Moe about Gregorio Hernandez de Alba. He has accepted in principle to bring him up here, but he wants a letter from you recommending him, which he asked me to have you send him. Also Gregorio has nothing very definite to do except to orientate himself and get out of Bogota for a little breathing space. He does not speak English very well, so I think it would be difficult for him to lecture. But it would do him a world of good to come up here and since he knows the Colombian situation better than anybody, he could confer with you; he could inspect museum installation and classification; he could acquaint himself with our collections; and he could certainly address learned societies. He is, of course, a good friend of German Arcienegas and all the other Colombians here.

Moe is holding up his invitation, which will be presented by Herschel Brickel, the Cultural Attache in Bogota, until he hears from you.

Dick returned from England, as you probably know, and saw Nelson, who is very eager to have the \$20,000 transferred to the Museum as soon as he gets a report from you and me. Since you are in Washington and are more familiar than I am with these things, I do hope you will push it as much as you can.

Yours very sincerely,

LK/d
Mr. Rene D'Harnoncourt
4339 Interior Building
Washington, D. C.

LK/d

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DHAR NONCOURT

February 12, 1943

Dear Rene,

Would you do me the great service of looking over the draft of the catalogue for the Latin-American show? I merely want to be sure that you have seen it and that you will strike out or revise any flagrant inaccuracies or anything that will be calculated to wound the feelings of our good friends to the south. As you directed yourself, the catalogue is planned for North America only, but it could perfectly well be useful for Latin America if we take some precautions. The money for the catalogue does not come out of Nelson's fund. I have not connected with Schurz or Thomson and don't want to, if possible.

I am inducted on Tuesday. The catalogue is to go to press by Tuesday night at the latest, so could you possibly telephone at our expense any corrections that come to your eye?

Yours very gratefully,

Mr. Alvaro de Silva
7 West 15th Street
New York, New York

Mr. Rene d'Harmoncourt
The Chastleton, Apt. 844
16th and "R" Streets
Washington, D. C.

LK/d

Enc.

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DE SILVA

February 10, 1943

Dear Mr. de Silva,

Thank you so much for your kind letter of February 7th. Mr. Askew no doubt has gotten in touch with you and I am sure that all your conditions will be met. I am delighted that you so kindly consented to lend your pictures and I am sure that we will have the most happy collaboration.

Yours very sincerely,

Mr. Alvaro de Silva
7 West 15th Street
New York, New York

LK/d

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FITTS

COUNCIL OF NATIONAL DEFENSE

COORDINATOR OF COMMERCIAL AND CULTURAL RELATIONS
BETWEEN THE AMERICAN REPUBLICS

FEB 27 1944

NOTED

NEW YORK OFFICE
11 WEST 54TH STREET
NEW YORK CITY

25 February 1943
Adams Hall, Andover, Massachusetts

Dear Lincoln~

Thank you very much for your excellent letter, and for the copy of *Enumeración de la patria*, which arrived this afternoon. I had had a few--not more than four or five--of Ocampo's poems in manuscript, sent from the Co-ordinator's office. They impressed me as being rather more correct than stimulating, and I am grateful to you for this opportunity to inspect her work as a whole. I'll send the book back to María Rosa Oliver, and shall meanwhile try to get a copy for myself.

No one is more horribly conscious than I of the many deficiencies of my illstarred opus. The Brazilian business, though, was beyond me: not only, as you note in your letter, because I know very little about Brazil, but because Dudley Poore had been engaged by the Committee to take complete charge of that section--choice, translation, all--before I came on the scene. Of the poets you mention I particularly regret the absence of ~~Schmidt~~ Schmidt, whose work I do know, Mario de Andrade, and Raúl Bopp. I could not alter Poore's selection, or expand it--all I could do was to polish the translations as much as lay in my power. In the improbable event of a 2nd edition, I shall try to do better by Brazil. Poore, I think, can now be convinced, or, if not convinced, superseded.

Silva Valdés, whose omission you deplore, is represented by one poem--admittedly not enough, but he is in. Bernárdez I simply fail to see. Mistral is powerful and, as you must realize, a phoney. The other gents you object to had to be in, given the job as the Co-ordinator's office assigned it to me--I say in my preface that the stuff isn't all good, and it certainly isn't. Neruda is miserably underrepresented; so are Novo, Borges, Villaurrutia, Tiempo, Roumain...a host of others. The explanations, which are too long to set down here, are largely financial. The appropriation was made on the basis of a small book--150 to 250 pages--and that appropriation did not expand with the expansion of my ideas, alas.

The reception, so far, has been mixed. One Mildred Adams, unknown to me, wrote so unfair and malicious a review that I think there must be something personal behind it--what, no sé. Lloyd Mallan, whose ignorance of Spanish made it necessary for me to dispense with him after one or two translations, thirsts for my blood of course; and while his own review was temperate, because he wants something from Laughlin, I feel that he is in back of such attacks as Adams' and, more recently, de Acosta's. The few letters I've so far had from South America have been very enthusiastic--it will be odd if the book is liked better there than here. All in all, I am dazed--it was almost two years of the most heart-breaking work, as I had to rewrite practically every translation--and inclined to emit sounds neither of joy nor of sorrow. Only relief.

Thanks again. I do wish we could hash the whole thing over vocally, especially if there's a chance of a second edition. I feel ridiculously inadequate, being the rankest kind of amateur in this field; but most of the experts who worked with me seem to stink even more, so what (as St John Chrysoston saith) the hell.

Yours, sir, yours-- D.J.

Mr. Dudley Pitts
Phillips Andover Academy, Andover, Massachusetts

Dictated by Mr. Kirstein;
signed in his absence

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FITTS

February 23, 1943

Dear Dudley,

Under separate cover I am sending you Silvina Ocampo's "Enumeracion de la Patria." J. A. Laughlin asked me to because I thought it might be a possibility for "Five Younger Poets" for this year. She is a sister of Victoria. I like her poems very much except for the one on France, which is written too much from the heart. This copy belongs to Maria Rosa Oliver, % Henrique de Losada, Office of the Coordinator of Inter-American Affairs, Department of Commerce Building, Washington, D. C., and should be returned to her after you are through with it. If you and Jay are interested you could make some copies. As far as I know, it is the only one in the United States at this time.

