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GASMAN

cc to LK 4/2/43 (will write direct)

FORMA
REVISTA DE ARTE

DIRECCION Y ADMINISTRACION:
ISMAEL VALDES VERGARA 540
SANTIAGO — CHILE

Stgo., March 24, 1943.

Miss Natalie Diston.
Museum of Modern Art.
11 West 53rd Street.
New York, N. Y., E.U.A.

Dear Miss Diston,

Many thanks for your kind letter of March 16th which reached me today. I am especially grateful for the enclosure of clippings of press notices of the Herrera Exhibition. These, together with an article published in the March 8th issue of Time Magazine, I shall republish in the next number of Forma. The news of Herrera's exihibition's success has had a formidable and most important reaction in Santiago, and we feel that recognition of this kind is doing a great deal for the progress of the arts and of our struggle against the axis here.

I should greatly appreciate receiving any further clippings that may appear on the Herrera show. It is most important that news of such events comes back to Chilean sources.

Weeks ago I send a letter to Mr. Kirstein in care of Miss Doris Levine (637 Madison Ave). I have a feeling that this letter has not arrived. To cover the eventuality that it has been lost I am enclosing a copy of it here which I should gratly appreciate your forwarding to Mr. Kirstein. It is self explanatory and of fundamental importance.

Thanking you many times for your letter and your kindness in offering to help, I reamin

Very sincerely yours,

Gregorio Gasman,
Director.

MUSEUM OF MODERN ART
APR 2 1943
NOTED

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GASMAN

THE MUSEUM OF MODERN ART

Date ~~March 16, 1943~~

To: Miss Hawkins

From: N. Disston

Re:

Lincoln Kirstein has requested that the Museum Checklist and the Americans 1943 catalogues be sent to:

Sr. Gregorio Gasman
℅ Forma
Ismael Valdes Vergara 540
Santiago, Chile

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Gregorio Gasman
℅ FORMA
Ismael Valdes Vergara 540
Santiago, Chile

Enc.

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A.M.

GASMAN

March 16, 1943

Dear Senor Gasman,

Mr. Kirstein has asked me to let you know that he is now in the Army. He is stationed at Fort Belvoir, Virginia, but if you wish to write to him at this office I will be glad to see that the letter reaches him.

I am enclosing a few clippings about an exhibition which Mr. Kirstein arranged just before he went into the Army of oils by Luis Herrera Guevara and monotypes by Demetrio Urruchua. He thought you would be interested in seeing the reviews.

We are also sending you under separate cover some publications of the Museum which we think will be of interest to you.

I am sure Mr. Kirstein would be very happy to hear from you.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Gregorio Gasman
% FORMA
Ismael Valdes Vergara 540
Santiago, Chile

Enc.

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GASMAN

AIR MAIL

November 11, 1942

Dear Gregorio,

I have just received your letter of the 25th of October and was very glad to get it. I did not receive a letter from you on the 20th of September. I certainly do not understand anything at all about Cambitur. I will try to write to Lawrence about it, although I hate to bother him.

I have received no copies of the magazine and would like very much to have them for our Library. Most of the books have arrived from Santiago, but strangely enough the package with the magazines has not. The paintings came safely. I had them all re-stretched and put on new canvases. We intend to show them here in February.

I was not able to see Pablo Neruda in Mexico. He seems to have been in Cuba when I was there. I am awfully sorry you are having such a hard time and I am trying to see what I can do to help you. I will send you photographs and articles in the very near future. I will try to place any articles that you send to me. I hope you had a good time in Buenos Aires and saw all our friends. Please let me know at once about your experiences in Argentina. I had a long letter from David with articles about the three boys. I am now working on a show from him here in the spring. Have you seen Catlin? Please write to me.

Yours ever,

Sr. Gregorio Gasman
% Ximena Cristi
Gutemberg 47
Santiago, Chile

LK/d

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Stgo., 25 th. Oct.

Dear Lincoln:

I think that you did not receive a letter that I sent to you on the 20 th Sept., in which I told you about my manages at Cambitur. That letter must have mislaid, I supose, because on the contrary I should have your answer presently.

There is none person at Cambitur by the name of Eli Ben Ezra. To arrange your problem they must Know: how did that check mislaid? how did you send it to EEUU? (if it was by mail or by hand). If that check has been already recovered, who did it? In case that it has not been recovered, they will send you a duplicate. Then, it is necessary you to write to me immediately.

I received your article and I published it on the 5 th number of my magazine. It is formidable. David thinks it also, and he is very happy. We made an excellent translation. I gave some copies of the revew to Lawrence and he is going to send them to you by airplane; I beg him for this favor because I am very limited of money. Heretofore. Domingo has not said a word. I'm preparing a special number dedicated to the mural paintings of those three young painters that you met here. David made an article that is going to make Domingo jump; he is going to send it to you, and you must do your best to publish it there.

I'm passing through a very difficult moment with respect to money. Lawrence is trying to assist me. I have accepted that. I had not another solution. David is also trying his compatricts to assist me.

Lincoln, it is very important that you go on sending me articles, specially about american art.(With reproductions).

Another thing: I'm going to send articles to you about art in Chile. It is absolutly necessary them to be published in the newspaper or magazine the most important you can. (Could you obtain some publication to accept me as a permanent collaborator or as a correspondent? Because, you know, I need some money to live, and here they do not pay...) Meanwhile, some articles of mine are going to appeard in some publications of Argentina and Colombia. I'm going to send them to you when they appeard.

Tomorrow, Saturday, I leave for Buenos Aires. I shall be there till the 15 th Nov. I hope I shall have your answer when I return.

What is the matter with the pictures you bought here? Are they going to be exhibited there? Their author is very anxious.

I saw a book of yours about dance. Could you send it to me?

Dear friend, write to me soon please.

Receive a strong handshake.

Gregory.

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EASMAN

THROUGH AN ALIEN EYE

(Specially written for Forma and published
in Santiago: October 1942)

How strange it is today that with the miraculous technical increase in the facility of physical communication by radio and airplane, intellectual communication and the exchange of essential emotion in time and space has made little advance. For example, it is almost as impossible for a North American traveling in South America to say what he thinks, even if he should know it, as it is hard for a South American in the United States to risk a qualitative judgement. So we are reduced to the universal diplomatic response of "Very interesting" which is forever true and safe. To be sure, North Americans have the greater responsibility for the stalemate. Numerically, geographically, they know know South America better than the Latin American knows us. Perhaps personally and essentially the reverse is true. And yet as a North American who has known Europe well and Latin America less well, but who loves both equally, the one for her past, the other for her future, I find it almost impossible to communicate not certainly my feelings, but even my observations. Too many of my compatriots, the journalist with his superficial and flashy cinematic haste, or the messianic self-martyrizing prophet with his idiosyncratic vision of a landscape which is not a lesson in geography but only a chapter in autobiography, have renderedthe local audiences bored when not disgusted, insulted when not ammused. And because I am sensible of these dangers I do not lightly undertake even a factual reportage of les chose vues. Due to the sins of my brothers, in whose guilt I have also shared, any positive statement will be interpreted as a polemic; any omission will be read as an attack. Perhaps this is correct.

In Chile I saw the work of many, but certainly not all of the plastic artists in painting and in sculpture. I also saw the extremely interesting work of the students of architecture in the Catholic University at Santiago. I

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particularly remember a project in an advanced class of Sergio Larrain's of a school destined (and I hope someday certainly to be built) for the dry desert-like north. There was an admirable grace in the handling of local materials, the adaption of the principles of the contemporary international style to a certain place in a certain time for a certain function: no glass, where glass would be useless; instead straw lowers against the sun's shifting shadow; no steel where steel is needless, but wood, plaster and thelocal tile. The whole breathed an elegance that comes from a utility masterfully realized. It was a joy to see.

So was the Central Market in the stands where the black and red pottery of Quinchamali is sold, resembling the ware of Oaxaca in Mexico, very different but certainly no less fantastic or fine than the ceramics of Pucara or Huancayo in Peru. And on one side of the market I saw the shops of the saddlers with magnificent horse-furnature, the beautiful clean stirrips in their fatly, freshly carved rosettes and leaves, the clean spurs flashed with blue steel over the silver which sing when twirled. And above all, the shop where are sold the magnificent mantas, all woven in a single piece, though frequently the design simulates ribbons, covered with the classic motifs of the dove and grapes which the Moors brought from Persia. And I was told how women spend a year on the more splendid capes, and in my hand, the green and purple silken cloth felt as delicious as the finest Islamic or Coptic stuff. In Santiago, in this great city which except for the Monedas, and a few isolated corners, might also be a town in many other industrialized countries, exists these extraordinary artifacts of modern man, as useful as they were beautiful and completely personal, of the place. The ceramics were not weak imitations of Talavera, the saddles were not inferior copies of British or Texan horse-gear, the clothes were not a corrupt dilution of les arts decoratives of 1925. Here, if nowhere else, was an expression of the life of a nation, its unique face, at once traditional and alive.

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THROUGH AN ALIEN EYE
(Specially written for Forma and published in Santiago: October 1942)

In Chillan, when you arrive at quarter past five of a very wet morning, there is nothing to do but go to the market and wait for the sun. Here I found more pottery, finer than in the big market in Santiago. I enquired where it came from and in my bad Spanish carried on a long conversation with one of the potters. I thought she said it was made in Ramal, a small town close by. How stupid these gringos here! It was not until I returned to the capital did I discover that my misterious small town was merely many railroad branches.

But even a gringo is not too stupid to be dazzled by the brilliance of the market in Chillan. Due to the shortage of gasoline, there were few automobiles and the old victorias and coaches of the mid-nineteenth century were rumbling over the cobblestones. Every so often a huaso, superbly dressed with his short manta free in the wind, dashed past on the sturdy criollo pony. An old man in magnificent fur pantaloons, his spurs striking on the pavement, walked into a saddler's booth to inspect new stirrups. I had been told of the Araucanians, of their mystical realm in the south, of their living tradition of independance. But strangely enough, Chillan had little to do with the Indians. It was a huaso spectacle, and in an extraordinarily touching way muy Andaluz. Not in Arequipa, or the fairs north of Quito, not even in Mexico have I seen such splendid faces, so sure of themselves, so superb in their careful and soberly elegant clothes.

I have said nothing about the fact that Chillan is also the place where there was an earthquake. It is almost too obvious to say. One can never forget it. The town still has the aspect of a disaster in spite of the heroic rebuilding, the cleaning-up, and the great activity of the builders. When I asked a man who lived there how it was possible that everyone seemed to ignore the disaster, how could life go right on, how did they know it all would not happen again, he only replied "If it happens again, I shall move away."

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THROUGH AN ALIEN EYE
(Specially written for Forma and published in Santiago: 1942)

If I were to borrow the panegyric of much of Latin American art criticism, the anti-scientific, appreciative instinctive and enthusiastic, not to say optomistic style which cold-blooded Yankees find so irritating, it would be a good opening sentence to state that the earthquake of Chillan erupted into the giants of Siquieros. Maybe somebody has already said it. In any case, it is true.

Without stressing the personal pronoun, and only because some sort of comparison is needed, some orientation is required, even one which can be disagreed with, may I say I have seen the walls of Arezzo and Padua, of Florence and Venice. I have seen the weak hemycycle of Puvis in the Sorbonne and Delacroix' great ceilings in the Louvre. I have seen the swollen formulas of Diego Rivera in Detroit and San Francisco and his few fine walls in his own country. I know Orozco's Pomona and Dartmouth College and the experimental panels made for the Museum of Modern Art in New York. I also once spent a week in and out of San Tome, in Toledo, on a scaffolding with a Hungarian painter who was making a copy of "The Burial of the Count of Orgaz", and I know it was this Hungarian who slit the canvas from its frame and saved the masterpiece the day before the Church was destroyed. It is Greco's vision that in spirit, freshness and sensibility that is closest to the walls of David Alfaro Siquieros.

I had been told that the walls were first of all Mexican, not Chilean, - whatever that may mean. Mexico is full of inferior decoration as well as good things. I saw nothing in Chile that was Chilean except popular art. I was told that the paintings were not decorations at all, that the walls were destroyed, that the strain was embarrassing and the color was in bad taste. Through an alien eye each accusation is a compliment. Siquieros has violated the surface of the wall. He has denied the debilitated tradition of the corruptors

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of the Renaissance.He has destroyed the principle of the French purist who think of all furnature as decoration, including paintings, and whose painting has become as irresponsible as their foreign policy and is merely comestible. /His taste is certainly not the bon gout of l'ecole de Paris, the horrible bourgeois bon gout of the Rue de la Paix and la haute couture. The paintings are certainly polemical but it is incorrect to assume they are political polemic. From a political point of view they are not in the least polemical. Politically speaking they are extremely naive statements, inscriptions, almost official in their frank use of the great prototypes: Caupolican, Balmaceda, O'Higgins, Recabarren, Morelos, Hidalgo, La Adelita, etc. The polemic is essentially a technical polemic. Here Siquieros has stated for the first time, conclsively, though even sometimes in a somewhat primitive way, the principles of a tremendous plastic and spatial revolution. In Chillan one finds the most important new synthesis of plastic elements since the Cubist Revolt in 1911. And when one thinks of Guernica (that heroic decorative willful and hideous failure) one is particularly certain of Siquieros' triumph.

The small children in the Mexican school at Chillan call it the Hall of Giants. They have a rather possessive feeling about this room. Their eyes have not been sufficiently diseased to be frightened of all the violence. Fortunately for them, they have not seen very much bad art since they have seen no art at all. But they realize this is a room, not a framed picture. They take it for what it was intended to be. a continuum of design which assults the spectator endlessly, in its dynamic and almost kinetic movement. All children are fond of giants. To them, they are not monsters but interesting possibilities, big, lumbering, frequently affectionate. They have quite well understood Siquieros.

A clever critic says "They seem to scream phonetically." Picasso,

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in the sketches if not the final disaster of Guernica, was the first to add the element of aural horrow to modern art. His striken horses scream with the horrible noise of a beast whose funwtion is not to make a noise. Siquieros' big, central figure in both panels give the nervous impression of a finger nail scratching on a blackboard. It is not agreeable,but it is certainly to be felt. Then the forms begin to move in their own air. The arms and legs seem enveloped in a smoke of double-exposure. The great Indians loom into the room; they do not recede and let the air in as in the baroque rooms of Tintoretto or Tiepolo. Instead, the hands advance out of the wall, the arrows stick up and out. The spectator, instead of placidly regarding a recessive vision, is physically involved in a violent combat. The flesh of Galvarino's knee crushed the Conquistador's steel armor, which in turn has smashed the actual magic mirror under the weight of the metal. One hears the crash. Only in the mirrored face of Saint Stephen reflected in the olive-green armor of the limp Conde Orgaz can one see an equal technical mastery of materials, surfaces and psychologiwal association.

With the understanding that these paintings are not either wall-paper or the decorative distribution of bric-a-brac to break the monotony of the surface by playful placement, one enters the room from a central door, advances halfway to the big windows and then looks either at the right to the Chilean side, or to the left to the Mexican side, or above at the bridging ceiling. The pictures may be observed on a floor-track which is the normal traffic of a room, - up and down, straight across. As one advances down the center toward either wall you become increasingly involved in Siquieros' invented space. Ideally speaking, if the room had been a sphere, rather than an adapted rectangle, no space would be free from paint: not even the floor would be safe. But necessity imposing its rigid conditions on this painter has caused him to make some of the most successful experiments in optical illusion since Leonardo da Vinci drew out the

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camera obscura.

These optical illusions are not obvious in a photograph. The camera, due to the visual corrections in the painting, with its mechanical eye, does not make the same toleration as the retina with its human variability. A photograph, however well taken, as Antonio Quintana's certainly are, cannot reproduce the sudden liberation of forms in space, the arrows aiming at the flaming cross, the curve of the Aztec Archer, the bloody stumps of Galvarino's jewel-like arms, as they are in paint. Due to the layers of paint possible to build up with the pyroxylene method in which a hard outline can receive a knife-edge and yet be softened like cotton, Siquieros has been able to give a kind of super-realism (never a bastard surrealism) to the rendering of his forms.

In the Mexican panel, the steps of the Aztec pyramid in recessive bands, with their clean edges annihilate the carefully established bends and bulges in the wall surface. While the bowman's bow seems to be on a flat surface, actually half of it is on the ceiling at a 45 angle above your head. This archer has Siquieros' bent eagle's beak. He is a violent and impatient man. He likes the duco because it dries quickly and he doesn't have to wait. Yet his mastery of facial drawing is nowhere more secure than in the hewn head of Jaurez, a masterful psychological portrait. Yet the whole section embracing La Adelita, was painted in less than twelve hours on the very day that the special train from Santiago bringing the guests for the official opening of the school, was puffing into Chillan's improvised railway station.

The most striking single portion of the Chilean panel is the double head of Galvarino and Bilbao. The identification of the two men in time and space is a successful extension of Siquieros' remarkable painting now in the Museum of Modern Art called "The Echo of a Scream" - in which a monstrous baby's yelling mouth holds its own screaming image. Here Siquieros is certainly not indulging

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in any of the primitive naiviste "propaganda" of the early (and late) Diego. He is asserting a connection, not explaining in terms of a primer why such and such is true. His identification of Caupolican and Recabarren is an inscription, not an illustration. There is no indulgence in the particularly false naivte of the politically confused who fall into the fallacy of treating adverage mature people as exotic "natives" or Indian "children". The wonderful double flag in O'Higgins huge hands is wonderfully painted. The folds of the original banner of independence coinside with the careful deformation of the pinched-in corners of the wall, while the national banner floats in the other direction to whip and ripple in the wind over your head.

In these walls we have none of the fat, easy generalization of forms or surfaces as in Rivera, nor the disorientation of ideas inspiring Orozco by his instinctive and frequently automatic violence. In Siquieros, the dominant feature is the use of the intellegence. Everything is reasoned, constructed, directed and considered. Here is a far cry from the romantic "realism" of the early Mexican syndicate. Instead we have a new classicism of emotional and poetic realism, non-decorative, non-exotic, anti-romantic.

Some day, in the not far distant future, special trains will run to Chillan bringing students to look at the library, not for a political lesson, but for instruction in the new principles of optical correction and compositional innovations which already strongly point the way to the future of plastic art into a new health and human integration after the thirty years didease of the school of Paris and its canonization of the enlarged sketch, its apotheosis of tinca, the quality of facile and tedious sensibility. Siquieros has shown painters they are not vegestables but animals, sometimes even human beings. The painters will not easily forgive him.

We recall that to understand the "School of Athens" and the

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THROUGH AN ALIEN EYE
(Specially written for Forma and published in Santiago : October 1942)

mystery of Raphael we have to know more than the heirarchy of the Greek philosophers, the fathers of the church, St. Thomas Aquinas and the neo-platonists. One makes no such claim for Siquieros. His subject is local and immediate, not cosmic and universal. But Siquieros is a Renaissance artist in so much as he is an integrated craftsman, an innovator, a thinker, a great draughtsman and a man. Maybe he is a dangerous man as all good soldiers must be. But the times now are war and even artists have enlisted for the duration. In modern warfare, it is frequently the innocent bystander who becomes liquidated. There is nothing static or innocent about this American artist.

Lincoln Kirstein

Latin American Consultant
The Museum of Modern Art.

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GIMBELS-RENOIR

GIMBEL

NEW YORK
PHILADELPHIA

PITTSBURGH
MILWAUKEE

GIMBEL BROTHERS

33RD STREET AND BROADWAY, NEW YORK

PENNSYLVANIA 6-5100

January 30, 1943

Lincoln Kirstein
The Museum of Modern Art
11 West 53rd Street

Dear Mr. Kirstein:

This is to acknowledge receipt of your letter of recent date.

We regret to say that we cannot give you any information about the Freyer Collection. This collection was returned to it's owners sometime ago. We never published a catalogue on this collection and we find that we do not have any photographs on file of this collection.

We thank you for your kind interest and hope to be of further service to you.