For a long time I have been meaning to write to you about your anthology of Latin American verse, which on the whole I like very much. I only wish that I had been able to talk to you about it before it was printed. The Brazilian section is incredibly weak. I don't understand how it happened, except that you are not as familiar with Brazil as the rest of the countries. But, for example, the very best poets, I think, are Raul Bopp, whose "Cobra Norato" is certainly a good thing and who has written, I feel, the most expressive and intense verse about Brazil today (you can reach him at the Brazilian Consulate in San Francisco); and you have no Mario de Andrade. I recommend his "Sonnet on Old Age" at least. There is also no Augusto Frederico Schmidt, no Annibal Machado, no Augusto Meyer, no Ruben Braga, or Vinicio de Morass, or Ascenso Ferreira.

Fernan Silva Valdes of Uruguay, Wilcox, and Francisco Luis Bernardes, as well as the above-named Ocampo, are left out of Argentina.

It seems to me there are a lot too many Carrera Andrade, Florite and Jorge de Lima, and too few of Gabriella Mistral and Salvador Novo. Why you included Demetrio Herrera, Olivares Figueroa, Jose Varallnos and Rafael Ostrada, I don't know, but I dare say you have your good reasons.

Anyway, the book is very useful and I only hope they give you enough money to do another edition. I think that the translation that Bob Fitzgerald did of Borges' beautiful sepulchral inscription is very poor indeed. In the first line, "past" should be "swelled". I think the third line should be, "Boldness was the impetuous habit of his blade" and the last line should read, "Now does oblivion circle such a glory." This is entirely a question of taste, as you can see. Lots of the translating, except your own, seems to me very thin and weak. The work of Bishop, for example, particularly the epigraph, is incredibly "poetic". I only wish we had time to discuss everything in full because I am deeply interested in it. I am in the Army of Tuesday but you can always get me through here.

Yours ever,

Mr. Dudley Fitts
Phillips Andover Academy, Andover, Massachusetts

Dictated by Mr. Kirstein;
signed in his absence

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FRANKENSTEIN

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER
FIFTH AND MISSION STREETS
SAN FRANCISCO, CALIF.
TEL: DO UGLAS 1414

December 8, 1942.

Mr. Lincoln Kirstein,
c/o The Museum of Modern Art,
11 West 53d Street,
New York City.

Dear Mr. Kirstein:-

Many thanks for the illuminating material on the Santa Cruz
pieces.

Sincerely yours,

Alfred Frankenstein
Alfred Frankenstein,
MUSIC AND ART CRITIC.

AF/s

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FRANKENSTEIN

Mr. Alfred Frankenstein - page 2.

November 23, 1942

November 23, 1942

Mr. Alfred Frankenstein
 Music and Art Critic
 San Francisco Chronicle
 Fifth and Mission Streets
 San Francisco, California

Dear Mr. Frankenstein,

When I was in Santiago de Chile in August, 1941, I wished to obtain a piece of music from a Chilean composer on a subject based upon folklore. The American Ballet had presented at that time the "Pastorella", a Mexican folk ballet by Blas Galindo and Paul Bowles, as well as "Fantasia Brasileira" by Francisco Mignone. I had commissioned in Buenos Aires a ballet called "Estancia" by Alberto Ginastera. Mr. Balanchine, the artistic director of the American Ballet, heard nothing in Chile that he liked, but this was not strange as he was working very hard in the theatre. I, however, had much more time and met Domingo Santa Cruz, who, as you know, is Dean of the Faculty of Fine Arts at the University of Chile. He took me to his house and played on the organ the "Five Small Pieces for Strings" which were composed, I believe, in 1937. They struck me as being very excellent more or less abstract dance music. I obtained the rights for choreographic performance on these works and asked Dr. Santa Cruz to have parts and material made, which were the ones that the San Francisco Symphony is now using.

In New York in February of 1942, Mr. Balanchine first heard the pieces and liked them very much indeed. He intended to make a perfectly clear dance statement in musical terms. We intended to ask the Chilean-born artist, Matta Echauren, to do the scenery and costumes. The music always seemed to me to be an abstract statement which could be summed up more or less in this title, "The Noble Dances of the Viceroy." They seemed to me to express in musical terms the facade of the Palace of Moneda, which is the White House of Chile. Tradition has it that this magnificent building was planned in Madrid for Mexico City, but something in the colonial office three hundred years ago got switched and the building was put up thousands of miles away. We had visualized the scenery and costumes without much reference to an epoch but nevertheless with the overtone of the colonial influence at work in the distant province.

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Mr. Alfred Frankenstein - page 2.

November 23, 1942

In May, 1942, I had to go to South America again for an extended stay and Mr. Balanchine was called to be ballet master at the Colon Theatre. When we returned in August of this year, we intended to produce the ballet in our season with the New Opera Company, of which Mrs. Lytle Hull is President. However, there was not enough time and after arranging the dances for the repertory, Mr. Balanchine was called to Hollywood to direct the ballets for "Lady in the Dark", where he is now. I am on the verge of going into the Army, so I don't think there is much chance of the ballet's being produced until after the war.

It may interest you to know that I showed the score to my friend, Carlos Chavez, who played it in Mexico this summer. I think two or three of the dances have been played on the Columbia Network on at least two occasions, but Davidson Taylor could tell you more.

I would very much appreciate a copy of the program of the San Francisco Symphony.

Remembering you with the kindest regards, I am
Yours very sincerely,

LK/d

Sincerely yours,

Alfred Frankenstein,
DANCE AND ART CRITIC.