Very truly yours,

Victor J. Hammer

VJH:JF

Victor J. Hammer
Hearst Art Collection
At Gimbel Brothers

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GIMBELS - KENDE

January 28, 1943

Kende Galleries
Gimbel Brothers
Broadway at 33rd Street
New York, New York

Dear Sir:-

Could you please give me any information about the exposition of the painters of the School of Cuzco, the property of Mrs. Frank Barrows Freyer, which was shown in your galleries sometime last year? I was in South America at the time but am now preparing a history of Latin American art and would be extremely appreciative of receiving photographs of any or all of these pictures with their whereabouts. I will be perfectly willing to pay for the photographs if necessary. Did you publish a catalogue and if so, could I obtain one?

I would greatly appreciate this information.

Yours very sincerely,

LK/d

Lincoln Kirstein

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GOODWIN

November 13, 1942

Dear Phil,

I am very deeply interested in Genevieve Maylor's photographs of Brazil. I have recommended that the Museum buy ten of the pictures from their Photography Fund. I would very much like to be able to have shown at least fifty of them. Alfred suggested that at least ten could be shown in the Accession Room at the same time as the big show of yours and Jeex'. Have you any objection to this? Otherwise we may have to wait for a year. I don't feel they are anything like your photographs and yet they carry a great deal of human atmosphere when seen in connection with the buildings.

Yours always,

Mr. Philip L. Goodwin
32 East 57th Street
New York, New York

LK/d

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AM

GORRELL

May 31, 1943

Dear Juan,

I was so glad to hear from you. I'm so sorry that my movements are restricted so that I can't show Guyasamin all the pictures and collections I might have a year ago. But I believe he is very happy here. He has seen a lot and heroically does not let his ignorance of the language bother him at all. He's well taken care of in New York and he even is working.

By this time you should have gotten our catalogue. Sometime I do wish to do a thorough job, but wartime is hardly the epoch for art historians. By the way, when you have a moment, do see why this bookseller, Juan J. Concha, Libreria Montalvo, Apartado 468, of whom I bought a lot of books and magazines, never seems to have sent them. We have hardly anything in our Library on Ecuador.

My best wishes to your wife and mother. I hope we'll see each other after the war.

My best love to all of you,

Sr. Juan Gorrell
Villa Elsa
Espinosa
Gradas de la Marti
Quito, Ecuador

Dictated by Mr. Kirstein;
signed in his absence

LK/d

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GROPP

AIR MAIL

November 12, 1942

Mr. Arthur E. Gropp, Chairman
Committee on Library Cooperation
with Latin America
American Library Association
Montevideo, R. O. de Uruguay

Dear Mr. Gropp,

The Museum of Modern Art is now instituting a service embracing all of Latin American art. We are starting also a reference library on Latin American culture in general and we have commenced a collection of books on the arts, architecture, graphics and music of the Hemisphere. We would be most grateful to you for any of your recent publications embracing these subjects.

I think Mr. Karpel, the Librarian of the Museum, may have written you. I know that you have four excellent studies on Latin American scholarly journals, Latin American history, and books of Latin American interest to public libraries in the United States.

We are sending you all of our publications in relation to Latin America and would be very glad to exchange yours.

Yours very sincerely,

LK/d

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Cuernavaca, Morelos, enero 29 de 1943.

2/4

Mr. Alfred Barr, Jr, director,
y
Departamento de Pintura,
Museo de Arte Moderno,
New York, N.Y.

Estimados amigos:

Deseo participarles a ustedes que acabo de terminar el segundo de los dos grandes murales al fresco que he realizado en Chile. El primero fue llevado a cabo en la ciudad de Chillan, entre diciembre de 1941 y marzo de 1942, en el vestibulo y la escalera de la Escuela México, edificio donado por el pueblo de Mexico al de Chile, como parte de la reconstrucción de la ciudad de Chillán, destruida dos años antes por un terremoto. Los ultimos murales fueron pintados entre julio de 1942 y enero de 1943, en el Centro de Esparcimiento Pedro Aguirre Cerda, edificio dedicado al descanso y recreo de los trabajadores en sus horas libres y parte del Plan de Defensa de la Raza del propio Presidente Aguirre Cerda, ya fallecido . Este edificio esta' situado en el Hipodromo de Santiago .

Al realizar estas dos obras al fresco, que suman un total de mas de cuatrocientos metros cuadrados, he acumulado tal volumen de experiancias con materiales y herramientas no usadas hasta ahora, o solo parcialmente usados, que me siento autorizado para decir que mis experimentos minuciosos, llevados a cabo en muros y placas de cemento armado con el principal objeto de darles una duracion mas definitiva que la que se ha logrado hasta ahora, me hace considerar esta nueva etapa del fresco mexicano, desarrollada en Chillan y en Santiago, Chile, como continuacion y complemento del mismo y como cima de mis propios experimentos para reconstruir el fresco en nuestra epoca que comence' en Mexico en el año 1921.

Hay, sin embargo, aspectos que necesito seguir investigando de la técnica y del empleo de materiales mas valiosos y duraderos, cuya falta constituye una laguna en todo el proceso de los últimos veinte años de pintura mexicana . Y, al concluir estas experiencias a que me refiero, quisiera darles publicidad en un libro que seria muy util a los que se interesan en esas cosas y en el que daría, ademas de amplio material técnico, la historia del movimiento fresquista mexicano vista por uno de sus protagonistas, en forma de libro - cosa que no se ha hecho hasta ahora - . Para ello cuento con archivos y material inedito. Una y otra cosa - la experimentacion personal y la preparación del libro-requieren una dedicación absoluta de tiempo . Ahora cuento con este factor esencial, pero no asi' con los medios economicos necesarios. Por ello ruego a ustedes que se interesen en el asunto, bien tomandolo como cosa particular del Museo mismo o, en caso de no ser posible ésto, ayudandome a obtener una de las becas que las Fundaciones Guggemheim o Rockefeller ofrecen a los artistas de la America Latina.

Envio aparte un folleto de mis frescos en Chillán y hare' lo mismo con las fotografías, que habrán de llegarme de un momento a otro, de los del Centro de Esparcimiento Pedro Aguirre Cerda en Santiago.

Agradecido por la atención que dén a mis proposiciones ,
quedo de ustedes atentamente,

Xavier Guerrero.

+ Comisionado oficial del Gobierno de México.
Direccion permanente: Parque Melchor Ocampo No.38, México, D.F.

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GUERRERO

6 de Febrero de 1943

Sr. Xavier Guerrero
Parque Melchor Ocampo No. 38
México, D. F.
México

Mi estimado amigo:

Muchas gracias ante todo por su interesante carta. Desgraciadamente, nosotros en el Museo no tenemos fondos para financiar el importante libro de que usted nos habla. Sinembargo, tendré mucho gusto en informar a Mr. Lincoln Kirstein, nuestro consejero sobre arte latinoamericano, para ver lo que el puede hacer. Yo le tendré al corriente.

Con mis cordiales saludos para su señora, queda como siempre de usted affmo. y buen amigo,

Alfred H. Barr, Jr.
Director

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GUIDO

El Director de la Escuela Superior "Ernesto de la Cárcova"

Comision Nacional de Bellas Artes

Alfredo Guido, saluda atentamente a su amigo, el Director de la Escuela de Arte de Viña de Mar, escultor Guillermo Mosella, y tiene el gusto de presentarle al Sr. Lincoln Edward Kirstein, distinguido crítico de arte y amateur, quien desea conocer el movimiento artístico e Institutos de Arte Chilenos.

Buenos Aires, Julio 29 de 1942

Al Señor Director de la Escuela de Arte de Viña de Mar
Escultor Dn. Guillermo Mosella
República de Chile

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GUIDO

2 de Junio de 1943

Mi buen amigo:

Ante todo muchas gracias por su maravillosa carta del 4 de Mayo. Desde principios de año estoy en el Ejército y, como usted puede suponer, mi vida ha cambiado completamente; sin embargo, continuo tan interesado como siempre en la pintura y deseo no perder mis relaciones con los artistas, muy especialmente con los artistas de su país. Estoy seguro que volveré a su país después de la guerra. Creo también que sus obras y las de Fioravanti deben verse in extenso en Nueva York y en otros centrso importantes de nuestro país, así como las de su admirable escuela.

No creo que la separación de Europa sea un mal para la vida cultural de la Argentina; es decir, para la literatura y las artes plásticas de su país. La generación de usted tuvo la suerte de poder viajar libremente. Eran días de verdadera inquietud espiritual. Picasso era una gran fuente de inspiración. Pero poco queda hoy - si algo queda - del movimiento de 1920 o 1930. El surrealismo que, como usted dice, es un movimiento literario expresado en formas plásticas, está agotado. Dalí sólo trata de hacer dinero con sus retratos de técnica de miniaturista. Espero que para ustedes empiece una época de nacionalismo en el arte, que no es solo pampa, gauchos y fácil tipismo, si no un estudio de su gran ciudad, de la vida de la ciudad. Sus "Estivadores", por ejemplo, son un monumento plástico de la vida de la Boca. Estamos hoy muy lejos de la época de Brangwyn o Quinquela Martín. El Norte, Nahuel-Huapi, el barrio de la Recoleta en Buenos Aires están llenos de encanto personal y de motivos pintables.

Me gustaría mucho recibir fotografías de sus nuevos murales y, si fuera posible, de las dos fachadas del Arco de Bolívar de Fioravanti. Querría publicarlas en alguna de las revistas de arte que aquí, a pesar de la guerra, continuan publicándose. También en nuestro país, como en el suyo, hay un buen mercado para los cuadros, pues son muchos los que piensan que comprar cuadros es tan seguro como comprar acciones y bonos comerciales.

Estamos seguros de nuestra victoria final, aunque no sabemos el tiempo y las vidas que ha de costar. Algunos de mis amigos han muerto en la guerra. Mi hermano está en la Marina y nuestra vida en general está sumergida en la guerra. Sin embargo, como luchamos para que el hombre pueda expresarse libremente, nuestra vida cultural continua. La gran Galería Nacional de Washington se llena diariamente de soldados y marinos. La colección, ya muy rica, ha sido aumentada con um magnífico donativo: varios soberbios Grecos, Bellinis (La Fiesta de los Dioses), Mantegna (Judit y Holofernes), Vermeer, escuela holandesa, etc. Todos los domingos por la noche en el patio de la Galería Nacional se dan conciertos públicos y representaciones de ballet.

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No nos olviden ustedes en Argentina. Yo creo que el año que viene nos ha de traer muchos cambios - cambios favorables, naturalmente!

Escríbame de cuando en cuando. Ya sabe usted con que gusto recibo noticias suyas. Le saluda su sincero y buen amigo

Lincoln Kirstein

Sr. Alfredo Guido
Callao 1598
Buenos Aires, Argentina

(Carta dictada por Mr. Kirstein y firmada en su nombre)

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TO BE TRANSLATED INTO SPANISH

June 1, 1943

Dear Senor Guido,

Thank you so very much for your fascinating letter of May 4th. I have been in the Army since the turn of the year and while my life, as you can imagine, has entirely changed, I still think of painting constantly and want very much to keep all my contacts among creative artists, particularly in your country. I feel sure after the war I will return to Buenos Aires, that your work and Fiorvanti's must be seen in extenso in New York and all over our country and that of your distinguished school as well.

I don't feel that Argentina's separation from Europe is culturally a bad thing either in literature or the plastic arts. In your generation you were able to travel freely. It was a time of real ferment. Picasso was a great source. Now there is little or nothing of the twenties and thirties left. Surrealism is, as you say, a literary movement expressed in pictorial formulae already exhausted. Dali is now a fortune-hunter with academic miniature portraits. I hope you have an epoch of nationalism - not necessarily of pampa or gaucho or a facile exoticism - but a study of your great city, its particular life, for example of the Boca, for which your own stevedores are a real monument. We are no longer in the epoch of Brangwyn or Quinquela Martin. The North, Nahuel-Huapi, the Recoleta district of Buenos Aires, all have their real charm and are fine subjects.

Please send me photos of your new murals, as well as Fiorvanti's completed Bolivar Arch (both faces) if possible. I will try to have them placed in North American art publications, most of which are holding up well in spite of the war. Here, too, as in your country, there is a good market for pictures, which many people feel are worth at least as much as commercial bonds and stocks.

We have no doubt about our ultimate victory in this present struggle. We only do not know the cost in time or life. Some of my friends are already dead. My brother is in the Navy and our whole life is really submerged in the war. However, since we are fighting for man to be able to express himself in any way he chooses our cultural life is maintained. Our great National Gallery in Washington is filled daily with our soldiers and sailors. The directors have augmented their already rich collection recently with a magnificent gift, including superb Grecos, Bellinis (The Feast of the Gods), Mantegna (Judith and Holofernes), Vermeer and the Dutch. Every Sunday evening in the garden court free concerts of chamber music and choral works are given as well as ballet.

Do not forget us in Argentina. I feel the next year will see many changes which must be for the better. Please write to

Yours sincerely,

Sr. Alfredo Guido
Callao 1598
Buenos Aires, Argentina

Spanish look funny to you? Does she copy?

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Dictated by Mr. Kirstein;
signed in his absence

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GUIDO

26 de Mayo de 1943

Muy distinguido Sr. Guido:

Tengo mucho gusto en contestar a su carta en nombre de Mr. Kirstein, quien está desde hace algún tiempo en el Ejército, y darle las gracias en su nombre por sus afectuosas palabras. Le he enviado la carta, ya que estoy segura de que ha de interesarle recibir noticias de su escuela y de su trabajo que él tanto admira.

La exposición latinoamericana ha sido muy bien recibida por público y crítica. Siento mucho que no haya usted recibido todavía el catálogo. Se lo enviamos hace ya bastante tiempo pero, dadas las actuales dificultades en los transportes, es posible que llegue con bastante retraso. Si no lo recibe usted en las próximas semanas haga el favor de decírmelo y yo le enviare otro ejemplar con mucho gusto.

No dude usted de que si en algo relacionado con el trabajo de Mr. Kirstein puedo serle útil, le ayudaré encantada, y que aprovecho con mucho gusto esta ocasión para ofrecerme de usted s. s.

Secretaria de Mr. Kirstein

Sr. Alfredo Guido
Callao 1598
Buenos Aires, Argentina

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TO BE TRANSLATED INTO SPANISH

May 25, 1943

Since he is now at the Army.

Dear Senor Guido,

I am writing to thank you on behalf of Mr. Kirstein for your very friendly and interesting letter of May 4th, which I have forwarded to him. I know he will be glad to have the news of your fine school and of your own work, which he admires so much.

The Latin American exhibition has been well received here by the critics and the public. I am sorry to learn that you have not yet received the catalogue. It was sent to you some time ago but with the difficulties of transportation it has perhaps been held up in transit. If you do not receive it in another few weeks, please let us know and we will try to send you one again.

If there is anything I can do for you in connection with Mr. Kirstein's work, please do not hesitate to call upon me.

Sincerely yours,

Secretary to Mr. Kirstein

Senor Alfredo Guido
Callao 1598
Baenos Aires
Argentina

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Buenos Aires
May 4, 1943

My dear friend,

Please forgive me this delay in answering your letter of January 29. I wanted to answer you before but I postponed it in order to have some news of interest to you. I am glad to write you now and I wish to tell you of the pleasant memory we have of your friendship. Your letter brought me good news about a good reception in the United States of our work which you took there. This is, for me, a good stimulus. I hope that my three temperas arrived in time and safely for the Brooklyn Museum's exhibition. I should like very much to have the catalog about which you told me in your letter. I received the Tchelitchew, Dali and Miro catalog of the Museum of Modern Art. Will you be kind enough to express my thanks to the director? I should like also to receive publications on the decorations done by American artists and some information about the art work organized by the Government. Now I wish to give you some news about our art work. As I told you in my last letter, the war has isolated us from Europe. It is difficult to realize how complete this isolation is, how far we seem to be from Europe. Our art, as you know, was very much influenced by Europe. Now it seems that we are blind. Maybe this separation will be good and, although the art level is much lower than it was, we are finding our true expression. The painters who follow the different isms are now much more realistic and surprisingly academic and photographic. Anyhow, we hope to obtain some mature results. I do believe in the young generation and I think they will benefit by this disappointment. I think they want to do - maybe to come back to - pure painting. I mean, to eliminate all sophisms, literature and mannerisms. Surrealism, which I think is in its moment, is not very popular among us. Personally I believe it is a good thing for us because I think surrealism is a type of painting for illustrators; I mean a very literary one and literature is always bad in any plastic expression. In Mar del Plata we had an exhibition organized as a fair of several hundred new paintings. It was a very complete show of our art but I have to tell you that it was rather mediocre. I think that anyhow it will be useful because it was true. It is curious to know that works were sold for the amount of 75,000 pesos which is really a record. At present we are selling many works of art in Buenos Aires. As you know the arrival of foreign capital has produced a false prosperity. The houses and lots are getting more and more expensive and in general life is much more expensive than it was. There was opened a few days ago an exhibition of British children's drawings. There were many parties and lectures on this occasion. Although I have a great sympathy for this kind of exhibition, I want to tell you that I have my own point of view about this "pleasure of the grown-up people in seeing children's work" and I think it is necessary to change and revolutionize the methods of teaching. I attended in 1931 in Paris a congress on methods of teaching drawing in schools and high schools and we were at that time against this "artistic" method of free expression; in fact, the representative of Mexico explained to us the failure of the methods of teaching which were so popular a few years ago. In my own Superior School we are working with devotion and enthusiasm. We are organizing for next month an exhibition of engravings to celebrate the tenth anniversary of our engraving workshop. I shall be glad to send you photographs and catalogs. In our decoration section

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we are preparing the interior decorations for the schools. We are working hard also in the study of different kinds of perspective, plans, elevations, etc. in order to familiarize the students with the forms as they are and not as they appear. I hope I will be able to send you copies of those drawings which I think will be interesting to you. I have just finished some frescoes for the Automobile Club and I am sending the photographs under separate cover. As you will see it is a decoration for a tourist office and my problem was to paint frescoes appropriate to this kind of office but at the same time to do something far from a poster or illustration. I painted the complete plan of the Pan-American Highway from North America to South America. I have a panel dedicated to North America which is divided into three different sections - Texas, Washington, and New York - and I tried to make it very simple and to depict the cultural and constructional values of your country. The room is 25 x 12 meters. I am sorry I cannot give you any idea of the color of my frescoes for I think that is the most interesting quality of them. You know that my film about frescoes is "anti-barroco"; I mean it is silent, and you see from that point of view we are very far from Mexico. I was very glad to receive your words about my painting "Estibador Dormido", which I still have in my studio. It would be a great honor for me if your Museum would be interested in my work. Please give my greetings to Mr. Barr. With cordial greetings from my wife, I am

Your sincere friend

Alfredo Guido

I wish to express my hopes for the victory of your country in this sad war for the liberty of man and the world.

cc LK 5/18/43

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Baires - 4 mayo 1943

Sr. Lincoln Kirstein - Nueva York.

MAY 14 1943

Mi estimado amigo:

Pídole ante todo, que me disculpe esta tardanza en contestar a su carta del 29 enero ppdo.

En distintas ocasiones quise contestarla; pero siempre he postergado, a la espera de poder enviarle noticias que pudieran ser de algun interés para Vd. - Hoy lo hago con verdadera satisfacción, pues no quiero demorar más tiempo para hacerlo, y para que tenga presente el agradable recuerdo que nos proporcionó su amistad - Su carta, me trajo agradables noticias sobre la opinión que han merecido nuestras obras llevadas por Vd. a E. Unidos de NA. - Es para mí, un verdadero estímulo - Creo que mis tres templos habrían llegado a tiempo y suficientes para la exposición del Museo de Brooklyn. y mucho me gustaría tener el catálogo que Vd. me comenta en su carta - He recibido del Museo de arte moderno de su ciudad, tres magníficos tomos sobre Dalí, Tchelitchew y Miró, por lo que le ruego quiera presentar a su Director mi agradecimiento. Mucho me interesaría tener publicaciones sobre decoraciones hechas por artistas norteamericanos y noticias sobre la organización del trabajo artístico organizado por el Estado. En cuanto a nuestro mundo artístico, le daré algunas noticias para su conocimiento: Como ya le dije en mi carta anterior, la guerra ha traído un aislamiento - o alejamiento - tal, como nunca se hubiera sospechado. Sin noticias de Europa, que alimentaba con sus influencias nuestro arte - como Vd. bien sabe -, la mayoría de nuestros artistas se manejan "a ciegas"... Posiblemente haga bien esta soledad, y si el nivel artístico bajó considerablemente, ha llegado a una expresión más verdadera de lo que realmente es. Los pintores que han navegado en distintos "ismos", al perder su cohesión exterior, se vuelven realistas y cosa curiosa, académicos y fotográficos... En fin habrá que esperar que esta prueba madure. Yo creo en los jóvenes artistas, que serán los que sacarán provecho de todos estos sereneamos. Veo en ellos, un deseo de hacer - retornar - a'

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un arte pictórico puro en su esencia. Es decir, eliminar de él, todo lo que sea sofisma, receta y literatura. El surrealismo, que veo que está en su "momento", no tiene entre nosotros casi adeptos. Por mi parte, creo que eso es un bien, pues es un arte pictórico de ilustración, es decir, invadido por la literatura, que es nefasta para toda manifestación plástica. En mar del Plata, se hizo una exposición tipo Feria, con varios centenares de obras inéditas. Ella demostró lo que representa en verdad nuestro arte y le diré sinceramente fué una expresión mediocre; pero por lo pronto servirá de guía y lección por ser verdadera. Como dato curioso le diré que el público compró obras por valor de setenta mil pesos, lo que marca un inesperado Record. En estos momentos, se venden bastantes obras de arte en B. Aires. La llegada de capitales del extranjero – ese que Vd. bien sabrá –, han hecho producir una ficticia prosperidad. La propiedad – casas y terrenos – han subido en sus precios de valuación en forma impresionante. Y todos se aprovechan para enriquecer la vida. – Hubo en estos días una importante exposición de dibujos infantiles Británicos. Hubo muchos festejos y conferencias. A pesar de la simpatía que tengo por esas exposiciones, le diré que tengo mi posición ya hecha ante ese "deleite ó diversión que tienen las personas mayores ante las obras de los niños", y creo que habrá que revolucionar y modificar esos métodos de enseñanza. En París, en el año 1938, asistí á un Congreso sobre enseñanza del Dibujo en las Escuelas Primarias y secundarias, y en él ya se dió la alarma sobre esos sistemas "artísticos" de expresión libre. Precisamente, el representante de Méjico, expuso y explicó el fracaso de los métodos que hicieron célebre sus sistemas aplicados hasta hace poco. – En mi Escuela Superior, estamos

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trabajando con dedicación y entusiasmo. En estos meses venideros realizaremos una exposición de grabados, festejando el 10º aniversario de la creación del Taller de Grabado. - Le tendré el gusto de enviarle fotos y catálogos. - En decoración, estamos preparando la decoración para dos Escuelas primarias. También estamos en plena tarea de hacer estudios de proyecciones ortogonales, es decir reconstruir formas vivas y arquitectónicas mediante relevamientos de proyecciones, plantas, geometriales etc. - Esto, dará al estudiante un nuevo sentido de la forma, la forma tal cual es, y no como se vé. - Espero mandarle copias de esos planos, que espero le interesarán. - He terminado unos frescos para el Metamórfosis Club, cuyas fotografías se las envío por Correo aparte. - Como Vd. verá, es una decoración para una oficina de Turismo, y mi problema ha sido el de no desvirtuar su finalidad; pero teniendo cuidado de no caer en el "affiche" ó la ilustración. Hice el trazado de la Carretera Panamericana en toda su extensión. El país dedicado es U.S.A., - es decir tres partes. Texas, Washington y N. York - lo he realizado con sobriedad, haciendo resaltar en lo posible, sintéticamente, valores culturales y constitucionales de un país. - La sala es de 25 metros por 12 de ancho. - Lástima que no puedo hacerle ver el color de mi fresco, que creo es lo más interesante. - Vd. bien sabe que mi manera de sentir la decoración es "anti-barroca", es decir silenciosa. y tengo la seguridad que Vd. comprenderá que en eso, nos alejamos en absoluto de todo "mejicanismo". - Mucho me ha complacido su recuerdo sobre mi óleo "Trabajador del muelle - estibador - dormido", el que tengo aún en mi estudio, y que realmente sería para mí un honor que pueda interesar para su Museo. - Bien, ruégole haga presente mis saludos al Sr Barr, y reciba Vd. de parte de mi esposa, un atento saludo, con un cordial apretón de manos de su sincero amigo, que le recuerda gratamente:

Alfredo Guido.

- Quiero que consten mis votos por el Triunfo de su Patria en esta triste guerra, por la Libertad del Hombre y el Mundo -

AK

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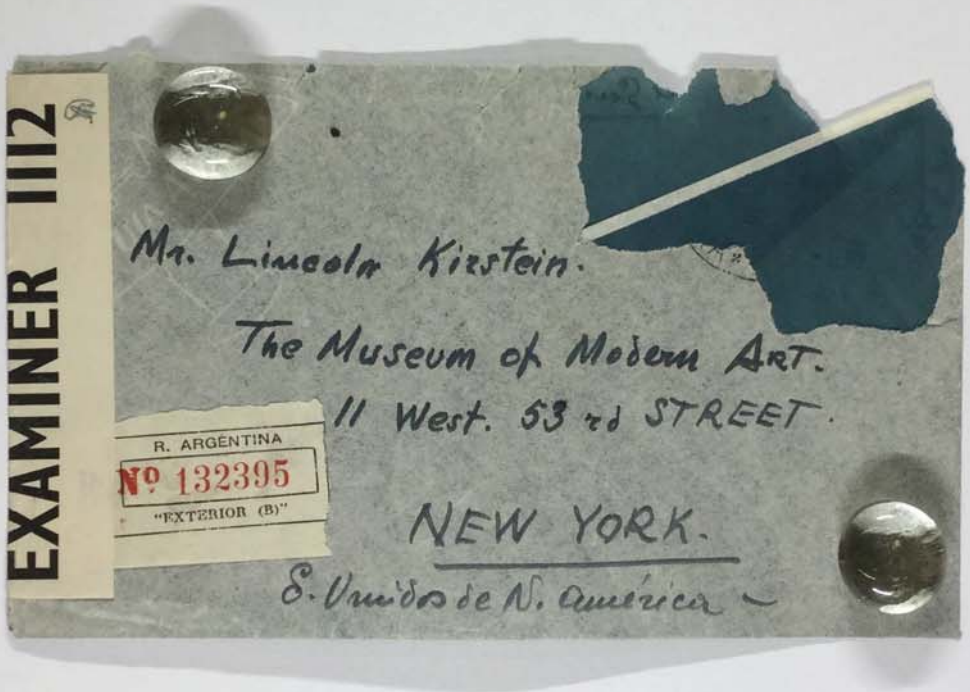

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GUIDO

29 de enero de 1943

Mi estimado amigo:

Muchas gracias ante todo por su amable carta. Me alegra saber que va a tomar parte en la exposición del Museo de Brooklyn, ya que a nosotros nos interesa mucho trabajar con los otros museos de Norteamérica en la divulgación del arte de América latina.

Tengo mucho gusto en decirle que Mr. Barr, Director de nuestro Museo, quedó encantado con los cuadros de Vd. que yo adquirí este verano y muy especialmente con la obra de la Escuela Superior. A Mr. Barr le ha gustado sobre todo su tempera, "Los trabajadores de los muelles." Le enviare el catálogo completo de nuestra colección en cuanto esté acabado. La exposición se inaugurará el 30 de Marzo. Su instalación será un problema interesante pues no pensamos dividirla en secciones correspondientes a los diferentes países, como se hace generalmente, sino por el carácter de los cuadros. Creo que ésta es la primera vez en que una exposición de este tipo se organiza absolutamente independiente de consideraciones geográficas y políticas y de acuerdo sólo con principios estéticos.

Pettoruti, de quien Vd. me habla, es desde luego un hábil técnico dentro de una escuela que, según mi opinión, tiene menos interés hoy que hace 20 años. Su exposición en Nueva York estuvo muy bien instalada en un bello y algo remoto salón de exposiciones. Tiene Vd. que hacerse cargo de que actualmente mi país está seriamente en vuelto en el presente conflicto y que la mayor parte de nuestro pueblo se siente más interesada por los problemas humanos que por los problemas puramente estéticos.

Me gustaría mucho ver alguna fotografía de sus decoraciones murales del Automóvil Club, y, si esto no fuera demasiado, poder tener algunas para nuestro archivo. Mucho me hubiera gustado también el haber podido obtener su cuadro, "Trabajador del muelle dormido" para nuestro Museo aunque no desespero de que en el futuro podamos llegar a algún recuerdo. ¿Dónde está actualmente el cuadro?

Téngame Vd. al corriente del trabajo de su Escuela y de su propio estudio. Con mis más cordiales saludos para su esposa, queda de Vd. sincero y buen amigo

Sr. Alfredo Guido
Callao 1598
Buenos Aires, Argentina

LK:lj

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TO BE TRANSLATED INTO SPANISH

January 22, 1943

Dear Sr. Guido,

I was so pleased to hear from you and to know that you are willing to show in the Brooklyn exhibition. We are very pleased to collaborate with other North American museums in the promulgation of Latin American art.

I wanted to tell you that Mr. Barr, the Director of our Museum, was delighted with the pictures that I obtained from you this summer and particularly with the work of the Superior School. He greatly admired your tempera painting of the "Dock Workers". I will send you the catalogue of our entire collection when it is finished. The exhibition opens on the 30th of March. It will be a very interesting problem in installation because we are not going to hang by countries or by geographical sections, as is so often done, but by the general interest of the paintings. This is the first time, so far as I know, that such an exhibition has been held entirely irrespective of political considerations but only supported by aesthetic and qualitative principles.

As for ~~Pettoruttti~~ Pettoruti, he is, of course, a skilfull painter in a sdhool which I personally feel, is less for our time than for twenty years ago. His exhibition was very well hung in a beautiful if rather remote gallery. You must understand that the present at moment our country is very gravely involved in the present struggle and most of our people are dominantly interested in the affairs of human beings rather than in strictly aesthetic problems.

I would like very much to see photographs of the Automobile Club murals. We would like to have them for our archives here. I very much wish that I had been able to obtain your large "Sleeping Dock Worker" for the Museum, but perhaps in the future we can make some arrangement. Where is this picture now? Please keep me informed as to the work of your school and of your own studio, and remember me most cordially to your wife.

Very sincerely yours,

Lincoln Kirstein

Sr. Alfredo Guido
Callao 1598
Buenos Aires, Argentina

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Buenos Aires 13 enero 1943

GUIDO

Sr. Lincoln Kirstein – N. York.

Muy estimado amigo. Grato placer me produjo el haber recibido su carta del 5 de diciembre ppdo, con noticias suyas; carta que me torna presente la buena amistad que hemos hecho, durante su estadía en nuestra tierra.

De acuerdo á lo que Vd. me dice, sobre la invitación á exponer en el Museo de Brooklyn, – invitación que me honra altamente –, he entregado al Sr Mosso, hace unos días, tres temples. Los que esperoi sean de su agrado. Hoy escribo al Director del mismo Museo dándole los datos que Vd. me pide. Veo que el Museo de arte Moderno donde Vd. colabora, tiene una gran actividad artística, porque recibo frecuentemente los folletos y catálogos de exposiciones y conferencias. Es realmente admirable, pues solo una gran Nación como la suya, puede atender cosas de arte, en medio de una guerra tan dispersa por el mundo. Aquí, nuestra vida artística pasa sin mayores grandes novedades. Vd. bien habrá podido observar que París, era el "meridiano", que regía nuestro arte. Y ahora, lejos de él, hay desorientación casi general. Indudablemente que esto nos traerá muchos bien: hará que volvamos hacia nosotros, con humildad, pero con veracidad. Los críticos, – esos eternos pseudocríticos de suramérica –, no tienen donde beber sus teorías, más o menos á la moda, y andan desorientados. Por EE.UU anda Pettoruti – con sus obras. Me sería muy interesante saber, qué reacción tiene el pueblo americano, ante la obra cubista, en este momento tan especial de realidad netamente humana. – He visto que se están haciendo grandes frescos en distintas ciudades americanas. Creo que la proximidad de Rivera y Orozco, perjudique á los jóvenes americanos, y es verdaderamente una lástima. En estos días le mandaré fotografías de los frescos que pinté en el Salón de Turismo del nuevo edificio del Automovil Club – sobre el tema "La carretera panamericana": No estoy del todo disgustado con mi trabajo. Por lo pronto he conseguido finas armonías de color, que á través del "buen fresco" toman calidades muy interesantes. En este año espero hacer dos libros de lujo con litografías y aguafuertes. Ya le enviaré ejemplares.

Bueno, mi buen amigo, muchas gracias y un gran apretón de manos de su efmo

Alfredo Guido – Callao 1538 – C.

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not sent GUIDO

DRAFT - 2 -

(TO BE TRANSLATED INTO SPANISH)

December 31, 1942

Sr. Alfredo Guido
Callao 1598
Buenos Aires
Argentina

Dear Sr. Guido,

I wanted to wish you and your wife a very Happy New Year and also to hope that you received the publications of the Museum which I sent some time ago to reach you by Christmas, but there is no way of knowing at the present moment whether or not these things go through.

I am delighted to tell you that the Director of the Museum, Mr. Alfred H. Barr, Jr., was enchanted with your painting and engravings and that they have been presented to the permanent collection of the Museum. They will be shown around April 1st in the Argentine section of an exhibition covering the permanet collection of the Museum.

Mr. Barr would like very much to know whether or not you would loan us your magnificent "Sleeping Dock Worker", which I saw in your studio, and which I admired so much. We are most desirous of having this important canvas in our exhibition on an extended loan. I realize that in wartime this means a great deal to you to send it to North America. I can only tell you that every single picture that I purchased in Latin America came through with great ease and that Sr. Pedro Mosso, San Martin 66, is a most excellent and reliable packer.

We have a fund here at the Museum for the purchase of works of art and while I cannot assure you, since these purchases depend upon a committee, that your large "Dock Worker" will be acquired, nevertheless I personally am sure that Mr. Barr will bring it to the close attention of the committee. If this picture is not now available, what would you suggest to represent you very importantly, perferably with an Argentine subject matter, in our exhibition? It should be something dismountable that could be sent by air

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and it should be in our hands not possibly later than the 10th of February.

Mr. Barr was delighted with the work of the students of the Balneaio. Our graphic art section has been much enriched by your own spelndid work and that of your pupils.

I am so sorry that the war prevents us from having at this time also a representative example of Sr. Fioravanti's beautiful sculpture, but as soon as the war is over, I am sure the situation can be remedied.

Yours very gratefully,

LK/d

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HALPERT

THE DOWNTOWN GALLERY *Edith Gregor Halpert, Director* 43 EAST 51 STREET • NEW YORK

January 7, 1943

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

Dear Mr. Kirstein:

I cannot tell you how grateful I am to you for telling me about the Haitian painting owned by Harry Bull. It is the great hit of the show and I do hope that you will come in to see it before it closes on Saturday of this week.

On January 12th we are opening a one man exhibition of paintings by Raymond Breinin, who was among the group represented in the Americans 1942 at the Museum of Modern Art. Breinin was a member of the Russian Ballet and is eager to do some decor. I am not familiar with the field and would be most grateful to any suggestions on your part. Won't you come in to see the exhibition. This will give you an excellent idea of his potentialities in the field. I look forward to seeing you and many thanks for your assistance.

Sincerely yours

Edith Halpert

EGHla

7

Telephone PLAZA 3-3707

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HANKE

November 11, 1942

Dr. Louis Hanke
Hispanic Foundation
Library of Congress
Washington, D. C.

Dear Dr. Hanke,

You may have wondered where I disappeared to. I meant to come back and get that Chilean book, but I had suddenly to return to New York and I have been occupied here ever since.

I have all but completed my report for your archives and it will be sent to you as soon as it is done. I would like very much to be able to correlate the archives we have here with Dr. Smith's and Miss Wilder's. I have quite an extensive library here now and in spite of the fact that my Brazilian books seem to be lost, nearly everything else has arrived.

I want to thank you again for all your kindness and courtesy which you have shown me in your wonderful library. I hope to come down to Washington and spend real time there.

Yours sincerely,

LK/d

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HANKE

THE LIBRARY OF CONGRESS
Reference Department
WASHINGTON

THE HISPANIC FOUNDATION

November 13, 1942

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

Dear Lincoln Kirstein:

Yes, I did wonder why you hadn't come to get Tancredo Pinochet's THE GULF OF MISUNDERSTANDING but I suspected that you had been called away on some urgent business. If you get a chance to see this book I should very much like to have your reaction to it at your convenience.

It is good to know that you have almost completed your report for the archives and I am relieved to learn that everything except your Brazilian books has arrived safely.

I am sure that we all would be glad to do whatever is necessary to correlate your archives with ours and I look forward to receiving any suggestions you have on this point.

With best wishes,

Sincerely yours,

Lewis Hanke

Lewis Hanke
Director

LH:mlr

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HASTINGS

November 28, 1942

Dear Baird,

Thank you so much for your notes. I have been so busy since I got back that I haven't had a chance to say anything, and now I will keep it until I see you. Please let me know the minute you get into New York. I am most eager to talk to you.

Yours always,

Pvt. Allen Baird Hastings
Co. G; 2nd Tng. Bn.
Camp Ritchie, Maryland

LK/d

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HAWKINS

THE MUSEUM OF MODERN ART

Date February 17, 1943

To: Miss Hawkins

Re:

From: Lincoln Kirstein

Could you please put the Centro Cultural Ecuatoreano-Norteamericano, Quito, Ecuador, on the Museum's list to receive publications? Dr. James Francis Colligan, the cultural attache, requested this as a special favor.

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HAWKINS

THE MUSEUM OF MODERN ART

Date January 21, 1943

To: Miss Hawkins

Re:

From: Lincoln Kirstein

If a dictaphone could be installed at the desk on the fourth floor, you would receive a complete although not particularly fascinating account of the private life of your distinguished desk clerk. The monologue usually starts shortly after eleven o'clock and extends to closing. He has a very penetrating voice and I recommend that it be plugged.

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HAWKINS

THE MUSEUM OF MODERN ART

Date January 21, 1943

To: Miss Hawkins, Mr. Barr

Re:

From: Lincoln Kirstein

Having had an opportunity to deal with Mr. George Biddle on several previous occasions, I suggest that anything he has to do with proposing a program for covering a pictorial record of the war, either by, with or through the Museum of Modern Art should be studied with extreme care. His relation to certain Government agencies as far as I have been able to learn is far more in the nature of being passed like the buck than for any nepotistic connections. I could not imagine any connection he might have with the Museum which would not result in some trouble to somebody.

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HAWKINS

THE MUSEUM OF MODERN ART

Date January 19, 1943

To: Miss Hawkins, Mr. Barr

From: Lincoln Kirstein

Re:

I have received a notice from my draft board that I have been reclassified as a result of my recent examination in I-A subject to immediate induction. Actually, I don't expect to be called before the 15th of February, although you never can tell. My order number is 589. My board is Local Board #44, 1109 Lexington Avenue, New York City.

It would be convenient if I could be deferred until May 1st because at that time the show will be open, the catalogue out, I will have had a month to negotiate with any publicity agencies that might want to use me in relation to advertising the show, and I would also have given the lectures, if this was decided upon. I am not in a position myself to request my deferment but I think the draft board would at least give respectful attention to a request of the Museum. I do not want deferment beyond May 1st in any case. When I was in South America my status had been changed to II-A, so I do not think I have previously requested deferment officially, although putting me in another category may have been the only way they could let me leave the country.