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San Francisco Chronicle

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SAN FRANCISCO, CALIF.
TEL: DOUGLAS 1414

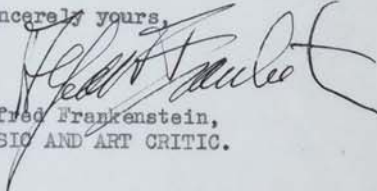
November 16, 1942.

Mr. Lincoln Kirstein,
637 Madison Ave.,
New York City.

Dear Mr. Kirstein:-

During the coming San Francisco Symphony Season Mr. Montemurro plans to play the five pieces for string orchestra by Santa Cruz which I understand was written for you. I should appreciate it if you would let me know what is to be said about this work, its use in the ballet etcetera, for the program books of the San Francisco Symphony.

Sincerely yours,


Alfred Frankenstein,
MUSIC AND ART CRITIC.

AF/s

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Robert B. Franklin, Cult. Relations
Officer

FRANKLIN

U.S. Embassy
Montevideo, Uruguay

Art exchange
200 U.S. \$.

1942

~~#400~~

Dear Mr. Franklin,

The Museum of Modern Art is now organizing an information service concerned with Latin America. We have quite a large collection of paintings and sculpture and graphic arts embracing both continents. Knowing of your interest in the subject, we would be delighted to be of service to you in any way possible. If you have any photographs of Latin American painters that you are not using, we would be very pleased for the loan of them or for the gift of them in order that they may be included in our archives and that we can have slides made. If you have any bibliographies at all that we would not have heard of, we would be most grateful for names of books or articles that you think might be useful.

If you are ever in New York, I would be delighted to show you our collection, which will be open to the public for the first time in February.

Yours very sincerely,

LK/d

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FRANKLIN

November 11, 1942

Mr. Albert B. Franklin
University of Maryland
University Park
Maryland

Dear Mr. Franklin,

The Museum of Modern Art is now organizing an information service concerned with Latin America. We have quite a large collection of paintings and sculpture and graphic arts embracing both continents. Knowing of your interest in the subject, we would be delighted to be of service to you in any way possible. If you have any photographs of Latin American painters that you are not using, we would be very pleased for the loan of them or for the gift of them in order that they may be included in our archives and that we can have slides made. If you have any bibliographies at all that we would not have heard of, we would be most grateful for names of books or articles that you think might be useful.

If you are ever in New York, I would be delighted to show you our collection, which will be open to the public for the first time in February.

Yours very sincerely,

LK/d

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AIR MAIL

FISHER

THOMAS HART FISHER
135 SOUTH LA SALLE STREET
CHICAGO

November 6, 1942

Dear Tom,

Thank you very much for your letter introducing Mrs. Laura Boulton. I seem to have crossed connections with her rather badly. We waited here for her quite a long while one Saturday afternoon, but she never turned up.

I don't know what I could do for her in regard to the Coordinator's Office. All the cultural activities are now under the State Department. We usually farm out the musical aspects to the Pan-American Union. Perhaps she should go and see Gustavo Duran, who is the Executive Secretary of the Pan-American Music Institute.

Please give my best to Ruth.

Yours ever,

Mr. Thomas Hart Fisher
135 South LaSalle Street
Chicago, Illinois

LK/d

The Canadian Government situation has now somewhat changed due to the war, and naturally Mrs. Boulton is more anxious to be working for her Government than for anyone else. Mrs. Boulton is considering the possibility of expanding her activities into South America.

It occurred to me that by all odds the best person for her to meet in this connection would be your friend Nelson Rockefeller. If Mrs. Boulton could undertake this same type of project throughout South America there is nothing that I could think of which would be more helpful in the general line toward which Nelson and his Department are aiming.

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THOMAS HART FISHER
135 SOUTH LA SALLE STREET
CHICAGO

October 12, 1942

Mr. Lincoln Kirstein
Ballet Caravan, Inc.
637 Madison Avenue
New York, New York

Dear Lincoln:

This letter will introduce to you an old friend of Ruth's and mine, Laura Boulton.

Mrs. Boulton is certainly America's leading expert in the field of native and exotic music. On 9 major expeditions she has directed the films and recorded the music, among other places in Mexico, the West Indies, the American Southwest, Africa, the Arctic, etc. Possibly you know of her recordings issued by Victor of some of her Mexican, Southwest India, and Africa records. Victor has a dozen other albums in preparation.

Mrs. Boulton has just returned from three months in the Arctic where she has been director of an Arctic film expedition for the Canadian Government. She has also been working from coast to coast in Canada for the last year and a half directing film and collecting records on the peoples of Canada.

The Canadian Government situation has now somewhat changed due to the war, and naturally Mrs. Boulton is more anxious to be working for her Government than for anyone else. Mrs. Boulton is considering the possibility of expanding her activities into South America.

It occurred to me that by all odds the best person for her to meet in this connection would be your friend Nelson Rockefeller. If Mrs. Boulton could undertake this same type of project throughout South America there is nothing that I could think of which would be more helpful in the general line toward which Nelson and his Department are aiming.

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Mr. Lincoln Kirstein

-2-

October 12, 1942

Anyway, I know you will be delighted to know Laura; and if you ever get a chance to hear her recordings you will never forget her. If you ever need any native music for any of your own work, she is by all odds the one person in the United States to know.

Ruth and I send greetings.

Yours sincerely,

Jon Fisher

THF ME

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FREUND

Buenos-Aires 23 Janvier 1943

February 23, 1943

Dear Gisele and Elisabeth,

I am so sorry not to have answered you before but I have been extremely hectic. I am going into the Army and consequently my future correspondence will be very limited.

I have gotten absolutely nowhere with Francis Taylor. I think it very unwise to attempt to do anything about North America for the present, particularly for Elisabeth. I understand her feelings very well indeed, but particularly now the situation is very ambiguous and I don't want her to suffer for other people's possible interpretation.