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HERNANDEZ

13 de Noviembre de 1942

Mi distinguido amigo,

Me ha alegrado mucho saber que por fin ha recibido usted los libros de la Library of Congress. Hubiera deseado que usted recibiera los libros much antes, pero dadas las actuales circunstancias es muy dificil tener seguridad alguna sobre la rapidez de los transportes.

Me gustaria mucho recibir para nuestra biblioteca publicaciones, listas o cualquier otra informacion relacionada con el trabajo de usted. Puede usted estar seguro de que yo por mi parte tendre el mayor gusto en poderle servir en cualquier cosa.

Le ruego transmita mis mas cordiales saludos al Dr. Iso Brante Schweite. Queda de usted como simmpre affmo. amigo,

Sr. Juan Hernandez, Secretario
Comision Mexicana de Cooperacion Intelectual
Secretaria de Educacion Publica
Mexico, D. F.

LK/d

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TO BE TRANSLATED INTO SPANISH

November 11, 1942

Sr. Juan Hernandez, Secretario
Comision Mexicana de Cooperacion Intelectual
Secretario de Educacion Publica
Mexico City, D. F.

Dear Sr. Hernandez,

~~I hope so very~~

I was so very glad to hear from you that you finally received the books from the Library of Congress. I had hoped that you would get them much sooner but during war time it is very hard to make any provisions for rapid transit.

I would be very pleased to receive here for our Library any of your publications, your lists, or any information connected with your activities. I would be most grateful if you would also remember me most kindly to Dr. Iso Brante Schweite.

I will be very pleased to be of any service to you that I could and send you any material that you might need.

Yours very sincerely,

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COMISION MEXICANA
DE
COOPERACION INTELECTUAL

PRESIDENTE
SAMUEL RAMOS

SECRETARIA DE EDUCACION PUBLICA

SECRETARIO
JUAN HERNANDEZ

No.-3089.

MEXICO, D. F. a 26 de octubre de 1942.

Sr. Lincoln Edward Kirstein,
637 Madison Ave.
New York City, N.Y.

Con fecha 24 del mes en curso, tuve el gusto de recibir las publicaciones sobre la "Biblioteca del Congreso de Was-- hington", que por intervención de usted me envió Official -- Business Library Publications The Library of Congress Washing ton.

Agradezco a usted esta amable atención y aprovecho la - oportunidad para manifestarle mi atenta y más distinguida -- consideración.

EL SECRETARIO:

Juan Hernández L.

JHL-ys.

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HERNANDEZ DE ALBA

3 de Febrero de 1943

Mi querido Dr. Hernández de Alba:

Ha sido para mí un verdadero gusto recibir su carta que me trae las primeras noticias de usted, pues desgraciadamente tampoco he recibido su felicitación de Navidad. ¿Recibió usted los libros que le envié antes de esa fecha?

Me he ocupado con todo interés de nuestro proyecto acerca de las artes populares y puedo decirle que marcha aquí muy favorablemente. Hemos puesto el asunto en manos de René d'Harnoncourt, a quien usted probablemente conoce, que ha hecho un trabajo parecido con los Indios norteamericanos del Oeste de nuestro país y que está bien informado acerca de México y Perú. El Sr. d'Harnoncourt estará en Bogotá hacia fines de Marzo y estoy seguro de que tendrá mucho interés en discutir largamente el proyecto con usted. Estoy encantado de saber que usted está tratando de localizar diferentes cosas, ya que al Sr. d'Harnoncourt le interesará conocerlas. También desea visitar su Museo, del que tan gratos recuerdos tengo. En todo caso, hasta que usted no vea a René d'Harnoncourt no creo que podamos hacer nada definitivo.

Haga usted el favor de saludar en mi nombre a su Señora. Espero saber de usted pronto. Queda como siempre de usted buen amigo,

Lincoln Kirstein

Dr. Gregorio Hernández de Alba
Apartado 23-34
Bogotá, Colombia

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TO BE TRANSLATED INTO SPANISH

February 2, 1943

Dear Dr. Hernandez de Alba,

I was so glad to get your letter, as strangely enough, I have not heard from you before nor did I receive a Christmas card. Did you ever get some books that I sent you sometime before Christmas?

I have thought a great deal about our folk art project and I can tell you that a considerable amount of progress has been made here. We have put it into the hands of Rene d'Harnoncourt, whom perhaps you know. He has done a similar work for the North American Indians of our Far West and he knows quite well the situation in Mexico and Peru . He will be in Bogota the latter part of March and will certainly spend much time with you discussing the project further. I am delighted that you have been trying to locate things; I know he will want them and he will also want to see your Museum, of which I have the pleasantest memories. Until you see d'Harnoncourt I don't think anything very definite can be proposed.

Please remember me most kindly to your wife. I would like to hear from you soon.

Yours very sincerely,

Dr. Gregorio Hernandez de Alba
Apartado 23-34
Bogota, Colombia

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HERNANDEZ DE ALBA

GREGORIO HERNANDEZ DE ALBA
APARTADO 23-34
BOGOTA-COLOMBIA
S. A.

Bogotá, Enero 17 de 1,942

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

Muy querido amigo:

Supongo que una anterior mía se perdió, y estoy á deseoso de leer sus noticias, de saber de sus importantes proyectos de acción americana por un Museo de Artes Populares actuales y demás de sus actividades. Cómo llegaron los pocos objetos que pudo usted comprar acá durante su permanencia? Es tánto lo que debo hablar con ustedes, que deseo vivamente otra visita suya a esta Colombia o una mía a Estados Unidos, pues evidentemente así podríamos establecer planes coordinados, de larga y útil acción. Me he preocupado de nuestra conversación sobre el Museo de arte en Bogotá, y al respecto he realizado y realizo encuestas previas sobre los emplazamientos de las industrias populares artísticas de cerámicas, madera, pintura, etc, en el país; para el efecto utilizo los viajes de vacaciones de mis alumnos de etnografía y sociología americanas, y espero su regreso para la iniciación del nuevo año escolar, para recibir sus datos.

A Gustavo Santos, con quien comenzamos como usted sabe una labor de conocimiento y valoración de las artes del pueblo, le conté sus proyectos y se entusiasmó verdaderamente de la posibilidad de efectuarlos. Ahora está Gustavo en Estados Unidos y espero le haya visto en New York. También veo frecuentemente al buen amigo Acuña y conversamos sobre ésto. Del Ecuador y de Venezuela he practicado encuestas con Jorge Guerrero y el pintor Kingman sobre el Ecuador y con una señorita del Ateneo de Caracas. Creo, como usted, que en Venezuela hay muy poco de arte popular genuino, mas con todo tengo la sensación de que mis informantes no estaban bien documentados. En esta clase de detalles el mejor informador es la visita personal y cuidadosa, como usted lo sabe y lo aconseja.

Espero, en fín sus buenas noticias sobre el plan bosquejado en Bogotá, y cuente siempre con mi interés en esta clase de asuntos culturales y sociales de América. Mi mujer le envía sus recuerdos y el sentimiento de simpatía que con su visita nos proporcionó. El correo debió llevarle una tarjeta de saludo de nuevo año, que reiteramos hoy deseándole muchos éxitos en sus labores en este 1,943

De usted atento amigo,

Gregorio Hernández de Alba

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Gregorio Hernandez de Alba
Bogota-Colombia
S.A.

Bogota, January 17, 1943

Mr. Lincoln Edward Kirstein
Museum of Modern Art
11 West 53rd Street
New York City

My dear friend:

I think that my previous letter has been lost and I am anxious to know about you and your important efforts for a Museum of Folk Art, and also about your other projects. How did the objects you bought here arrive at the Museum? I should like very much to talk with you, so I hope you will be back in Colombia or else that I shall go to the U. S. because in so doing we can make the first plans for an extensive and useful work. I have not forgotten our conversation about the art museum in Bogotá and I have been trying to locate the most important centers of popular art, ceramics, paiting, etc. I had the help of the pupils in my classes of ethnography and sociology. They are now on vacation all over the country and they will start the new school year with much new information.

I told Gustave Santos about our project, and he was very enthusiastic. Gustave is now in New York, and I hope you have already met him. I frequently see our friend, Acuña, here, and we talk about this project. I was corresponding with George Herrero and the painter Kingman from Equador and with a young lady of the Ateneo de Caracas. I believe, as you do, that Venezuela does not have too much art and anyhow I feel that my advisors were not so very well informed. In this kind of work, the best way to find out about folk art is to go to the different places to obtain first-hand information as you suggested.

I hope to hear from you about our plan which we discussed in Bogotá and you may be sure of my interest in the social and cultural problems of America.

My wife sends you her greetings. I hope you received the Christmas card we sent you. With my best wishes for 1943,

Sincerely yours,

Gregorio Hernandez de Alba

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HERRERA

14 de Abril de 1943

Muy distinguido señor Herrera:

Muchas gracias por su muy amable carta del primero de Abril que acabo de recibir. La única otra carta que hemos recibido de usted es la del 10 de Marzo dirigida a Mr. Kirstein y que él recibió personalmente antes de entrar en el ejército. Como usted sabe, las dificultades en los transportes son tan grandes en estos días que hasta las cartas enviadas por avión pueden retrasarse o perderse.

Tendré mucho gusto en enviarle otros recortes de periódicos acerca de su exposición tan pronto como los recibo y tendré muy en cuenta su sugestión de que sean enviados a usted primero que a nadie. Con mucho gusto también transmitiré sus saludos a Mr.Kirstein pues estoy segura de que le gustará mucho saber de usted.

Queda muy sinceramente de usted s. s.

Secretaria de Mr.Kirstein

Sr. Luis Herrera Guevara
Correo 3, casi ela 5035
Santiago. Chile

ND:lj

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TO BE TRANSLATED INTO SPANISH

April 14, 1943

Dear Senor Herrera,

Thank you very much for your kind letter of April 1st. The only other letter which Mr. Kirstein received from you before he went into the Army was your letter of March 10th. Transport is so difficult these days, even by air, that letters do sometimes become lost en route.

I shall be glad to send you other clippings about your exhibition as they come in and note your suggestion that they be sent to you first.

I shall be happy to send your greetings to Mr. Kirstein and I know that he will be glad to have word from you.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Luis Herrera Guevara
Correo 3, casi ela 5035
Santiago, Chile

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MUSEUM OF MODERN ART
APR 12 1943
NOTED

Santiago de Chile, Abril 1º de 1943.

Señorita Secretaria de M. Kirstein

Nueva York

Estimada y distinguida Señorita:

En ausencia de Mr. Kirstein que ha ingresado al Ejército, me dirijo a Ud. que está en su lugar. Acabo de recibir su carta apreciada que me apresuro en contestar, para manifestarle mis mas profundos agradecimientos por su fineza al remitirme los recortes de diarios o revistas que se han ocupado de mi exposición.

He escrito dos o tres cartas a ese Museo y hasta este momento no se si han llegado a su destino. Mucho le agradeceré a Ud se sirva imponerme sobre el particular.

También le agradecería muchísimo mas, si me siguiera mandando los recortes de los diarios que se sigan ocupando de mi exposición, porque en carta anterior me decía que después de Nueva York, esta exposición se iría por otros lugares de estados Unidas; ¿No es así?

¿Y para terminar, un último favor:

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todo lo relacionado con mi exposicion, sírvase comunicármelo primero a mí, porque he saludado que los recortes le han llegado primero a otras de aquí.

Me hará tambien el favor de saludar en mi nombre a Mr. Kirstein y manifestarle que le deseo una feliz estada en el Ejército.

Y Ud., distinguida señorita, disponga de su afmo. y S. S.,

Luis Henestrosa.

Dirección postal, Correo 3, casi ela 5035, Santiago.

Direccion postal
Correo 3, casi ela 5035
Santiago.

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Santiago de Chile, April 1, 1943

The Secretary of Mr. Kirstein

New York

My dear distinguished senorita:

In the absence of Mr. Kirstein who is now in the Army, I am glad to send you this letter as you have taken over his work.

I have just received your letter and I want to answer it immediately, to tell you that I am very grateful for your kindness in sending me the clippings about my exhibition.

I wrote two or three letters to your Museum and I do not know as yet if they arrived safely. I should appreciate very much if you would be kind enough to inform me about this.

I should also appreciate it very deeply if you would continue sending me the clippings because I understood from your last letter that after New York the exhibition would tour the country. Is that so?

And lastly, I want to ask you another favor. Please send everthing connected with my exhibition first to me, and then to anyone else, because I know that some people got this information before I did.

Also please give my greetings to Mr. Kirstein and tell him that I wish him a very nice time in the Army.

And you, my distinguished senorita, may be sure that I am at your disposal and your

afmo. y s. s.

(Luis Herrera)

Direccion postal
Correo 3, casi ela 5035
Santiago.

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HERRERA

20 de Marzo de 1943

Sr. Luis Herrera Guevara
Huerfanos 1235, Oficina 27
Santiago, Chile

Mi distinguido Sr. Herrera:

Tengo mucho gusto en dirigirme a usted para informarle que Mr. Kirstein está ahora en el Ejército y en enviarle con estas lineas los recortes de prensa que él antes de marcharse me pidió que le enviara. Son recortes de algunos de nuestros más impoctantes periódicos y revistas.

Como nosotros continuamos ocupándonos del trabajo de Mr. Kirstein, toda comunicación que usted tenga que hacerle, haga el favor de enviarla a esta oficina, pues nosotros tendremos mucho gusto en hacersela llegar.

He visto recientemente su exposición y quiero decirle que sus cuadros me han gustado mucho. Con mis mejores deseos para un continuado éxito, queda de usted muy sinceramente,

Secretaria de Mr. Kirstein

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TO BE TRANSLATED INTO SPANISH

March 16, 1943

Dear Sr. Herrera,

I am writing to let you know that Mr. Kirstein is now in the Army; but before he left he asked me to send you these reviews from some of our leading newspapers and periodicals about your exhibition. I myself saw the exhibition recently and admire your pictures very much.

We are attempting to carry on Mr. Kirstein's work and any communications that you may care to send him will be forwarded from this office.

With best wishes for your continued success,

Sincerely yours,

Sr. Luis Herrera Guevara
Huerfanos 1235, Oficina 27
Santiago, Chile

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HERRERA

Santiago de Chile, Marzo 10 de 1943.

Sr. Lincoln Kirstein,
New York.

Estimado y gran amigo:

Comenzaré por manifestarle que me voi a dar el placer de contestarle con mi puño y letra, las dos cartas cercas que Ud. me envia y que solo hoi he podido tener en mis manos, por encontrarme fuera de la capital, pasando mis vacaciones de verano.

Ha sido para mí la satisfacción mas grande de mi vida al saber que diecisiete de mis obras se exponen actualmente en el Museo de Arte Moderno de esa gran ciudad. Y mayor ambición sería esta satisfacción si me fuera posible ir y ver de cerca mis cuadros en ese gran Museo de fama mundial. Pero Ud. sabe que un viaje a esa es sumamente caro. Solo abrigo la esperanza que se vendieran los cuadros necesarios y poder llegar a esa y manifestarle personalmente mi gratitud por el honor que me dispensa.

Mui ludo el Catálogo, lo mejor que he visto hasta ahora en Exposiciones individuales. Los otros que Ud. me envia, no me han

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llegado tabaco porque la abertura de la puerta de mi taller es estrecha. Por este motivo le envio la direccion del Canco: Casilla 5035 Santiago.

¿Parece que una de mis cuadros ha sido adquirido por el Museo de Arte Moderno. De manera que este cuadro queda ya incorporado y catalogado en este Museo. ¿Es así?

En cuanto al precio y demas todo lo dejo a su hábil dirección.

Reiterando mi mas sincera gratitud por el honor que me dispensa, queda esperando las ordenes de Ud. su affmo amigo y S.S.S. Luis Lecuna.

Canco 3, Casilla 5035, Santiago.

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HERRERA

25 de Febrero de 1943

Mi distinguido amigo:

Ante todo, mi más cordial enhorabuena por el éxito de su exposición. Le he enviado un ejemplar del catálogo en papel fino por avión y le envío en sobre separado por correo ordinario varios ejemplares de la edición corriente del catálogo, ya que el envío por avión es excesivamente caro.

Sus cuadros hacen un magnífico efecto. Están muy bien enmarcados, cada uno en su estilo, pero todos dentro del mejor gusto. He visto a Pablo Neruda hace uno o dos días y estaba encantado con la exposición. El Sr. Alvaro de Silva ha pegado cinco de sus obras. Todas son muy buenas pero creo que los precios que él ha marcado son demasiado altos. Haré todo lo que pueda para tratar de que se venda el mayor número de cuadros y por lo tanto, teniendo en cuenta que estamos en tiempo de guerra, he puesto precios no muy altos aunque siempre por encima de los cien dólares. Después de la exposición en Nueva York, los cuadros circularán a través del país y creo que en el plazo de un año, aunque todos no se vendan en la misma ciudad, sus cuadros pasarán a formar parte de diferentes colecciones norteamericanas. El importe de los cuadros será enviado directamente a usted. No tengo mucha información acerca del cambio pero si usted tiene alguna sugestión que hacerme tendré mucho gusto en atenderla.

Pienso estar en el Ejército muy en breve, pero nuestro trabajo continua en el Museo y toda comunicación que usted tenga para mí, será atendida por esta oficina.

Con mis más siceras felicitaciones otra vez por sus bellos cuadros, queda de usted affmo. y buen amigo,

Lincoln Kirstein

Sr. Luis Herrera Guevara
Huérfamos 1235, Oficina 27
Santiago, Chile.

Carta dictada por Mr. Kirstein
y firmada en su ausencia.

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TO BE TRANSLATED INTO SPANISH

Dear Sr. Herrera,

Congratulations on the success of your exhibition. I have already sent you one of the catalogues on thin paper, but I am sending you others by regular mail as the cost of air transport is very high.

Your pictures look beautiful. They are very well framed, each one differently, but with a great deal of taste. I saw Pablo Neruda yesterday with his wife and he was most enthusiastic about the exhibition. Mr. Alvaro de Silva lent five of his pictures. They were very beautiful but I think he placed too high prices on them. I am trying to sell as many as I can for you and consequently, it being wartime, I tried to keep the prices down to from $100 up. After the exhibition, these pictures will be shown all over the country, and even though they are not sold in one place, I feel that in a year's time most of them will go into American collections. The money will be sent to you directly . I am not sure about the exchange regulations, but if you have any special desire in the matter, you might let me know.

I will be in the Army myself, but my work continues and any communications that you have for me will be attended to by this office.

Again my congratulations on your very fine painting.

Yours very sincerely,

Lincoln Kirstein

Sr. Luis Herrera Guevara
Huerfanos 1235, Office 27
Santiago, Chile

Dictated by Mr, Kirstein;
signed in his absence

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HIRSCHMANN

BLOOMINGDALE'S
NEW YORK

EXECUTIVE OFFICES

February 20, 1943

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

Dear Lincoln:

Thank you for your nice note. I was truly sorry to hear that you were inducted into the Army as I feel that certain intellectual powers should be left for the work in other parts of our world.

Let me hear from you once you are in the Service. And if I can do anything for you, I hope you will always feel free to call on me.

Cordially yours

I. A. Hirschmann

iah:pk

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HIRSCHMANN

February 19, 1943

Dear Ira,

I am so sorry I won't be able to be present at your wife's concert, which would give me great pleasure; but I have been inducted into the Army and will be at Camp Dix until transferred. My best wishes for her success and all your own work.

Yours very sincerely,

Mr. Ira A. Hirschmann
Bloomingdale's
Lexington Avenue at 59th Street
New York, New York

LK/d

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ISAACS

PRESIDENT
MR. RUDOLPH GANZ
64 East Van Buren Street,
Chicago, Illinois

TREASURER
MR. HENRY B. NEVINS
City Island, New York

EDWARD MACDOWELL ASSOCIATION, INC.
PETERBOROUGH
NEW HAMPSHIRE

SECRETARY
MR. LEWIS M. ISAACS
475 Fifth Avenue, New York

CORRESPONDING SECRETARY
DIRECTOR OF THE COLONY
MRS. EDWARD MACDOWELL,
Peterborough, New Hampshire

January 25, 1943.

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

Dear Mr. Kirstein:

I meant to acknowledge yours of the 12th inst. referring to the MacDowell Association, long before this; but my correspondence got behind me, due to a slight indisposition which kept me at home for a week or ten days.

Many of our friends are unable at this time to give active assistance to the work of the Association and that is understood. However, we should very much like to have you remain as a corporate member, with the hope that some day it will be possible to enlist your help in some of the many problems which, as the years roll on, are bound to crop up.

Yours faithfully,

Lewis M. Isaacs

Secretary.

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ISAACS

January 12, 1943

Dear Mr. Isaacs,

I am extremely sorry to have to tell you at this late date that I will not be able to come to the Annual Meeting of the Edward MacDowell Association. Work takes me to Washington through the weekend.

Since I will probably be in the Army very soon, I think it only fair to offer my place to someone else who could be of more use to you. I regret very much that I have not been in the country during the last year sufficiently in any way to help the MacDowell Association, which I would so much have liked to do.

Yours very sincerely,

Mr. Lewis M. Isaacs, Secretary
The Edward MacDowell Association
475 Fifth Avenue
New York, New York

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THE EDWARD MACDOWELL ASSOCIATION, INC.

Office of the Secretary
475 Fifth Avenue
New York City
January 4, 1943

NOTICE is hereby given that the Annual Meeting of the Corporate Members of THE EDWARD MACDOWELL ASSOCIATION, INCORPORATED, will be held on Saturday evening, January 16, 1943, at 8:30 o'clock, at the home of

Mrs. Eugene Coleman Savidge
130 East 67th Street
New York City

for the election of Directors for the ensuing year, and the transaction of such other business as may properly come before the meeting.

Any member unable to attend the meeting may send a proxy in the form enclosed to the Secretary at the above address.

LEWIS M. ISAACS
Secretary

S P E C I A L N O T I C E

The Board of Directors cordially invites the husbands and wives of all Corporate Members to attend this Annual Meeting. Through the courtesy of Mrs. Savidge refreshments will be served and a short musical program will be given under the direction of Mr. Ganz.

R. S. V. P.
Lewis M. Isaacs
475 Fifth Avenue
New York City

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THE EDWARD MACDOWELL ASSOCIATION, INC.

The undersigned Corporate Member of THE EDWARD MACDOWELL ASSOCIATION, INCORPORATED, hereby appoints Henry B. Nevins and/or Parker Fillmore and/or Lewis M. Isaacs to represent the undersigned at the Annual Meeting of the Corporation Saturday, January 16, 1943, or at any adjournment thereof, with like effect as if the undersigned were personally present and acting.

(Signed)_____

Dated: January , 1943

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THE EDWARD MACDOWELL ASSOCIATION, INC.

Pursuant to Section 8, Article V, of the By-Laws, the Nominating Committee, appointed at the December 1942 meeting of the Board of Directors, herewith presents its candidates for election to the Board of Directors for the ensuing year, and its candidates for election to the Corporate Membership of the Association:

For Directors:

Representing the State of New Hampshire:

Mrs. George Edwards Clement
Mrs. Edward MacDowell

Representing the Allied Members of the MacDowell Colony:

Chalmers Clifton
Parker Fillmore
Hermann Hagedorn
Lewis M. Isaacs
Douglas Moore
Thornton Wilder

Representing the General Corporate Membership:

Carl Carmer
Laurence Vail Coleman
Aaron Copland
John Erskine
Rudolph Ganz
Major A. Erland Goyette
Edward Burlingame Hill
Mary Howe
Ernest Hutcheson
Mrs. Howard Mansfield
Walter S. Marvin
Henry B. Nevins
Mrs. Benjamin Prince
Mrs. Eugene Coleman Savidge
Cecil Smith
Albert Spalding

For Corporate Membership:

Additions to the General Corporate Membership:

John Taylor Arms
Mrs. John Hail
Leon Kroll
Miss A.L. Nevins
Hobart Nichols
Frances Taylor Patterson
Leonora Speyer

Respectfully submitted by the
Nominating Committee

Mrs. Edward MacDowell, Chairman
Carl Carmer
Chalmers Clifton
Marjorie Benet
Henry B. Nevins
Lewis M. Isaacs
Walter S. Marvin

New York, January 4, 1943

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C. JAMES

PAN AMERICAN UNION

December 28, 1942

Dear Mrs. James,

Very belatedly I want to thank you so very kindly for all the articles which have appeared on Latin American art in the Bulletin of the Pan American Union. Although I did not say I wanted them, I am delighted to have them and they are certainly a very valuable addition to our Library. We are trying to build up our file of the Bulletin and it is by no manner of means an easy thing to do because, as you know, the magazine is highly prized.

Monroe has not spoken to me about Diaz de Leon, but he is now away on vacation and returns the end of the week.

Thank you so much again.

Yours very sincerely,

Mrs. Concha Romero James, Chief
Division of Intellectual Cooperation
Pan American Union
Washington, D. C.

LK/d

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L. S. ROWE
DIRECTOR GENERAL

PEDRO DE ALBA
ASSISTANT DIRECTOR

THE PAN AMERICAN UNION IS THE INTERNATIONAL ORGANIZATION MAINTAINED BY THE TWENTY-ONE AMERICAN REPUBLICS FOR THE DEVELOPMENT OF GOOD UNDERSTANDING, FRIENDLY INTERCOURSE, COMMERCE AND PEACE AMONG THEM; CONTROLLED BY A GOVERNING BOARD COMPOSED OF THE SECRETARY OF STATE OF THE UNITED STATES AND THE DIPLOMATIC REPRESENTATIVES IN WASHINGTON OF THE OTHER REPUBLICS; ADMINISTERED BY A DIRECTOR GENERAL AND ASSISTANT DIRECTOR, CHOSEN BY THIS BOARD AND ASSISTED BY A STAFF OF INTERNATIONAL EXPERTS, STATISTICIANS, EDITORS, COMPILERS, TRANSLATORS AND LIBRARIANS.

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December 5, 1942

My dear Mr Kirstein:

Although you do not specifically say that you would like to have the articles on various phases of Latin American art that have appeared in the Bulletin of the Pan American Union, I am sending you a collection under separate cover.

They vary in quality, but generally speaking, I think those dealing with the colonial architecture are particularly worthwhile.

You will be glad to know that Manuel Toussaint, Director of the Instituto de Investigaciones Estéticas of the National University of Mexico is coming to New York next week. I have written to Monroe Wheeler on another matter and took the opportunity to announce his visit and also to tell him about a project which I know he will wish to talk over with you. It has to do with the possibility of bringing Francisco Diaz de León, Director of the Escuela de las Artes del Libro in Mexico, to the United States for a period of two or three months.

With warm personal regards, I am

Very sincerely yours,

Concha Romero James

Concha Romero James, Chief
Division of Intellectual Cooperation

Mr Lincoln Kirstein
Consultant on Latin American Art
The Museum of Modern Art
11 West 53rd Street
New York City

c

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C. JAMES

PEDRO DE ALBA

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WASHINGTON, D.C., U.S.A.

December 2, 1942

Dear Mrs. James,

Thank you so much for your kind letter of December 1st. I was delighted to have the list of artists. It is most helpful in our work. We are now preparing a bulletin and catalogue of the Latin American artists in our collection which we will, of course, send to you when it is ready.

I am sending you at this time Quimper's thesis because, fortunately, I have received my own copy from Lima.

I will certainly keep in mind that you have a good list of Argentine artists. We have one here but it is by no means complete.

Looking forward to future cooperation, I am

Yours most sincerely,

Mrs. Concha Romero James, Chief
Division of Intellectual Cooperation
Pan American Union
Washington, D. C.

LK/d

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L. S. ROWE
DIRECTOR GENERAL

PEDRO DE ALBA
ASSISTANT DIRECTOR

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WASHINGTON, D. C., U. S. A.

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December 1, 1942

S/o

My dear Mr. Kirstein:

I was very glad indeed to read your letter of November 13, which came during my absence from Washington.

Enclosed you will find a list of the articles on various phases of art in Latin America which have appeared in the Bulletin of the Pan American Union. Some of them, I am afraid are now out of print, but we have most of them and if you think they cover the kind of subjects in which you are interested, we will be very happy indeed to send you copies.

The Museum of Modern Art often has publications of great interest to us, and we will be very glad to receive those that deal with Latin American art and artists.

I am quite sure you are doing a fine work in the Museum and next time I come to New York I will be delighted if I have the opportunity of examining the background material that you are bringing together.

Whenever you are through with Quimper's thesis, I will be glad to have it for I have not yet had the opportunity of reading it.

I almost forget to tell you that the Comisión de Cultura of Rosario, Argentina, has recently sent us a very long list of Argentine artists, with their respective addresses. Unfortunately, it is not classified in accordance with the special field of each artist, but I think it is very helpful nevertheless, and so, if you lack any addresses, be sure to let me know.

Looking forward to seeing your archives and with all good wishes, I am

Very sincerely yours,

Concha Romero James

Concha Romero James, Chief
Division of Intellectual Cooperation

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

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Articles on ART listed in "Latin America in 351 articles published in the Bulletin of the Pan American Union"

Arciniegas, Germán: The Little Horses of Ráquira. March 1937.

Art in Paraguay. November 1935

Bardink James C.: Yucatan Develops a Truly American Art. July 1926

Brown, W. W.: First Baltimore Pan American Exposition of Contemporary Painting. February 1931.

Flower, W. P.: Mexican Motif--Casa Alvarado. April 1937.

Grant, Frances R.: Brazilian Art. January 1931

_____: Some Artistic Tendencies in SouthAmerica. October 1929

Grupp, George W.: The Churches of Bogotá, Their Art and Architecture. Feb. and March 1940

Guerra Trigueros, Alberto: The Colonial Churches of El Salvador. May 1938.

Guido, Angel: O Aleijadinho, the Little Cripple of Minas Geraes. Aug. 1931

d'Harnoncourt, René: The Exposition of Mexican Art. October 1930.

Hispano-American Art and Artists. April 1926.

Jorge Bermúdez;"The Painter of a Race in a Land of Evocation." August 1927.

Latin American Exhibition of Fine and Applied Art. January 1940.

McNeil, Paul A.:
A Peruvian Art Collection in Washington. August, 1936.

Means, Philip Ainsworth: Elena and Victoria Izcue and Their Art. March 1936.

Modern Art in the Americas. March 1935.

Montes de Oca, José G.: Mexican Colonial Fountains. December 1937.

Navarro, José Gabriel: Art in Ecuador. August 1925.

North, Jessica Nelson: Mexican Feminnce. February 1927.

Raygada, Carlos: The New Peruvian Painting. December 1933.

Recent Exhibits of Latin American Art in the United States. March 1940

Riggs, Arthur Stanley: Argentine Artists Show in Washington. August 1933.

Saint-Gaudens, Homer: Latin American Paintings in the 1935 Carnegie International. January 1936.

Sherwell, Guillermo A.: Notable Canvases of the Venezuela Painter, Tito Salas. April 1923.

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Smith, Robert C., Jr.: Brazilian Painting in New York. September 1939.

_____: Lasar Segall of Sao Paulo. May 1940.

_____: The Colonial Churches of Brazil. January 1938.

_____: Three Brazilian Landscapes by Frans Post. May 1939.

Valle, Rafael H.: The Ceramics of Puebla de los Ángeles. June 1927.

Valverde, Sebastián E.: The Cathedral of Santo Domingo. October 1937.

Alvaro Guevara, Notable Chilean Painter. March 1927.

Buschiazzo, Mario J.: Indigenous Influences on the Colonial Architecture of Latin America. May 1941.

Kelemen, Pál: Colonial Architecture in Guatemala. August 1941.

Latcham, Ricardo E.: Indigenous Chilean Art. September 1929.

Looser, Gualterio: Araucanian Textiles. April 1927.

Marina Núñez del Prado, Bolivian Sculptor. July 1941.

Benjifo, Roberto: Creole Textile Designs. September 1929.

Sotomayor, Antonio: Caricature and American Caricaturists. August 1941.

Ward, Constance A.: The Guatemalan Art Renaissance. May 1941.

Greenwood, Mrs. Hugh Allison: Exhibit of Latin American Silver at the Pan American Union. January 1942.

Kelemen, Pál: Church Organs in Colonial Mexico. March 1942.

Pedrosa, Mario: Portinari--From Brodowski to the Library of Congress. April/1942 and May

_____: Sculpture of the Western Hemisphere. July 1942.

Godwin, Molly Ohl: Chilean Art Tours the United States.

Powell Minnigerode, C.: Sculptures by Maria Martins. Debember, 1941.

Malinouvsky, Constantino: Pre-Columbisn Art in Peru and Its Significance for theAmericas. December, 1941.

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JAMES

November 13, 1942

Dear Mrs. James,

I am working here at the Museum at the present moment, organizing a service devoted to Latin American art. We have a considerable collection of paintings and sculpture, as you probably know, and we are developing an archives which will serve as background material for as complete a service as possible.

We would very much like to exchange any publications that you may have on the subject. When you come to New York, I would like to show you all the things that we have here in the Library. We certainly want to work with the Pan-American Union in every way possible.

Yours very sincerely,

Mrs. Concha Romero James
Chief of Intellectual Cooperation
Pan-American Union
Washington, D. C.

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Reserve?

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

December 1, 1942

Mr. Lincoln Kirstein,
Consultant on Latin-American Art,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y.

Dear Lincoln:

I was delighted to receive your letter and to learn of the visit which we may expect from Justino Fernandez, the distinguished young Mexican art historian.

John is now back, and we shall be delighted to see Mr. Fernandez when he comes to the Gallery. We suggest Monday, December 7, for luncheon, and hope that you may be with him.

With best wishes,

Very sincerely yours,

Macy-Mellon

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M. JAMES

December 3, 1942

Dear MacGill,

Thank you so much for your kind letter of December 1st. Mr. Fernandez and I will be delighted to be at the Gallery at one o'clock on Monday. I am sure you will like Justino Fernandez.

Yours most gratefully,

Mr. MacGill James, Assistant Director
National Gallery of Art
Washington, D. C.

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MACG-JAMES

November 30, 1942

Dear MacGill,

I am writing to you because I think that Johnny Walker is still away. Justino Fernandez, who is a most distinguished young Mexican art historian, has been delivering a series of exchange lectures at Harvard University over the last eight weeks. In New York he lectured at the Museum of Modern Art and at the Metropolitan Museum. He is responsible for the cataloguing of the ecclesiastical buildings of Mexico, of which three volumes have already been published. He is also author of an important book on Orozco. He is now in America at the invitation of the Council of Learned Societies under Dr. Leland.

Would you be free to receive him at the National Gallery on next Wednesday, December 9th or on Monday, December 7th? He would like very much to go through the Gallery with you or Johnny. He is staying at the Hotel Martinique and is being given a lunch by Leland on Tuesday. I think he is a very good person for you to be in contact with and he is also a very charming man, whom I know you would like. I have promised to take care of him in Washington and will bring him to the Gallery any day that is OK for you. If you have other engagements, perhaps you could ask Seymour or someone else to help.

Yours ever sincerely,

Mr. MacGill James, Assistant Director
The National Gallery
Washington, D. C.

LK/d

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	Kirstein	I.D

THE MUSEUM OF MODERN ART

Date January 22, 1943

~~To:~~ Mr. Karpel.

TO ~~From:~~ Lincoln Kirstein

Re: Attached letter from Miss Wilder

Could you please request these photographs in your name from the Library of Congress? Thank you so much.

Sending request. Will forward to you soon as they arrive.

B. Karpel

the Museum of Modern Art has never replied in any form to the [illegible] about the costume designs, etc., in the Dance Archives. Do see if you can stir them up.

Faithfully yours,

Elizabeth Wilder

Elizabeth Wilder

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KARPEL

THE MUSEUM OF MODERN ART

Date January 22, 1943

To: Mr. Karpel

From: Lincoln Kirstein

Re: Attached letter from Miss Wilder

Could you please request these photographs in your name from the Library of Congress? Thank you so much.

the Museum of Modern Art has never replied in any way to [illegible] about the costume designs, etc., in the Dance Archives. Do see if you can stir them up.

Faithfully yours,

Elizabeth Wilder

Elizabeth Wilder

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KARPEL

THE MUSEUM OF MODERN ART

Date ~~December 16, 1942~~

To: Mr. Karpel

Re:

From: Lincoln Kirstein

Thank you so very much for the list of books. I suggest that we get the three items listed in the Pan American Club Service. I already have the Anthology of Latin American Verse, which I will give to the Museum. I think your check of #4 on the Biographical Series is excellent. I would also like to suggest #25 and #26.

about the costume designs, etc., in the Dance Archives. Do see if you can stir them up.

Faithfully yours,

Elizabeth Wilder

Elizabeth Wilder

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THE MUSEUM OF MODERN ART

Date Dec. 12, 1942

To: Mr. Kirstein.

Re: Lat. Amer. items

From: B. Karpel

We have obtained all available back issues of the Pan. Amer. Union Bull. 1940-42. The Handbook of Lat. Amer. Studies 1941 is on order, we have 1940, the others are o.p.
You would, I know, want to suggest items from the attached list for acquisition. Please indicate by L.K. and I shall get them as soon as possible.

about the costume designs, etc., in the Dance Archives. Do see if you can stir them up.

Faithfully yours,

Elizabeth Wilder

Elizabeth Wilder

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THE LIBRARY OF CONGRESS

Reference Department

WASHINGTON

THE HISPANIC FOUNDATION

20 January 1943

Dear Mr. Kirstein:

It was nice of you to write as you did. Robert Smith had pointed out to me the pile of photographs you wanted. If they are to be used in connexion with the Museum of Modern Art, you can have their librarian request, through the service of Inter-Library Loan, that we send them to you. We shall then do so.

For the Portinari murals, we own the original negatives, and ought to be able to send you better prints than these particular file copies. Those we sell at 25cents each, and it has to be paid in advance. That leaves 17 others. Do you still want prints of them for yourself, even though you can borrow the originals? In that case the cost would be $1.25 for the negative, and .25 for each print.

I hope you will come by again when I am here. Are you going to send me a list of your Latin American possessions, by the way? And the Museum of Modern Art has never replied in any form to our questions about the costume designs, etc., in the Dance Archives. Do see if you can stir them up.

Faithfully yours,

Elizabeth Wilder

Elizabeth Wilder

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KENNEDY

January 7, 1943

Dear Mrs. Kennedy,

Miss Elizabeth Wilder of the Archives of Hispanic Culture suggested that I write to you. I am preparing a book for the Museum of Modern Art on Latin American painting. I have been in Montevideo twice but I found it extremely difficult to get very much material on the painter, Raffael Barradas. I realize that he is very highly thought of in Uruguay but nothing I have seen of his seemed to justify his reputation. Do you know anything about him? I think Miss Wilder said that you had worked on a history of Uruguayan painting. Do you happen to know also if there exist in North America any paintings by J. M. Blanes or by Blanes Viale?

The Museum has in its possession two Figaris. These were formerly owned by Mr. Robert Woods Bliss and he purchased them in Buenos Aires. Do you happen to know of any other Figaris in North America, or for that matter, any other Uruguayan painting of any nature whatsoever? I would deeply appreciate any information you can give me.

Yours very sincerely,

Mrs. Clarence Kennedy
Department of Fine Arts
Smith College
Northampton, Massachusetts

LK/d

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KENNEDY

RUTH WEDGWOOD KENNEDY
93 Bancroft Road; Northampton, Massachusetts.