I hear now that Victoria is finally coming. I suppose that means that you might come too; if so, be sure and come to the Museum. Everybody here knows all about you. They have your book and like it very much.

I hope you both had a fine time in Chile and got beautiful pictures.

Yours always,

Ernst Curtius

Mlle. Gisele Freund
% Revista "Sur"
San Martin 689
Buenos Aires
Argentina

Dictated by Mr. Kirstein;
signed in his absence

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436 Trés Sargentos

Buénos-Aires 18 Janvier 1943.

Cher Lincoln,

J'apprends ces jours-ci la peine qui vient de vous frapper, et je veux à cette occasion venir vous redire toute mon amitié, et mes pensées fidèles. J'ai perdu mon père, moi aussi il y a quelques années, et je sais quel désarroi s'empare de vous dans ces moments.

Gisèle et moi venons d'aller passer 15 jours chez Victoria à Mar-del-Plata, celle-ci fut très touchée et intéressée par le livre que vous lui avez envoyé pour Christmas, et les excellentes reproductions photographiques lui donnent l'idée d'une semblable édition sur l'Argentine.

Aucune nouvelle de Maria-Rosa... Tous les amis s'ennuient d'elle, elle manque terriblement aux horizons d'ici.

Avez-vous reçu une lettre que je vous écrivis en Octobre ??? Vous demandant de m'incorporer dans une organisation de guerre, considérant que c'est plus que jamais le devoir de tous les Français aujourd'hui de se rendre utiles à leur pays. J'avais écrit à Maria-Rosa à la même époque, dans le même sens, j'ai su par Ralph Siegmann qu'elle avait reçu cette lettre, elle a du vous en parler, mais elle non plus ne m'a pas répondu.

Les événements qui se passent en Afrique, gardent constamment mes pensées hors d'ici... et je me désespère chaque jour davantage de mon inutilité actuelle à l'égard de ma patrie. J'ai honte de cet état, que m'impose le Sort.

Je confie cette lettre à de très bons amis, les Hoppenot, lui était Ministre de France en Uruguay, ayant démissionné il est mandé maintenant à Washington par votre pays.

En attendant toujours des nouvelles... qui me permettraient de rejoindre l'Afrique, pour être au moins utile et gagner ma vie (vous aviez bien jugé Jouvot... après m'avoir mise à la porte en Juillet, il ne m'a même pas encore payé les 15 mois de travail de nègre que j'ai fait chez lui) j'accompagne Gisèle à la Terre de Feu via Chili, pour un voyage en vue d'articles, de conférences, et d'un livre.

Que devenez-vous?? Ecrivez : San Martin 689, c/o Revista "Sur", B.A., cela nous suivra.

George a-t-il fini son film ?
Toute mon amitié.

Elisabeth Perrot

dear Lincoln,
moi aussi, je vous exprime toute ma sympathie devant le triste événement qui vient de vous atteindre.

Je pars demain avec E. au Chile, munie d'un appareil de ciné 16mm 3 appareils de photos, lits de camp, sacs de couchage etc.. Vous voyez, on est pourvu de tout. J'ai eu toutes les peines du monde pour trouver le matériel du film, mais pour cette fois-ci, j'ai encore trouvé assez. Mais après? Je vous ai dit dans une de mes lettres que j'ai fait adresser à vous les Kodachrome développés pour vous demander de me les envoyer directement par avion à Kodak ici. Je n'ai rien reçu et je me demande si Kodak les a envoyés à vous. Vous me rendriez un grand service si vous pourriez m'écrire un mot là-dessus. Je n'ai reçu aucune nouvelle de Taylor, Armeur lui a écrit aussi à mon sujet, et je ne comprends pas qu'il ne répond pas. C'est triste. Victoria a la ferme intention d'aller à N.Y. en mars, munie de toutes mes photos avec l'esquelles elle veut faire des conférences. J'espère que cela me fera aussi un peu de publicité, et surtout que j'arrive à vendre une collection à la library of Congress, peut-être trouvera-t-elle un éditeur. Tout mon désir sera naturellement après avoir fait les documentations sur l'Amérique du Sud de remonter en USA. Je vous remercie beaucoup cher Lincoln, d'avoir parlé de moi à Mister Clark du

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du Committee of cultural relations with Latin America. Il m'a écrit et j'ai envoyé des photos et des articles, j'ai vu ici Mr. Hubert Herring qui a pris mes photos avec lui, et les trouvait bien. Je serais trop contente si cela me donnait l'occasion de me faire connaître un peu en USA et aussi de gagner un peu d'argent. La préparation et le voyage à la Terre de Feu épuiserait toutes mes ressources, mais toute mon espérance est basée sur le fait d'arriver à faire un documentaire en couleurs intéressant qui se vendra.

J'ai demandé à Mrs. Armour si je ne pouvais me faire envoyer un peu de film avec la valise, j'espère ainsi me pourvoir un peu de matériel.

Il fait un temps absolument atroce ici - le thermomètre monte au-dessus de 35 degrés, c'est la raison pourquoi ma lettre est si décousue.

Comme je vous ai écrit aussi, vous me rendriez un grand service, si vous me permettriez que je vous confie les deux gravures de Rembrandt qui m'appartiennent ou plutôt à ma famille et que je suis arrivée à sortir de mon pays 'd'origine'. Je voudrais les avoir ici, et vous pourriez les donner peut-être à Maria-Rosa quand elle rentrera, je lui ai déjà parlé. Mon ami John Rewald (historien d'art) vous les apportera.

Ici tout le monde va bien. Silvina a publié un livre de poèmes "Enumeracion de la patria". Elle joint maintenant à Mar del Plata le reste de la Tribu Ocampo. Mon ami René Hubert, tout ravi d'avoir reçu une lettre de vous (je crois au sujet de Maruja Mallo) Verger semble s'éterniser au Peru, j'espère le joindre dans quelques mois. Il a dû faire des photos magnifiques.