January 17, 1943

Dear Mr. Kirstein-

I'm sorry that Miss Wilder has given you too much hope of the help I might give you. I have friends who live in Uruguay & who have sent me photographs & catalogues of the work of various local artists from time to time, but I'm afraid I can't claim any greater knowledge than that. The book which you will write for the

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Museum will be one that I will look forward as supple. meeting the little I know, so I hope that you will be able to get from someone just the information you need.

I'm sorry to be so disappointing.

Sincerely yours,

Ruth Kennedy

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KINNAIRD

AIR MAIL

November 20, 1942

Dr. Lawrence Kinnaird
Casilla 27-D
Santiago, Chile

Dear Dr. Kinnaird,

Thank you so very much for your splendid letter. All my pictures arrived safely, and even the pottery, of which I gave you copies, came through without undue breakage. No one received any mail from me from Chile in the United States. This is not particularly disturbing, but I sent a check for $200 to my office which was never received. Strangely enough, I sent a check for $500 to Argentina and this was received. Although I believe that the boys at the Carrera do collect stamps, other explanations are more feasible.

I have not received the copies of "Forma" but expect to. I am so delighted that you like Catlin. I think he is a splendid person with much tact and understands the local situation well. I had the great pleasure of seeing Mr. Charles Thomson of the Cultural Relations Division when I was in Washington. He is now in South America, as you probably know, and I told him how charming you and your wife were to me.

I would like very much to be of any service possible to you. I think it will be possible to get any material that you may want if you ask specifically for it on Embassy stationery, stating exactly or in as exact terms as possible the cuts you want and the kind of articles you want. It would be enormously helpful in my own work if you would request me or even make a plan for the next few months. I am working here at the Museum exactly on this kind of project and I want very much to keep in touch with Chile.

Please remember me again to your wife.

Yours very sincerely,

LK/d

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

LK/mbm

AMERICAN EMBASSY
Casilla 27-D,
Santiago, Chile,
November 12, 1942.

Mr. Lincoln Kirstein,
Latin American Section,
Museum of Modern Art,
New York City, New York.

Dear Mr. Kirstein:

Please excuse my delay in answering your letter. Up until now we have been shorthanded. Both of my assistants have gone back to the United States and I em trying to do the work formerly done by three people. Gregorio told me that he had taken care of the shipment of your pictures. Did they come through all right? Also, have you received any of the letters which you mailed from the Carrera Hotel? I have done some investigating and find that a number of people have had in this regard experiences similar to yours. One man said that he was told some of the employees were collecting stamps and simply tore them off and threw the letters away. However, there may be other reasons for losses.

Allow me to congratulate you on your very fine article in FORMA. In so far as I can learn, the reception has been most favorable here. Catlin, who recently arrived, stated that a copy of your article was posted upon the bulletin board in the School of Fine Arts and that comments were friendly. I am glad that Catlin is here. He seems to understand the situation very well and I am sure he knows how to handle it. He is a very likeable person and I believe that he is going to be a great success here.

Gregoria gave me a number of copies of FORMA to send to you. I hope that they arrive safely. At present that young man is in Buenos Aires. I gave him a letter to our CR man and hope that he will show him some attention. I am also trying to get a little assistance to aid in the publication of articles on United States Art. I think that Mr. Catlin may be of great help in this respect.

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AIR MAIL

Would it be possible for you to get various materials, such as articles, cuts, etc. sent to us from the United States so that we could use them in the promotion of a knowledge of American art here? I should like to see such information widely disseminated among the teachers of art in Chile and other South American countries. Anything which you can do to help us promote the good work will be greatly appreciated. As I said, I believe that I can get sufficient funds to pay for the printing. I hope that you may be able to visit Santiago again while I am still here. Thanks again for the objects of native art which you gave us. I might add that I keep the stirrups on display in my office and they have been admired by a great many people. Please drop me a line when you have time.

Best regards from my wife and myself.

Sincerely yours,

Lawrence Kinnaird

Lawrence Kinnaird.

P.S. I am enclosing a very old letter to you which had been incubating in the Embassy. Incidentally, my office is now in the West India Oil Building.

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KNOPF

BORZOI BOOKS

ALFRED · A · KNOPF, *Inc.*
501 MADISON AVENUE
New York

April 1,1943

Dear Mr. Kirstein:

Under separate cover I am sending you a copy of "Two Serious Ladies" by Jane Bowles. I know that you will be glad to see the finished product.

I want to thank you for your courtesy in reading the galleys of the book before publication, and for sending us your comment, which you will find on the jacket of the book.

Yours faithfully
for ALFRED A. KNOPF, INC.

Carolyn Willyoung Stagg

(Mrs.) Carolyn Willyoung Stagg

Lincoln Kirstein, Esq.
Museum of Modern Art
53 and Fifth Avenue
New York, N.Y.

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MUS. OF MOD. ART

APR 2 1943

NOTED.....

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KNOPF

April 12, 1943

Mrs. Carolyn Willyoung Stagg
Alfred A. Knopf
501 Madison Avenue
New York, New York

Dear Mrs. Stagg,

Thank you for your great kindness in sending Mr. Kirstein a copy of "Two Serious Ladies" by Jane Bowles. Mr. Kirstein is now in the Army but I shall forward the book to him.

Sincerely yours,

Secretary to Mr. Kirstein

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KNOPF

BORZOI BOOKS

ALFRED · A · KNOPF, *Inc.*
501 MADISON AVENUE
New York

Office of the Vice-President

February 5, 1943

Dear Mr. Kirstein,

I, too, am disappointed that the Butler originals are not going to be available for the present show at the Museum. However, if the end of March will not be too late, we can probably let you have them at that time. If not, perhaps you can use them in another exhibition. The illustrations, by the way, belong to Alfred A. Knopf, Inc.

I have just had a letter from Mr. Butler explaining how eager he is to have the illustrations represented in your show and I agree with him that it would be of the greatest value, to him, to us, to the book and also, I think, to the show. Do let me know when your deadline will be to receive the material and perhaps something can be done from this end, is possible.

KNOPF

29, 1943

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KNOPF

ALFRED · A · KNOPF, Inc.
501 MADISON AVENUE
New York

With my best regards and looking forward to seeing you on Saturday afternoon, I am,

. Yours sincerely,

Blanche Knopf

Lincoln Kirstein, Esq.
The Museum of Modern Art
11 West 53rd Street
New York City

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KNOPF

ALFRED A. KNOPF, Inc.
501 MADISON AVENUE
New York

January 29, 1943

Dear Mrs. Knopf,

Thank you so very much for your kind note. I am awfully sorry about the Butlers but I understand perfectly how these times are. I don't think we will need either the tiles or the Colombian landscape which you so kindly offered us because we have so much material now that it is rather a problem to know what to do with it.

Do the Butlers belong to you personally or to Alfred A. Knopf, Inc., or to Butler? Would there be a possibility of a future exhibition of the drawings? I would be delighted to hear from you.

Very sincerely yours,

Mrs. Alfred A. Knopf
501 Madison Avenue
New York, New York

LK/d

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KNOPF

BORZOI BOOKS

ALFRED A. KNOPF, *Inc.*
501 MADISON AVENUE
New York

Office of the Vice-President

January 28, 1943

Dear Mr. Kirstein,

I believe we had promised to let you have the Horacio Butler illustrations for your exhibit in February but now I find that our Manufacturing Department will be unable to spare them until the end of March or early April. I am terribly sorry about this but I am afraid it can't be helped these days. Production is behind in all quarters.

However, if you still want them at that late date, you are certainly welcome to them and, in the meantime, if you would like to have the tiles and the Colombian landscape painting about which I wrote you, I shall be delighted to let you have them. Won't you let me know if you do?

1943

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KNOPF

With my kindest regards and

good wishes, I am,

Yours sincerely,

Blanche Knopf

Lincoln Kirstein, Esq.

637 Madison Avenue

New York City

rn

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BORZOI BOOKS

ALFRED A. KNOPF, *Inc.*
501 MADISON AVENUE
New York

Office of the Vice-President

January 13, 1943

Dear Mr. Kirstein,

Margot Johnson did send up FOR MY BROTHER which we considered very carefully here and decided against with great regret. However, if you have a longer and a different version with more material I think it would well be worth our seeing it because certainly we were interested. You well know, however, how difficult it is to plan books these days with production tightening all along the line. If you would not mind sending along the other copy, do so, by all means.

With all good wishes to you and looking forward to seeing the additional material,

Yours always,

Blanche Knopf

(over)

Lincoln Kirstein, Esq.
The Museum of Modern Art
11 West 53rd Street
N.Y.C.

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KNOPF

P.S. A most charming landscape painting has come in from Enrique Uribe White of Bogota by the painter Ignacio Gomez Jaramillo and I wondered if you would like to borrow this for your South American show at the Museum of Modern Art. If so, you are very welcome indeed to it. It is rolled and not framed and has only just come in. In any event, it is here if you are interested.

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KNOPF

ALFRED · A · KNOPF, Inc.
501 MADISON AVENUE
New York

January 11, 1943

Dear Mrs. Knopf,

Thank you so much for your extremely kind letter about Isabella de la Palencia's manuscript. You were very kind to read it so carefully and I am certain that your reasons for declining it were the very best.

Strangely enough, a manuscript of mine has been in your office for the last couple of months. I realize that you are extremely busy and I am not in any hurry particularly to hear about it. It is on a Mexican subject, and the only reason I mention it is that this morning I happened to hear from John Lehman of the Hogarth Press that he is publishing it in the early summer in England and Australia. The version that you have, sent by Margot Johnson, is one edited for me by Christopher Isherwood. I have a version twice as long, which contains a great deal of varying material, which I could show you if you were interested.

Yours very sincerely,

Mrs. Alfred A. Knopf

Mrs. Alfred A. Knopf
501 Madison Avenue
New York, New York

LK/d

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KNOPF

BORZOI BOOKS

ALFRED A. KNOPF, *Inc.*
501 MADISON AVENUE
New York

Office of the Vice-President

December 31, 1942

Dear Lincoln Kirstein,

We have very carefully considered Isabel de Palencia's manuscript which was sent to us at your suggestion and I am sorry to say we have had to decline it. I am enormously grateful to you for putting it our way, however, and trust you will continue to do with anything you think may interest us.

With my kindest regards and every good wish for the new year, I am,

Yours always,

Blanche Knopf

Mrs. Alfred A. Knopf

Lincoln, Kirstein, Esq.
637 Madison Avenue
New York City

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21, 1942

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KNOPF

November 21, 1942

Dear Mrs. Knopf,

Thank you very much for your kind note. If it should ever interest you, I would be delighted at any time to show you some of the material which I purchased for the Museum here on my trip to South America last summer. I was particularly interested in book illustration. We have some very good things of Horacio Butler who, I know, is working for you.

Yours very sincerely,

Mrs. Alfred A. Knopf
501 Madison Avenue
New York, New York

LK/d

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BORZOI BOOKS

ALFRED A. KNOPF, *Inc.*
501 MADISON AVENUE
New York

Office of the Vice-President

November 18, 1942

Dear Mr. Kirstein:

I am very glad indeed to hear from you and to have Isabella de la Palencia's manuscript, which has just come in. Of course I will be glad to read it, and look forward to it eagerly.

I, too, was disappointed not to see you in Buenos Aires, but would be very glad if we could meet here, and I could learn something about your interest in Latin American books on art and what you are doing in connection with this. I found some very interesting men doing both poster work and painting on my brief visit last summer.

Looking forward to hearing from you,

Yours sincerely,

Blanche Knopf

Mrs. Alfred A. Knopf

Lincoln Kirstein, Esq.
Consultant on Latin American Art
The Museum of Modern Art
11 West 53 Street
New York, N. Y.
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KONDRACKI

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.

Visa Form L-1

DEPARTMENT OF STATE
WASHINGTON

In reply refer to
VD 811.111 Kondracki, Michal

January 9. 1943

Mr. Lincoln E. Kirstein,
225 East Seventy-fourth Street,
New York, New York.

Sir:

With reference to your interest in the visa case of **Mr. Michal Kondracki and his wife, Marja,** I have pleasure in informing you that, after careful consideration of the documents submitted, the Department has given advisory approval for the issuance of **immigration visas.**

Appropriate notification has been sent by **air mail** to the American **Embassy at Rio de Janeiro.**

Very truly yours,

H. K. Travers
Chief, Visa Division

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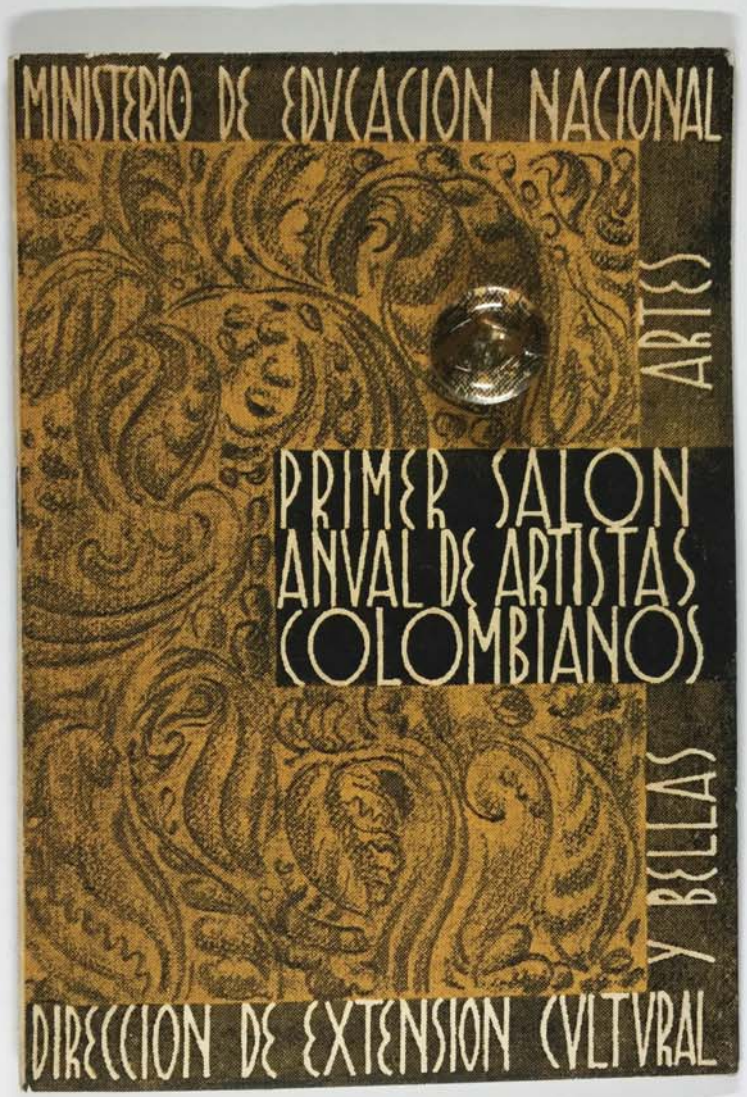

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PRIMER SALON DE ARTISTAS NACIONALES

EL Ministerio de Educación Nacional declarará ampliamente satisfecha su ambición, si con la exposición de este Primer Salón Anual de Artistas Colombianos logra provocar en torno de ella una sana agitación que reintegre, dentro de nuestra incipiente vida espiritual, la preocupación estética al plano eminente que por derecho le corresponde.

La intervención del pueblo en este episodio cultural no debe circunscribirse a la situación pasiva de mero espectador. Por el contrario, su función esencial debe ser la de juez de conciencia que tiene que decidir, en última instancia, si hay o no un arte propio.

En la imposibilidad de someter a un cánon estético determinado la obra de los distintos expositores que han concurrido a este Primer Salón Anual de Artistas Colombianos, el juicio popular apreciará seguramente cada una de estas obras como el lanzamiento de algo personal, es decir, que para su instintiva sabiduría habrá tantas personalidades como tipos de arte y que para su juicio definitivo desaparecerá el denominador común. En consecuencia, ningún expositor tendrá ra-

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zones suficientes para considerarse inadvertido o defraudado, porque cada una de las obras expuestas en este Salón hallará su resonancia en espectadores de afinidad seleccionada.

Otro de los fines que se propone el Ministerio con la institución del Salón Anual de Artistas Colombianos es el de crear en el artista una consciencia del valor de su obra que, además de estimularlo en la creación estética personal, lo habrá de capacitar para juzgar y estimar con meridiana imparcialidad y sin prejuicio de escuela o tendencia el arte de los demás.

Quiere el Ministerio, finalmente, dejar constancia de su complacencia por la manera unánime como los artistas nacionales han correspondido a la invitación que este Despacho les hiciera para tomar parte en el Primer Salón Anual de Artistas Colombianos.

CATALOGO

PINTURA

ACEVEDO, INES

1 Telar de San Gil (óleo)
2 Interior (acuarela)
3 Virgen con el niño (fresco)

AGELVIS, SEGUNDO

4 Cabeza de viejo (óleo)
5 Dos ranchos (óleo)

ALVAREZ, MIGUEL

6 Ermelinda (óleo)
7 Alistando las cargas (óleo)

ARANGO, DEBORA

8 Braseros (acuarela)
10 En el barrio (acuarela)

ARIZA, GONZALO

11 Geranios (acuarela)
12 La Sabana de Bogotá (acuarela)
13 Conservadoras (acuarela)

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BEJARANO, LEONOR CALVO DE

14 La Martiniqueña (óleo)
15 Pájaros (óleo)
16 Pájaros salvajes (óleo)

BOTERO, MARIETA

17 La niña de la naranja (óleo)
18 Flores de cinea (óleo)

CAJIAO, ALICIA

19 La trilla (óleo)

CANO, LEON

20 Mendigo (óleo)

CERON MOSQUERA, JULIO

21 Interior de la Catedral (acuarela)
22 Ruinas del Rosario de Cúcuta (acuarela)

CORREA, CARLOS ~~silver medal~~

23 Semana Santa (óleo)
24 Retrato (óleo)
25 Entierro en el campo (acuarela)

DE LA CRUZ, MERCEDES

26 Flores (óleo)
27 Balsas (óleo)

DIAZ, CARLOS E.

29 Los promeseros (óleo)

DIAZ VARGAS, MIGUEL

30 Retrato de la señora de Díaz Vargas (óleo)
31 Venta de ollas (óleo)
32 Mercado (óleo)

FAJARDO, ADELA DE

33 El hijo del lechero (óleo)

GARCIA CASTRO, CARLOS

34 Borrachos (óleo)
35 Sed (óleo)
36 Ultima página (óleo)

GOMEZ JARAMILLO, IGNACIO 1st price Fed. 1000.-

37 Madre del pintor (óleo)
38 Figuras en el trópico (óleo)
39 Bañista (óleo)

GOMEZ, PEDRO NEL

40 Lección de anatomía (óleo)
41 Autorretrato (óleo)
42 La juerga (acuarela)

GOMEZ CAMPUZANO, RICARDO

43 Retrato de Luisa Provenzano de Lozano (óleo)

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156 Cámbulos del Cauca (óleo)
157 Crepúsculo (óleo)

GONZALEZ GUTIERREZ, JOAQUIN
44 El comadreo (óleo)

GRAU ARAUJO, E. mention
45 La mulata (óleo)
46 La carta (óleo)

GUEVARA, ABSALON
47 La niña con el perro (óleo)
48 La Sabana de Bogotá (óleo)

HOLGUIN Y CARO, MARGARITA
49 Retrato del Padre Almanza (óleo)
50 Nóvita (óleo)
51 Orillas del río Cauca (óleo)

JARAMILLO GIRALDO, ALIPIO
52 La frutera
53 Estudio

JARAMILLO, GUILLERMO
54 Barrio, Armenia (temple)
55 Laguna de Tota (temple)
56 Paisaje (temple)

KRAUS, ERWIN mention
57 Tiempo frío (óleo)
58 El Tolima (óleo)
59 Día de lluvia (óleo)

LEON, MARIA ELENA
60 Calle de pueblo (óleo)

LICHT PARDO, D.
61 Calle de las escaleras (óleo)

LOPEZ, GUSTAVO
62 Retrato del Dr. Saldarriaga (pastel)

LOPEZ OCAMPO
63 Estudio

MARTINEZ, M. A.
64 Paisaje (óleo)

MARTINEZ, J. W.
65 Paisaje (óleo)
66 Paisaje (acuarela)

MARTINEZ DELGADO, SANTIAGO 2nd prize gold medal
67 El que volvió (óleo)

MELENDEZ, SIMON
68 Retrato de niña (óleo)
69 Retrato (muchacho) (óleo)
70 Paisaje (óleo)

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MENA G., RAFAEL

71 Tarde de la Sabana (óleo)
72 El trigal (óleo)
73 Tapias (óleo)

MOSQUERA, MANUEL JOSE

74 Plazuela Rufino Cuervo (óleo)

MORENO OTERO, DOMINGO

75 Frutos de mi tierra (óleo)
76 Río Saravita (óleo)

ORDUZ, LEON

77 Trigueña (acuarela)

OSPINA, MARCO A.

79 Estalagmitas de Yomasa (temple)

OTALORA, FELIX MARIA

80 Paisaje, Cerrogordo del Tolima (óleo)
81 Paisaje (óleo)

PALAO, MARIA

82 Camino (óleo)
83 Rincón (óleo)

PEÑA, EUGENIO

84 La hondonada (óleo)
85 Tarde en la Sabana (óleo)
86 Novillas (óleo)

PEÑARETE, EDULFO

87 La fuga (óleo)
88 Vellones (óleo)

PINILLA JIMENEZ, P.

89 Paseo Bolívar (óleo)
90 Trigal (óleo)

QUIJANO, PEDRO

91 El bambuco (óleo)
92 Patio de la casa de los marqueses de S. Jorge (acuarela)

RAMIREZ FAJARDO, A.

93 Mercado en mi pueblo (acuarela)

RAMIREZ, DELIO

94 Retrato de señora (óleo)
95 Retrato de Alicia Cuervo (óleo)
96 Retrato (óleo)

RAMOS, LUIS B.

97 Retrato de Octavio Amórtegui (óleo)
98 Paisaje (óleo)
99 Desnudo (óleo)

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RESTREPO RIVERA, JOSE

100 Patio de Santo Domingo (acuarela)
101 Santuario de la Peña (acuarela)

RODRIGUEZ ACEVEDO, JOSE honor ~~silver~~ medal

105 Retrato (al fuego)
106 Desnudo (óleo)
107 Retrato (al fuego)

ROSALES LEON G.

108 Río Súnuba (óleo)
109 La Vega (óleo)
110 Sabana de Bogotá (óleo)

SAMPER, ADOLFO

111 Libro de estampas (óleo)
112 Barrio de Egipto (óleo)
113 Esquina de San Ignacio (óleo)

SAENZ, MARINA

114 Portada de la Quinta de Bolívar (óleo)

SILVA, GUILLERMO

115 Paisaje (Madrid) (óleo)
116 Paisaje (Villeta) (óleo)
117 Paisaje (Madrid) (óleo)

SINISTERRA DE CARREÑO, BLANCA

118 Retrato de Eugenia Isaza Gómez (óleo)
119 Paisaje (El Curapo) (óleo)
120 Puerta de las ánimas (óleo)

TRUJILLO MAGNENAT, SERGIO silver medal

121 Pastora (óleo)
122 Anunciación (óleo)
123 Composición (óleo)

TURRIAGO, ISABEL DE

124 Florero con rosas (óleo)

VALENZUELA, J. DE

125 Paisaje (óleo)
126 Paisaje (óleo)

VELA RIAÑO, ANTONIO

127 La cabaña (óleo)

VERGARA, DOLCEY mention

128 Tarde dominguera (óleo)
129 En el corral (óleo)
130 Paso del río Cauca (óleo)

ZAMORA, JESUS MARIA

131 Paisaje de verano (óleo)
132 Tierra de café (óleo)
133 Sabana de Bogotá (óleo)

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ESCULTURA

ALBARRACIN, JOSEFINA *silver medal*

134 Cabeza de viejo (estudio en madera)
135 Muchacho (estudio en piedra)

BARBA, RAMON *1st price $ col. 1000.–*

136 Mujer joven (mármol blanco)
137 Madre del pintor Gómez Jaramillo (granito de Boyacá)
138 Promesero chiquinquireño (madera del país)

CABALLERO, RAFAEL

139 Esclava india (talla en piedra)

HIGUERA CORTES, ALFONSO

140 Sinfonía (barro cocido)

LEON, GREGORIO

141 Eduardo Santos (relieve en mármol)

NEIRA, ALONSO *mention*

142 Cabeza de hombre (talla directa en madera)
143 Cabeza de mujer (cerámica en bizcocho)

QUINTERO, GONZALO

144 Busto de A. J. Romero Cubides (bronce)

RIVERA, L. F.

102 El demente (madera)
103 La oración (madera)
104 Ternura (madera)

RODRIGUEZ, HENA *bronce medal*

145 Campesino Segoviano (madera)
146 Copla popular (madera)
147 Baronesa Ghislaine de Limmander (mármol)

RODRIGUEZ, JOSE DOMINGO *gold. medal*

148 El héroe (granito negro)
149 Busto de niña (mármol negro)
150 Busto de la señorita N. N. (caoba, talla directa)

SOPO, MIGUEL *mention*

151 La raza (piedra, talla directa)
152 Maternidad (caoba, talla directa)
153 Aguadora (caoba, talla directa)

ZARATE, M.

154 Maternidad (madera)

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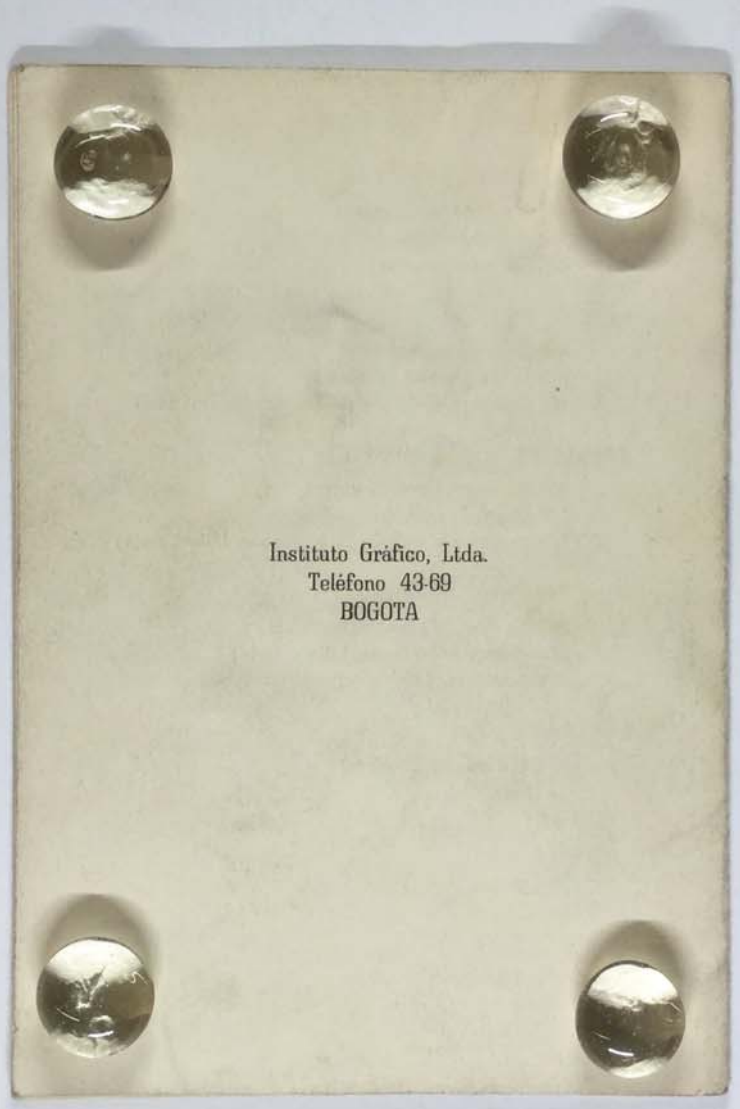

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Febrero 15 A 28: DIBUJOS Y GRABADOS

Marzo 15 A 31: ESTUDIOS, APUNTES Y BOCETOS

Abril 15 A 30: PAISAJES COLOMBIANOS

Mayo 15 A 31 RETRATOS

Junio 15 A 31. INTERIORES, FLORES Y NATURALEZAS MUERTAS

Julio 15 A 30: ARTES DECORATIVAS

Agosto 15 A 31: ESCENOGRAFIA

Septiembre 15 A 31: ARTES POPULARES

Noviembre 15 A 31: SALON DE "LOS RECHAZADOS"

FOMENTE UD. EL DESARROLLO DEL ARTE EN COLOMBIA ADQUIRIENDO OBRAS DE ARTISTAS NACIONALES

DIRECCION DE EXTENSION CULTURAL Y BELLAS ARTES
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MARZO 15
MARZO 31

Estudios, Apuntes y Bocetos

Acuña Luis Alberto

1 – ESTUDIO PARA EL MURAL "DOMADORES DE POTROS" (ESTUCO SOBRE TELA) $ 50.00
2 – ESTUDIO PARA EL MURAL "FAMILIA OBRERA (AGUADA) 72.00
3 – ESTUDIO PARA EL MURAL "DIVINIDAD CHIBCHA (CARBON Y YESO) 80.00
4 – TOCADOR DE REQUINTO (BOCETO–OLEO) 65.00
5 – NIÑO PROLETARIO (BOCETO ÓLEO) 40.00

Becerra Guillermo

6 – TRISTEZA GITANA (OLEO) 80.00
7 – CASA DEL ALTO (TINTA) 10.00
8 – PUENTE DEL PASEO BOLÍVAR (TINTA) . . 15.00

Botero Restrepo Marieta

9 – LA CENA (BOCETO)–OLEO 10.00
10 – INTIMIDAD (BOCETO)–OLEO 20.00
11 – MERCADO (BOCETO)–OLEO 25.00

Caballero Rafael

12 – ESTUDIO PARA EL MURAL OCHO DE JUNIO (TEMPLE) PROPIEDAD PARTICULAR
13 – ESTUDIO PARA UN MURAL (TEMPLE) PROPIEDAD PARTICULAR
14 – ESTUDIO PARA UN MURAL (TEMPLE) PROPIEDAD PARTICULAR
15 – ESTUDIO PARA UN MURAL (TEMPLE) PROPIEDAD PARTICULAR
16 – ESTUDIO PARA UN MURAL (TEMPLE) PROPIEDAD PARTICULAR

Cajiao Alicia

17 – HUITOTOS (GOUACHE) 10.00
18 – AMARILLO (GOUACHE) 10.00
19 – REQUIEBRO CAMPESINO (GOUACHE) . . . 10.00
20 – ESTANCIA (GOUACHE) 10.00
21 – CASERIO (GOUACHE) 10.00

de la Cruz Pepa

22 – MERCADO EN PANDI (OLEO) 15.00
23 – REUNIÓN DE FAMLIA (OLEO) 25.00

Forero Cordovez María I.

24 – APUNTE (OLEO) PROPIEDAD PARTICULAR
25 – APUNTE (OLEO) PROPIEDAD PARTICULAR

Holgiun Margarita

26 – ESTUDIO PARA UN RETRATO (OLEO) PROPIEDAD PATICULAR

Marotti de Goenagr Vica Jugo Marini

27 – FRAILEJONES (OLEO) 30.00
28 – EL VERGONZOSO (OLEO) 50.00
29 – FANTASIA TROPICAL (LAPIZ) 25.00
30 – DESNUDO (LAPIZ) 40.00
31 – CONCILIABULO (LÁPIZ) 15.00

Meléndez Simón

32 – GUADALUPE (OLEO) 80.00
33 – APUNTE DEL PASEO BOLIVAR (OLEO) . . 30.00

Niño Manuel

34 – CROQUIS DE ZIPAQUIRA (PLOMBAGINA) PROPIEDAD PARTICULAR
35 – EL PARQUE (PLOMBAGINA) PROPIEDAD PARTICULAR
36 – BURGUESES (TINTA CHINA) PROPIEDAD PARTICULAR

Renau Juán French

37 – FSTUDIO DE RETRATO (OLEO) PROPIEDAD PARTICULAR
38 – APUNTE DE PAISAJE (ACUARELA) PROPIEDAD PARTICULAR
39 – BOCETO PARA UNA COMPOSICIÓN DECORATIVA (GOUACHE) PROPIEDAD PARTICULAR

Rivera Luis Fernando

40 – RELIEVE (MADERA) PROPIEDAD PARTICULAR
41 – APUNTE DE NUBES (OLEO) PROPIEDAD PARTICULAR
42 – APUNTE POSTAL (OLEO) PROPIEDAD PARTICULAR
43 – ESTUDIO (OLEO) PROPIEDAD PALTICULAR

Saenz Marina

44 – TIERRAS DE RAQUIRA (OLEO) 20.00
45 – APUNTE (OLEO) 10.00
46 – TRABAJADORES (OLEO) 20.00

Scandroglio Reinaldo Italian

47 – MERCADO (OLEO TRABAJO A ESPATULA) PROPIEDAD PARTICULAR
48 – CONTRA LUZ (OLEO TRABAJO A ESPATULA) PROPIEDAD PARTICULAR

Tarazona José

49 – LEYENDA INDU (GOUACHE) 70.00
50 – DANZA PERSA (GOUACHE) 70.00

Villarreal Santos José María

51 – ATARDECER EN LA SABANA (OLEO) . . . 30.00
52 – MEDIODIA (OLEO) 20.00
53 – DIA GRIS (OLEO) 40.00
54 – NOCTURNO (OLEO) 20.00
55 – ESTUDIO PARA UN RETRATO DEL SR. LUIS DAVID PEÑA (OLEO) PROPIEDAD PARTICULAR

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Febrero 15 *a* 28: DIBUJOS Y GRABADOS

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Septiembre 15 *a* 30: ANUNCIOS Y CARTELES

Octubre 15 *a* 31: ARTES POPULARES

Noviembre 15 *a* 30: SALON DE LOS «RECHAZADOS»

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FEBRERO 15
FEBRERO 28

DIBUJOS Y GRABADOS

Acuña Luis Alberto

1 – COMPOSICION ESPECTRAL (LITOGRAFIA) PROPIEDAD PARTICULAR
2 – LUCHA INTERIOR (LITOGRAFIA) $ 25.00
3 – PAISAJE IMAGINARIO (LITOGRAFIA) 25.00
4 – HUITAKA, DIVINIDAD CHIBCHA (LITOGRAFIA) 15.00

Achury Valenzuela Rafael

5 – EL CHISME (TINTA CHINA) 25.00
6 – FIESTA (TINTA CHINA) 20.00
7 – SABANERA (TINTA CHINA) 30.00
8 – EL HOMBRE DE LAS OLLAS (TINTA CHINA) 25.00
9 – CAMINO DE LA CALERA (TINTA CHINA) 20.00

Ariza Gonsalo

10 – EUCALIPTUS (DIBUJO A PINCEL) 40.00
11 – CERVATILLO DEL BOTANICO (MONOTIPO) 30.00
12 – PAISAJE NIPON (LITOGRAFIA) 57.00
13 – ESCUELA EN SHIBAURA (AGUAFUERTE) 10.00
14 – BAMBUCO (LINOLEUM) 10.00

Botero Marieta

15 – PULPITO DE SAN DIEGO (TINTA CHINA) 30.00
16 – PULPITO DE SAN DIEGO (TINTA CHINA) 30.00
17 – IGLESIA DE SANTA CLARA (TINTA CHINA) 30.00
18 – IGLESIA DE SAN IGNACIO (TINTA CHINA) 30.00
19 – FACHADA DE CASA COLONIAL (TINTA CHINA) 40.00

Cano León

20 – RETRATO DEL ESCULTOR PINTO MALDONADO (PLOMBAJINA) PROPIEDAD PATICULAR

Diaz Vargas Miguel

21 – CALLEJUELA DE TOLEDO (AGUAFUERTE) 50.00
22 – CALLEJUELA DE TOLEDO (AGUAFUERTE) 50.00
23 – VASQUEZ «RETRATO» (AGUAFUERTE) 60.00
24 – PAISAJE TROPICAL (AGUAFUERTE) 50.00

Garzón José Pablo

25 – BARRIO DE LAS CRUCES, BOGOTA (GRABADO EN MADERA) 15.00
26 – CASERIO (GRABADO EN MADERA) 5.00
27 – CERVATILLO (GRABADO EN MADERA) 5.00

Hermida Olga

28 – CAMPANULAS (PEMPERA) $ 50.00
29 – FLORESCENCIA (PEMPERA) 70.00
30 – RITMOS VEGETALES (PEMPERA) 30.00

Martín de Leudo Mercedes

31 – EL BEBEDOR (CARBON) 30.00
32 – REGRESO DEL PUEBLO (CARBON) 20.00

Medina Cayo

33 – BALDOMERO SANIN CANO (CARBON) 3.000
34 – EDUARDO SANTOS (CARBON) 30.00
35 – HITLER (CARBON) 30.00
36 – GUILLERMO VALENCIA (CARBON) 30.00
37 – GANDHI (CARBON) 50.00

Meléndez Simón

38 – ESTUDIO (LAPIZ) 20.00
39 – PAISAJE (LAPIZ) 10.00

Ospina Marco

40 – RETRATO (PLOMBAGINA) PROPIEDAD PARTICULAR
41 – RETRATO (PLOMBAGINA) PROPIEDAD PARTICULAR

Ramírez Fajardo Alfonso

42 – LA DANZA MACABRA (CARBON) 80.00

Tarazona José

43 – TEMPLO DE RAMSES II (PLOMBAGINA) 150.00

Vidal Echeverría Elvira

44 – ESPEJO ROTO EN UNA CALLE (TINTA CHINA) PROPIEDAD DE LA ARTISTA
45 – OTOÑO CON MADRE E HIJO (PLOMBAGINA) 3.00

Vidal Echeverria

46 – "ENTRE EL VACIO Y EL SUCESO" DE VALERY (LAPIZ PASTEL) 10.00
47 – EL HOHENCHWANGAU DE LUIS DE BAVIERA (LAPIZ PASTEL) 5.00
48 – PLAYA DE MALLORCA (LAPIZ PASTEL) 10.00

Villarraga Joaquín

49 – RETRATO (GRABADO EN MADERA) PROPIEDAD PARTICULAR
50 – ESCENA POPULAR (GRABADO EN MADERA) 20.00
51 – VIEJO GRABADOR (AGUAFUERTE) 10.00
52 – LA ABUELITA (GRABADO EN MADERA) 20.00

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EXPOSICION DE PINTURA

OLEOS Y ACUARELAS DE ANTIOQUIA

POR

HUMBERTO CHAVES

Esta Exposición está patrocinada por el Depto. de Extensión Cultural del Ministerio de Educación, por la Dirección de Educación de Antioquia y por el Instituto de Bellas Artes de la Sociedad de Mejoras Públicas de Medellín.

Bogotá Febrero de 1943

ESTA ABIERTA TODOS LOS DIAS, INCLUSO LOS FERIADOS, DE 10 A. M. A 1 P. M. Y DE 3 P. M. A 8 P. M.