Elisabeth très remuée par les événements en Afrique n'aspire qu'à y participer.

Cher Lincoln, en vous écrira de la Terre de Feu. Si vous nous donnez des nouvelles, adressez les à la Revista Sur San Martín 689 Buenos-Aires, le courrier nous suivra.

Avec toutes mes pensées très amicales

Gisèle

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FREUND

November 11, 1942

Dear Gisela,

I was so glad to hear from you. I was very much worried that you never got my note from Bogota. I miss Buenos Aires very much and so naturally I am most eager to hear from you.

As for the question with Taylor, I am certain I don't know what to suggest. He is well known to be rather vague, so unless you have a clear understanding I wouldn't advise you to embark on anything. I saw Verger in Lima and he had done some marvelous work there, but of course not in color. I don't think that \$200 a month is too much at all; I think it is most reasonable. I am not at all sure, as a matter of fact, that you can live on that, particularly now unless you are absolutely certain that you will have photographic supplies. Verger writes that he is having trouble there getting any film. I hear now that Victoria is definitely coming. She has been invited directly by the Guggenheim Foundation, which has decided that there is no point in dealing with the Embassy as nothing seems to happen.

I saw the Disney film and thought all of it was amazingly bad. The 16 mm. material was shockingly badly taken. I don't know why they were so careless unless they wanted to save money, which is the first time they have decided to. Anyway, I don't think there is anything radically wrong with 16 mm. I thought the cartoon was even worse than the travel shots. Did people like the Disney film in Buenos Aires?

I have not been able to answer Elizabeth's letter yet, but I will very soon. What happened to Horacio Torres Garcia? I never heard from Rene how he used the money for the picture that I bought. Did he go to Bolivia to join Verger? Please ask Rene to write me. I have heard no word from Silvina or Adolfo since I left. I wrote them several times; maybe they never got my letters. Do write to me.

Yours ever,

Sra. Gisel Freund
Tres Sargentos 436
Buenos Aires, Argentina

LK/d

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PARIS 6^e
7. RUE DE L'ODÉON

BUENOS AIRES
TRES SARGENTOS 436
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GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

Cher Lincoln, votre lettre que je viens de recevoir m'a fait beaucoup de plaisir, de même à Elisabeth et à René auxquels je l'ai lu. René vous écrira incessamment - je crois que Horacio Torres Garcia est déjà au Peru, grâce à vous, mais René vous donnera tous les détails,

Entretemps, Mr. Norman Armour a écrit personnellement à Mr. Taylor et j'espère que cette lettre fera quelque chose. Heureusement, j'ai acheté une très grande quantité de matériel photographique d'avance parceque ici aussi; cela commence à manquer.

Le Disney film a eu ici beaucoup de succès, n'empêche de la mauvaise qualité du reportage, mais je suis de votre avis. Par contre je trouvais le film Dumbo excellent, parfait. Ici a eu un succès foudroyant Mrs. Minifer. Tout le monde autour de moi le trouvait magnifique ce qui montre que c'est un très bon film de propagande, mais personnellement, je le trouvais absolument hypocrite et sentimental comme une carte-postale couleur bleu et rose. Tout simplement faux.

J'ai l'intention d'aller très prochainement à la terre de feu pour quelques semaines, et d'amener Elisabeth qui se fait tellement de mauvais sang en ce qui concerne cette lamentable histoire de calomnie. Maintenant cela s'éclaircit et enfin elle est allée voir les gens en question pour élucider tout cela, et finalement tout donne comme résultat, bien naturellement rien de tangible, on s'excuse, on dit qu'on n'a jamais pris au sérieux, enfin c'est dégoûtante la lâcheté des gens, l'insouciance avec laquelle ils sont capable de dire les pires choses pour au moment où cela se démontre que rien n'existe, dire, mais nous n'avons jamais cru à cela etc.. mais le mal est fait mais comme je crois encore à la justice ou tout simplement à la vérité, je suis persuadée que sa position sera très bientôt définitivement éclaircie. En attendant, elle va vraiment très-mal, démoralisée par tant de méchanceté et fatiguée encore des suites de sa maladie. Elle attend tellement votre lettre, elle a besoin de sentir qu'elle a des amis, cela lui donnera plus de confiance dans l'avenir.

Les derniers événements sur le théâtre de la guerre nous donnent à nous tous un nouvel et sûr espoir. Enfin les choses semblent changer.

L'édition Sudamericana va éditer prochainement un livre avec mes photos et le texte de Victoria sur Mahuel-Huapi. J'espère que ceci signifiera le début d'une série d'albums photographiques que je voudrais faire.

Cher Lincoln, dans ma dernière lettre, je vous avais demandé d'avoir la gentillesse de me faire parvenir les films en couleurs développés que je laisse adresser à vous, parceque autrement, je dois attendre plus de trois mois pour les avoir. Excusez moi de vous

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PARIS 6°
RUE DE L'ODÉON

BUENOS AIRES
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GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

mander cela. Pas assez avec cela, je veux vous demander aujourd'hui encore
autre chose. Mon père a été, comme je vous avais dit, un collectionneur de
tableaux, et en mourant il m'a laissé deux gravures. Ces deux feuilles, il
s'agit de deux gravures de premières main, et précieuses, se trouvent
actuellement chez un ami à New York, mais pour des raisons de sûreté, vous
me rendriez un très grand service, si vous pourriez les garder chez vous au
musée jusqu'au moment où je trouverais l'occasion qu'on me les apporte ici.
C'est la seule chose que j'ai hérité, la seule valeur que je possède, et
un jour prochain, il se peut que j'ai besoin de les vendre. Pour cette raison
je serais très contente, si je les savais dans des mains sûres. Peut-être
connaissez-vous ou Maria-Rosa quelqu'un de confiance qui vient par ici pour
me les apporter. Me permettriez-vous que je demande à mon ami qui les garde
en ce moment, de vous les confier. Cet ami, Mr. John-Rewald, un ancien cama-
rade d'étude de moi, est d'ailleurs un historien d'art, très connu à Paris
où il a publié une série de livres, sur Césanne, Maillol etc.... ~

Victoria a publié son Lawrence, et je suis curieuse de connaître ~~vo~~
votre jugement.

Aujourd'hui, j'ai reçu une lettre de France, probablement la dernière
jusqu'à la fin de la guerre. On me dit: (la lettre est de fin septembre) ~
On annonce une pièce de théâtre de Jean Paul Sartre "Les Mouches" Le grand
événement littéraire. On tourne un grand film dans un château de carton pâte
tiré des Tres Riches Heures du Duc de Berry. Gide était en Tunisie.
Bonnard continue de peindre à la côte d'azur. Valéry est toujours à Paris.
On s'habille, en faisant de deux serviettes de table damassées et teintes
des robes. Michaux a fait une exposition de peinture. Un nouveau ballet de
Poulenc. Voilà quelques nouvelles assez maigres de Paris et de France
concernant nos amis, les artistes.

Il paraît que Maria-Rosa a un succès magnifique. Nous en sommes tous
ravis, mais elle nous manque terriblement ici. Il y a si peu de personnal-
ités vraiment authentiques dans ce pays.

Cher Lincoln, écrivez bientôt. Nous vous aimons tous
beaucoup.

Avec toute ma sincère amitié

gisèle

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7. RUE DE L'ODÉON

BUENOS AIRES
TRES SARGENTOS 436
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GISÈLE FREUND
DOCTEUR EN LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

de la société.

10 octobre 1942

J'ai beaucoup de difficultés matériel, et depuis trois semaines, les films en couleur que je dois envoyer en Amérique pour le développement, ne seront renvoyés que par bateau. Vous vous rendez compte. Cela veut dire, que je dois aller à 3 mois pour recevoir les photos. Alors je me suis permis, sur le conseil de ceux ici, de faire envoyer mes couleursfilms, une

de votre lettre de Bogota ~~XXXX~~ a fait à nous tous un grand plaisir. René collectionne pour vous du matériel sur les peintres uruguayens, Elisabeth qui a été tant deçue de votre départ qui s'est croisé avec son arrivée, pense avec une grande amitié à vous. Pour le moment, elle est à Montevideo chez des amis, pas encore tout à fait rétablie, mais presque. De Sylvina et des autres, vous avez sûrement des nouvelles directes. La troupe Jouvet est partie avant-hier pour Montevideo. Avec un peu moins de décors, les 4 meilleurs ont brûlé comme vous savez, mais on les a remplacé avec des rideaux et des symboles, et ce n'est pas plus mal, la discorde "sentimentale" entre les heads, continue. Il n'y a pas eu d'attaques comme l'année dernière en ce qui concerne la presse, mais le public a été un peu flou. On parle beaucoup de cinema pour occuper la troupe après la tournée qui continuera au Chile et jusqu'au Peru probablement.

En ce qui concerne Elisabeth, elle ne sait pas encore ce que l'avenir apportera. Je lui ai proposé de faire un grand voyage avec moi à travers toute l'Amérique du Sud, la terre de feu inclus. Ceci dépendra bien si on aura des moyens. Mr. Taylor m'avait proposé lors de son séjour ici de faire pour son musée une documentation en couleurs sur les manifestations d'art dans toute l'Amérique du Sud. Ce projet me passionne, faudrait savoir si Mr. Taylor veut me donner les moyens suffisants pour le réaliser. Il n'y a absolument rien encore dans ce domaine. En dehors du fait que de faire un travail pareil (documentation sur l'art ~~spéc~~ colombien, et époque coloniale avant tout) m'intéresse énormément du point de vue art (il y a aussi le côté folklore) et du point de vue utilité que cela pourrait avoir, ce sera tout à fait dans mon esprit d'arriver de faire un travail positif, productif. En ce moment, où 4/5 ième du monde est en guerre, où tout n'est que destruction, c'est presque trop beau d'avoir peut-être l'occasion de travailler dans un sens contraire.

C'était très difficile pour moi de donner à ce projet des chiffres, on ne sait rien d'ici. Je me permets de vous envoyer une copie du projet que j'ai envoyé à Mr. Taylor. Je voudrais bien connaître votre jugement là-dessus. A mon avis, j'ai été aussi modeste que possible. Mr. Taylor m'avait proposé de me payer 200 \$ par mois pour mon travail, en payant en plus les frais de déplacements et les frais des films. Comment trouvez-vous cela? Cela correspond-il à ce qu'on donne à des missions? etc..

J'espère que le projet se réalisera, ce sera bien autre chose que d'être forcée -pour vivre- de photographier les belles dames

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GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
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de la société.

J'ai beaucoup de difficultés ici pour me procurer le matériel, et depuis trois semaines, les films en couleurs que je dois envoyer en Amérique pour le développement, ne seront renvoyés que par bateau. Vous vous rendez compte. Cela veut dire, que je dois attendre jusqu'à 4 à 5 mois pour revoir les photos. Alors je me suis permise, sur le conseil de Kodak ici, de faire envoyer mes colourfilms, une fois développés à votre adresse, en vous demandant de me les renvoyer par avion à Gisele Freund ~~à Buenos Aires~~ ^{TRES SARGENTOS 436} Buenos-Aires. Ainsi on pourra couper à plusieurs mois, et adressé à ~~Buenos Aires~~ ^{Kodak}, cela facilite les questions de douane.

J'ai déjà donné pour 4 films votre adresse. Pourriez-vous demander à votre secrétaire de faire ces envois à moi ici, aussitôt que les films arrivent? Vous me rendriez un service énorme.

Si cela vous gênera beaucoup, dites le moi franchement, alors je tâcherai de trouver une autre combinaison. Dans les temps actuels, c'est un malheur d'être un photographe "en couleurs".

Je m'occupe sérieusement de la question de m'acheter un appareil de cinema, parceque si mes voyages se réalisent cela sera extrêmement intéressant (aussi du point de vue commercial) de faire des documentaires en couleurs, et la Bolivie et le Peru sont des pays extraordinaires pour la couleur. J'essayerai de faire des choses intéressantes sur les rites, et coutumes, les fêtes religieuses etc.. Ce sont les dernières années où on peut encore voir des choses assez extraordinaires, parceque là comme un peut partout, les vieilles coutumes commencent à s'éteindre. Je suis en communication avec des personnes, des explorateurs et spécialistes de ces questions dans ces pays et j'aurai l'opportunité de voir des choses passionnantes. Malheureusement les appareils de cinema sont chers. J'ai l'intention de me munir d'un Bell & Howell 35mm pour lequel je pourrais utiliser les objectifs de mes Leikas, d'autre part ce format me semble nécessaire pour l'utilisation des films plus tard. Ici, un appareil Bell&Howell Modell 71 avec objectif court coûte 2500 pesos argentins, donc a peu près 600 \$. Pouvez-vous me dire combien coûte le même appareil en USA? Me conseillerez vous, d'après vos expériences, ce format, ou croyez vous que le 16mm sera suffisant? Ces questions m'intéressent énormément.

Au cas où le projet Taylor se réalisera, croyez-vous qu'on puisse brancher en même temps un arrangement avec une institution scientifique, d'art ou de cinema, pour une série de documentaires sur les pays de l'Amérique du Sud. Il serait si important si je pouvais trouver quelques fonds pour au moins pouvoir me munir assez avec du matériel du film, il est cher. Je vous demande votre conseil à ce sujet. Je suis en relation avec M.Armando Brown Menendez, un des Rois de la Patagonie, je crois, il va m'arranger le voyage pour la terre de feu. Comme vous voyez, j'ai des grands projets, et beaucoup d'enthousiasme.

Quand pensez-vous revenir ici? Nous trouvons tous que

un conseil de
KODAK un par
un au moins
quelque fois entre
chaque envoi -
(à cause de la
douane

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GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
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vous êtes restés trop peu de temps. Je n'ai pas encore reçu les photos que j'ai fait de vous à 3 heures du matin. Dès que je les aurai, je vous enverrai les images.

Victoria a toujours l'intention de venir dans votre cher pays, mais vous la connaissez. Elle change ses idées comme le temps. Elle avait montré mes photos sur Nahuel et le Nord à l'ambassadeur argentin à Washington. Il voulait tout de suite les emporter pour les projeter là-bas comme propagande. Seulement la question est toujours la même, avec les Argentins. Au lieu de commander des séries de photos pour ce purpose, ils voudraient qu'on leur donne tout à l'oeil, pensant peut-être qu'on est millionnaire. C'est difficile de travailler dans ce pays ou tout le monde plus ou moins est si snob et inconscient.

Cher Lincoln, j'espère avoir bientôt de vos nouvelles. Saluez Maria-Rosa beaucoup de ma part, si vous la voyez.

Avec tout mon bien amical souvenir

GiSèle

p.s. cher Lincoln, je viens de voir le film de Disney sur l'Amérique du Sud (en 16mm) le desius Anisus, tout très bien mais le reportage autour - en couleurs - du point de vue couleurs est très mauvais. A mon avis surexposé ce qui fait que les couleurs semblent comme lavées, n'ont pas de densité. Est-ce le résultat d'une petite faute technique par surexposition ou la faute de copier le film de 16mm en 35mm? Cela m'intéresse beaucoup du point de vue technique en vue de mes travaux futurs? Pourriez-vous m'en renseigner à ce sujet pour moi. Je vous en serais très reconnaissante.

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PARIS 6^e
7, RUE DE L'ODÉON

BUENOS AIRES
TRES SARGENTOS 436
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september 26 1942

GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

Mister Francis Henry Taylor
Director of the Metropolitan Museum of Art
New York

Dear Sir,

^{AUGUST}
~~Last October~~, during your stay in Buenos-Aires, you let me know that you wished me to send you a proposition including a plan to make a record for your Museum, as wide as possible, in colour photographs, of the South American arts.

I include here a work plan, which is only nearly accurate, on account of difficulties met across when wanting to get precise reports. I have discussed this subject with Mister Byrne, from the American Embassy, and he thinks - like all people with knowledge of south American art and archeology who have been able to give me some information on the expenses needed for such a task - that it is just a question that depends on the confidence inspired by the person who is going to do the work.

I feel so much interested in the idea you have suggested to me that all my efforts will aim at a great success, and I consider the importance that a work like this may have to strengthen mutual understanding between the Americas. Besides that, I have a university training in art.

Considering the difficulties brought about by this long trip through outlandish districts with a hard climate, and the fact that the handling of colour photographs and material require a special knowledge, I should have to be accompanied by a fellow-worker, who has been helping me for months and who is, for that reason, specially trained in this kind of work. I can take as an example the case in which I shall have to photograph the hispano-american paintings and works of art of the XVIIIth century (like those owned by Senor Gonzales Garano in Buenos-Aires) met in Bolivian churches and places hard to get to; for such occasions it will be necessary to carry all my material to the place, artificial light being indispensable, and to have a helping hand conversant with my habits of work.

Two fundamental questions must be considered in what regards the issue of this trip: a) the climate; b) the folkloric ceremonies and manifestations that can only be seen during certain months.

As to the climate, October, November and December are the best months in Bolivia. The rainy season begins in January and lasts about two months. My idea of an itinerary is to start for Bolivia and Peru at the end of October. In that case, I would be able to photograph the great native celebrations of a local character, carried out at the beginning of November.

On account of these reasons, climatological as

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GISELE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

Itinerary of the trip

Countries to be visited: Argentina
Chile
Bolivia
Brazil
Colombia
Ecuador
Paraguay
Peru
Venezuela

Proposition of an itinerary: according to the climate, as long as the parting will take place at the end of October:
Departure from Buenos-Aires to Bolivia
1 month of stay in Bolivia seems to be sufficient to make an interesting documentation

	<u>Time about to stay</u>
B.A.-----Bolivia	4 weeks
Peru	6 weeks
Ecuador	3 weeks
Colombia	3 weeks
Venezuela	3 weeks
Brazil	6 weeks
Paraguay	2 weeks
North of Argentina	2 weeks
Chile	3 weeks
<u>Total: 32 weeks - 8 months</u>	

In case of a restriction due to a limited subsidy, it will be necessary to shorten the trip proportionately to the staying in each country.

The record will be made on:

Precolumbian Epoch
Colonial Epoch (XVIth, XVIIth, XVIIIth and first part of the XIXth century)
Contemporary Epoch in what refers to:
Archeology----- (potteries and minor arts-tissus and ornaments)
Folklore----- (rites, dances, songs)
Sculpture
Painting

Documentation will not be confined to photographs, but will also include articles, travel notes and explanations.

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	Kirstein	I.C

PARIS 6^e
7, RUE DE L'ODÉON

BUENOS AIRES
TRES SARGENTOS 436
U. T. 32, DARSENA 2976

GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

Travel expenses

Means of locomotion for 2 persons and transport of luggage,
according the stations and the countries to be seen.
Trains, planes, ships, according to long distances
Horse, car or other vehicles for short distances inland
About \$ 1800 to \$ 2000

Material expenses

For a collection of 1000 colour photographs (admitting double
collections in colour and black copies), taking as reference
the wholesale price of the Kodachrome roll - \$ 3 (in B.A.)
and estimating that I need to photograph twice or 3 times the
same subject in order to be sure about the result)

About \$ 600

Electrical equipment, flashlights etc...

About \$ 150 to 200

Special valise for the transport of apparatuses and lamps
(I shall take with me 4 cameras and a film camera)

About \$ 100

Cost of living

for two persons per day

About \$ 8 to \$ 10

Personal equipment

for two persons (quilts, camp blankets, clothing for the
cold in the altitudes and the tropical heat)

About \$ 300

Added to these amounts are the fees that you will be kind enough
to subscribe to myself and my fellow-worker.

It is difficult to establish a definite amount, owing to
the impossibility to obtain accurate information concerning this travel-
few persons have ever made it, or made at time when the means of communi-
cation and the currency rate were different. In order to know exactly to
how much it amounts to, it will be necessary to make the trip. Mister Byrne
thinks the practical thing to do is to give me a "liberally expensive
account". It is useless to say that my expenses will only be the strictly
necessary. Evidently, it is a question of confidence.

In case the amount I could dispose of, would be previously
set, we will have to limit the itinerary I propose.

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GISÈLE FREUND
DOCTEUR ES LETTRES DE L'UNIVERSITÉ DE PARIS
PHOTOGRAPHIES EN COULEURS

folkloric - I would be grateful if you could cable me your answer as soon as you could give me your approval, at least in principle, on the grounds I propose. If I am forced to delay my leaving for Bolivia and Peru at the end of October, as I first planned, then it will be necessary to make another time-table.

I hope dear Mister Taylor, you will let me know your decision as soon as possible.

Yours very sincerely

I include the plan

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FREYRE


CONSUL GENERAL OF PERU
10 ROCKEFELLER PLAZA
NEW YORK

January 28, 1943

January 26th, 1943.

Mr. Oscar Freyre
Consul of Peru
10 Rockefeller Plaza
New York, New York

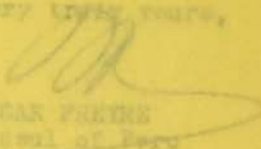
Dear Mr. Freyre,

Thank you so much for your extreme kindness in sending me the splendid numbers of "Tourismo". We are delighted to have these for the Library of the Museum and they are a source of excellent information for myself in my work. Very sincerely yours,

However, I regret to inform you that this office does not have any copies of "Cultura Peruana", nor does it receive any at any time. Therefore, I would suggest that you follow the same procedure as indicated above, in obtaining your copies directly from Peru.

I am sorry not to be able to be of any further service.

Very truly yours,


OSCAR FREYRE
Consul of Peru

LK

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	Kirstein	I.C



CONSULATE GENERAL of PERU
10 ROCKEFELLER PLAZA
NEW YORK

January 26th, 1943.

The Museum of Modern Art
11 West 53rd Street
New York, N.Y.

ATTENTION: LINCOLN KIRSTEIN

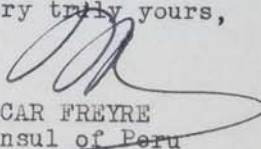
Dear Mr. Kirstein:

In reply to your letter of January 25th, 1943, I wish to inform you that I am forwarding you, under separate cover, six issues of "Tourismo". I have no doubt but that you could obtain as many as you required if you communicated directly with the magazine itself.

However, I regret to inform you that this office does not have any copies of "Cultura Peruana", nor does it receive any at any time. Therefore, I would suggest that you follow the same procedure as indicated above, in obtaining your copies directly from Peru.

I am sorry not to be able to be of any further service.

Very truly yours,


OSCAR FREYRE
Consul of Peru

LK

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	Kirstein	I.C

PERU

January 25, 1943

The Consul General of Peru
10 Rockefeller Plaza
New York, New York

Dear Sir:-

We are very desirous of completing our files of "Cultura Peruana". The last number we have is Vol. II, No. 8. Could you possibly supply us with any numbers that you have after that?

We would also like to have any numbers of "Tourismo" that you happen to have in your office. We will be delighted to pay for these magazines.

Yours very sincerely,

LK/d

Lincoln Kirstein