ENTRADA LIBRE Y GRATIS

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ACUARELAS

(NUMEROS NEGROS)

Nº 1—Campesinos en el mercado. Girardota.
Nº 2—Escenas de Pueblo. Copacabana. Ant.
Nº 3—Mercado de Pueblo. Caldas. Ant.
Nº 4—Arrieros en la plaza. Girardota. Ant.
Nº 5—Comprando el mercado. Girardota. Ant.
Nº 6—Fresco y Ojaldras. Girardota. Ant.
Nº 7—En el mercado. Copacabana. Ant.
Nº 8—Comercio Agrícola. Caldas. Ant.
Nº 9—Cosas corrientes. Bello. Ant.
Nº 10—Actividad pueblerina. Barbosa. Ant.
Nº 11—Arriero. Titiribí. Ant.
Nº 12—En la plaza. Envigado. Ant.
Nº 13—Mineros. Porce. Ant.
Nº 14—Carretero. Camino de Sabaneta a Envigado
Nº 15—Venta en la Plaza. Andes. Ant.
Nº 16—Un domingo en el pueblo. Caldas. Ant.
Nº 17—Minero. Barbosa. Ant.
Nº 18—Minero. Barbosa. Ant.
Nº 19—En la manga.
Nº 20—Vacada. Afueras de Medellín.
Nº 21—En la loma. Montañas de Itagüí. Ant.
Nº 22—Secando la ropa. Medellín. Ant.
Nº 23—En el Jardín. Medellín. Ant.
Nº 24—Frutas.
Nº 25—Frutas.
Nº 26—Frutas.
Nº 27—Plátanos y aguacates.
Nº 28—Frutas.
Nº 29—Dalias.
Nº 30—Claveles.
Nº 31—Dalias.
Nº 32—Azaleas.
Nº 33—Pensamientos.
Nº 34—Rosas.
Nº 35—Rosas.
Nº 36—Extrañas.
Nº 37—Dalias y Azaleas.
Nº 38—Estromelias.
Nº 39—Casa vieja. Envigado. Ant.
Nº 40—Portada Campestre. Envigado. Ant.
Nº 41—Sol en la huerta. Envigado. Ant.
Nº 42—Pagando servicios. Afueras de Medellín.
Nº 43—Pradera. Envigado. Ant.
Nº 44—Mirador. Medellín.
Nº 45—La Tutelar. Medellín. Ant.
Nº 47—Preparando el regreso. Copacabana. Ant.
Nº 48—Rosas.
Nº 49—Orquídeas.
Nº 51—Recogiendo arena. Playones de Envigado.
Nº 52—"La Toma". Medellín. Ant.
Nº 53—Interior. Medellín.

OLEOS

(NUMEROS BLANCOS)

Nº 1—Lectura.
Nº 2—Tronco Viejo.
Nº 3—Rincón. Acevedo, Cercanías de Medellín.
Nº 4—Retrato. Estudio.
Nº 5—Mariela. Estudio.
Nº 6—Pesebrera.
Nº 7—Ramadas. Machado. Ant.
Nº 8—Quebrada "El Hato". Bello. Ant.
Nº 9—Interior.
Nº 10—Rosas y Dalias.
Nº 11—Lección de Ortografía.
Nº 12—Labores.
Nº 13—Patio.
Nº 14—Pomales.
Nº 15—Templo de Buenos Aires. Medellín.
Nº 16—Atardecer. Lomas de Itagüí.
Nº 17—Ruego.
Nº 18—Campiña Antioqueña. Envigado. Ant.
Nº 19—Lechería. Belén. Ant.
Nº 20—Alto en la venta. Girardota. Ant.
Nº 21—Frutos del trópico. Girardota. Ant.
Nº 22—Playones. Envigado. Ant.
Nº 23—La muchacha del platón. Medellín.
Nº 24—Facico.
Nº 25—Rosas y Margaritones.
Nº 26—Fé.
Nº 27—Mercado en Envigado. Ant.
Nº 28—En el pueblo. Yarumal. Ant.
Nº 29—Soleando el café. Yarumal. Ant.
Nº 30—Después del mercado.
Nº 31—Espera.
Nº 32—Portada. Envigado. Ant.
Nº 33—Decepción. Estudio.
Nº 34—Auto-estudio.
Nº 35—Medellín. Estudio.
Nº 36—Mineros en Barbosa. Ant. Estudio.
Nº 37—En la mina. Barbosa. Ant. Estudio.
Nº 38—Percance.
Nº 39—Chapoleras. Fredonia.
Nº 40—Campesino.

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KRAUS

EK

February 16, 1943

Dear Erwin,

Thank you so much for your nice letter of February 3rd. I am so glad you had a good trip up the Cordillera and hope you got a lot of work done.

Barlow will not be in Bogota for some time but just keep watch for him when he does.

Do let me know about artistic activities in your city and country and if you find any new people.

I believe that Dr. Gregorio Hernandez de Alba is coming up here soon.

I will be much interested to see photographs of anything new that you have done, and tell Ariza the same.

Yours very sincerely,

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota
Colombia

LK/d

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E K

Bogotá, February 3, 1943.

Dear Mr. Kirstein,

I just came back from a 4 week long trip to the Central range of the Colombian Andes and I found your kind letter dated January 12 and a very nice book of the Letters of van Gogh to Emile Bernard, which I enjoy very much and for which I give you many sincere thanks.

I am rather sorry, that you couldn't manage any arrangement with Macy's about the pictures, but under the actual circumstances it is better to leave things as they are.

I made a very interesting and thrilling trip to the snow-mountains of the Central Cordillera, Tolima, Santa Isabel and Ruiz. The expedition had good weather and I made many sketches and waterpaintings.

Artistic activities suffer a sort of stagnation here durin g the first months of the year. So there will be a small exhibition of drawings and graphics at the Colon Theatre from 15 to 30 february, to which some painters will send a few works each.

Most of the artists are still out of town in the country, working, I imagine, as I did.

I feared to be to late to attend here Mr. Barlow but he didn't arrive yet. I will keep you constantly up to date about the artistic activities in Bogotá.

I reiterate my thanks to you for sending me the nice book and I remain

sincerely yours,

Ervin Kaus.

Mr. Lincoln E. Kirstein
Museum of Modern Art
11 West 53rd Street
New York.

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KRAUS

January 12, 1943

Dear Erwin,

Thank you so very much for your kind letter of January 6th. I was delighted to get the material about Ramirez Pajardo as well as his photograph, but I was particularly interested in news of your success. I was delighted the show went so well and I only wish I had been there to see it. I thought the introduction was excellent and I only hope you have more time to work yourself.

We could not come to any agreement with Macy's because their warehouse is outside the city and they have grouped all the pictures together and sealed them up, due to some kind of insurance confusion, for the duration of the war. It would be much easier, strangely enough, to get pictures from Colombia than from them.

Please let me know what else you are doing and if you ever have extra photographs of your paintings that I haven't seen, the Museum would like very much to have them.

I have given a letter of introduction to you to a Mr. S. L. M. Barlow, who will shortly be in Bogota. He is very much interested in painting and I am sure you could help him.

Yours ever sincerely,

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota
Colombia

LK/d

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KRAUS

E K

Bogotá, June 30 th 1943.

Dear Mr. Kirstein,

Many thanks for your letter of May 31. To day I write to tell you that Mr. Daniel Catton Rich, Director of Fine Arts of the Art Institute of Chicago arrived here and brought me a letter of introduction from you. He was in my shop on Monday afternoon and travelled to Tunja yesterday. I will do my best to help him a s far as I can. He will be back on Friday and then visit several artists in Bogotá.

We are pleased to have the Catalogue of the Latin American Show, which is very well done and very interesting. I thank you also in name of Ariza and Dr. Uribe White.

Artistic activities are growing fast because there will be a IV Salon, the Show of the Javeriana University and an Independant Show organized by myself. I enclose the conditions and program of the National Show.

The conditions lead to the well-known political intrigues and instead of increasing and stimulating the artists to colaborate with the "Ministerio de Educación" the have contrare results. The group of independant painters is willing to make an own Show, just to demostrate his disaccordance with the dispositions dictated by the "Ministerio de Educación".

We will be five or six people contributing the the Independant Show, which will be from the 1 st to 30 September. The National Show will be from the 12 October to 12 November and this of the Javeriana from 15 November to 15 December. I will keep you informed of all activities arround these Shows.

Dr. Uribe White is still Director of the National Library and he will help us for the Independant Show, lending us the Exhibition rooms. He is working on a big-scale investigation on Americo Vespuccio and think to publish an extensive book on this subject at the end of this year or the beginning of the next.

We got here a clipping from the New York Times comentating the Latin-American Show in a very short way, just as a news-paper information. We all are interested to have an authorized opinion upon our pictures in relation to them of Mexico f.e. or other Latin American Countries. If it would be possible to you to send me such an opin ion, we all will be very gratefull to you.

I think it allways of importance to have such critics for the orientation of our own work.

Sincerely yours.

Erwin Kraus.

Mr. Lincoln E. Kirstein
Museum of Modern Art
11 West 53rd Street
New York.

CCLK 7/13/43

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KRAUS

May 31, 1943

Dear Erwin,

Thanks so much for the Siqueiros clippings. I was most interested. As I told you, I think he is the strongest talent in all the Americas. What he says is stimulating - but what he paints is really much more solid, logical and convincing.

I am so glad to know you are doing portraits. Do send one photographs when you have any you like.

By this time you should have received our catalogue. As you understand, it was necessary to do it under considerable pressure - the war in general, difficulty of restricted budgets, and the fact that I myself had to go into the Army. Tell me the news of the Fourth Salon - if there is one. Do you sense any new directions in local painting activity? What is Dr. Iribe White doing at the Library by way of exhibitions?

Please keep in touch.

Yours ever,

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota
Colombia

Dictated by Mr. Kirstein;
signed in his absence

LK/d

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KRAUS

EK

May 24, 1943

Dear Mr. Kraus,

Thank you for your letter of May 14th with its enclosures for Mr. Kirstein. These I have forwarded to him and I know he will be very interested to have them.

I am sorry to hear that you have not yet received the catalogue of the Latin-American exhibition at the Museum. It was sent to you sometime ago, but with the difficulties of transportation it may well have been delayed in transit. If you have not received it within another few weeks, please let us know and we will try to send you one again.

The exhibition has been very well received here both by the critics and the public. I am afraid that we have no extra clippings but if I can obtain them I will send them to you.

Erwin Kraus

With much appreciation for your thought of Mr. Kirstein, I am

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota, Colombia

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E K

Bogotá, 14 May 1943.

Miss Natalie Wisston
Secretary to Mr. Kirstein
Museum of Modern Art
11 West 53rd Street
NEW YORK.

Dear Miss Wisston,

Included I send you a letter and some articles from the newspapers in Bogotá asking you to be so kind and send them to Mr. Kirstein.

I heard here from the opening of the Latin-American Show at the Museum and I am very interested to get, if it is possible, a catalogue and perhaps some newspaper comentary of the show.

I hope that you may be able to send me all that without too much trouble, and remain

sincerely yours.

Erwin Kraus.

MUSEUM OF MODERN ART
MAY 24 1943
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cc LK 5/24/43

E K

Bogotá, 14 May 1943.

Mr. Lincoln E. Kirstein
Museum of Modern Art
11 West 53rd Street
NEW YORK.

Dear Mr. Kirstein,

By your Secretary, Miss Wisston, I learned that you are now in the Army. I write you to-day to send you all the nwespapers cut-out written about a short visit of Siqueiros here in Bogotá. He spoke twice. One conference was for the artists and the other for the public. In both he made a sort of recount of the pictorial movement in Mexico during the last 20 years. Than he spoke from the tecnics employed and developped in Mexico for painting murals. Both conferences were rather interesting. He appealed to the Colombian artists to paint murals and make posters as preliminary training.

Artistic activities are increasing again. There are rumours of a IV Salon. We all are working rather much in the last months. Personally I am trying myself on portraits to see what I can turn out in this branch of painting. As soon as I have something to show, I will send you fotos of it.

We had here a very short visit of Mr. Samuel A. Lewisohn and I understand that he bought pictures from Acuña and Ariza. Unfortunatels he paid me a visit last 1st May, when I was not in Bogotá.

We all are very interested to get a catalogue from the Latin-American Show at the Museum of Modern Art. Very few news of this show came to us and nothing precise. It interests me to hear from you about this show.

Sincerely yours.

Erwin Kraut.

MUSEUM OF MOD

MAY 24 1943

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KRAUS

EK

March 31, 1943

Dear Mr. Kraus,

I am writing to let you know that Mr. Kirstein is now in the Army. He was in town today on a brief leave and I showed him your letter of March 17th. He asked me to thank you very much indeed for writing and sending the catalogues and to tell you that he would answer you as soon as he could.

If you wish to write Mr. Kirstein at any time in the future, I shall be happy to forward it to him. If there is anything I can do for you in connection with Mr. Kirstein's work, please do not hesitate to call upon me.

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota
Colombia

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Apartado Aereo 3720
Bogotá, Colombia

E K

Bogotá, March 17 1943.

Dear Mr. Kirstein,
I thank you very much for your kind letter of February 16.

Looking through my papers and books, I found a copy of the catalogue from the 1 st National Show in 1940, which I counldn't send you before. I hope it will be of some use to you, to see the catalogue of the 1 st show, so you can compare the different combinations of exposers during the last 3 years.

As I wrote you in my last letter, artistic activities are rather down at the present. We had a small and very bad show of drawings and graphics in the foyer of the Colon Theatre. (see catalogue) and another one even worse from a man in Medellin named Humberto Chaves, type R. Gomez Campuzano, but not so skilfull. I also send you a catalogue from this show.

We all have the opinion that, due to the little scandal produced last year around the National Show and not having for the moment a minister of education, this year no show of national artists will be helt in October. Perhaps some other institute, like the Universidad Javeriana let by the Jesuites will organize a show to replace this one of Extención Cultural y Bellas Artes, but nothing concret is known for the moment.

Luis A. Acuña, who organized the shows at the Colon Theatre made a program for the whole year(see back of the catalogue). The program is nice on the papers, but I don't think he will succeed with it. He has some egoistic ambitions with this kind of things and we other ones, veterans in this kind of battles, don't go with him.

On March 15 the second show of Acuñas program opened the doors. Unfortunately it is as bad as the 1 st one, even worse. All of the exposers are amateur painters with exception of Acuña himself. As you can observe on both covers of the catalogues are reproduced things of Acuña, which confirm my 1 st opinion of the selfish aims of this chap.

Personally I worked very hard on my sketches from the Central Cordillera and I turned out two or three canvases, which I consider rather interesting. I will send you with a further letter some fotos from those pictures.

Ariza is actually in a rather sticky period. He is still digesting the results of our last show. So he didn't do very much in the last few months.

Very truly yours.

Erwin Kraus.

Mr. Lincoln E. Kirstein
Museum of Modern Art
11 West 53rd Street
New York.

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Erwin Kraus
Apartado Aereo 3720
Bogotá.

January 6, 1943.

Dear Mr. Kirstein,

I thank you very much for your kind letter dated 28th Nov. which I got just before the Xmas troubles, together with another one from Mrs. Dudley, Registrar of the M. of M. A. I am glad to know that our pictures arrived safely in the United States.

As Mrs. Dudley asked me in their letter Consular Invoice and Certificates, I sent them to her legalised by the American Consul in Bogotá and I hope, that with those documents the comming through the customs will work allright.

Hereby, I send you the autobiography of Alfonso Ramirez F. and a foto of himself. Unfortunatels it was not possible to get fotographs of his work, because they are mostly not in Bogotá and he had not have the care to make some, when his works were still his own. Gonzalo Ariza was so kind to send you directly a short story of the painting evolution in Colombia right down to our days.

As nobody is prophet in his own country, there don't exist for the moment any collections of modern Colombian art here. The National University has the project to found a sort of Museum of Modern Colombian Art, but for the moment ther is no money for that.

Our show was a full succes under all points of view. We sold rather a big quantity of pictures (24 of 50 exhibited). The critics, which wrote some articles around the III Annual Show of Colombian Artists, saying that the plastic arts reached a very low level in the country, had to revide their opinion, as you can see in the newspaper cut-out, I send you. Eduardo Zalamea Borda (E. Z. B.) is the speaker of the group of " intelectuals " which suppose to control the artistic evolution in the country.

Personally I don't know Grau Araujo. He is a chap from Barranquilla. I know that he travelled to the United States to study painting. He exposed two pictures representing negro-women at the I Annual Show of Colombian Artists in 1940. I don't like very much his kind of painting and even I am inclined to believe, that he rather made a big quantity of copies of several modern North-American painters. I don't know, what he is doing now.

It interest me to know if you have been able to do something about our paintings at Macy ?

I beg your pardon for not answering you inmediately, but I had much work around the Xmas days in my store.

Wishing you a happy New Year and very much success in your work, I remain very thankfully

yours.

Erwin Kraus

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KRAUS

AIR MAIL

November 28, 1942

Dear Erwin,

Thank you so very much for your nice letter of November 17th. I have not yet received the paintings but I know that they are in the United States. It takes some time for them to come through the customs.

I was delighted to get the photographs of your work and also that of Ariza. Thank you also very much for taking care of Fajardo. As soon as you possibly can, do please get his photograph and his autobiography. I need desperately the documentation about modern Colombian art. If it is not too much trouble, could you possibly make me a two or three page precis of the material from your point of view - that is, could you briefly indicate in a paragraph or two the 18th and 19th century background of the Academy right down to Campusano; then outline the attempt of the younger artists like yourself and Ariza against the rigidity of the contemporary Academy. Please list also any collections of modern Colombian art now in existence.

I agree with you perfectly about Kingman. It is untrue that Kingman has a picture here in the Museum. A picture was offered to the Museum by an American returning from Ecuador but was not accepted. I want absolutely to have catalogues of your show, for which I hope you have every success.

Do you know a boy in New York from Bogota called Grau? The little bit of his painting that I have seen, I don't like at all. What is his background? I have been working hard on the problem of Hernandez de Alba. I feel sure he will eventually come here this winter, but the difficulties that the war imposes are something not to be imagined by anybody not here. Please provide me with whatever documentation is necessary to support the work of the forward-looking young artists in Colombia today. If you know of anybody else either in Medillin, in Cali, or in Cartagena, that you think is interesting, send it along.

Ever yours gratefully,

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota, Colombia

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Erwin Kraus

Apartado Aereo 3720

Bogotá, November 17 1942.

Mr. Lincoln E. Kirstein
11 West 53 Street
NEW YORK CITY.

Dear Mr. Kirstein,

Last sunday I got your letter of 6 November and I thank you very much.

To-day I can tell you, that I sent by Air-Mail to the adress of Mr. William Byrnes a roll containing the pictures of Ariza, Luis A. Acuña and mine. In the same roll are two catalogues of the III Annual Show of Colombian Artists and the whole articles cut out of all newspapers in Bogotá. All of them have the dates and names of the newspapers. In one of the catalogues you will find enumerated the prices given. Also in the roll is the certificate of authorship of Luis A.Acuña, autobiography and self-portrait in litho.

Ours, that are those of Ariza and mine, you will find added to this letter. It was not possible to me to obtain fotos of the work of Acuña nor from Alfonso Ramirez Fajardo. The latter promised me a few weeks ago to give me all those things from himself, but as this moment I haven't seen him again. He mooved from his ancient adress and I couldn't find out his new one. As soon as I get it, I will send you those things from Fajardo too.

The book of Colombian art has the title: " Introducción al Arte Colombiano ". His author is Dr. Luis Lopez de Mesa, exforeign-minister of Colombia and the book was published in 1932 by the Ministerio de Educación Nacional. This edition is absolutely exhausted in the commerce, but I hope to manage it to get you a second-hand copy. As soon as I have it,I will forward it to you.

As I remember, I gave you one copy of the catalogue of the last year show of National Artists. From the first show in 1940 unfortunately, I couldn't find any catalogue more.

The Kingman show was thin. Even the"intelectual" comentaries were very poor. I personally think, that this kind of painting is to bad to be exhibited. The havy, dreadfull colours are desagreable. In design, the good Kingman is imitating in a very week way Rivera in Mexiko and somewhat Mideros, his Competitor.

Finally I tell you, that Ariza and I will have a two-man show now at the beginning of December with 25 canvases each. We are still fighting for more independant criterium of the public in painting matters and our attacks to the so-called intelectuals in painting, continue.

I hope you may manage it with Macy to get out our pictures there and if you like them to adquire them for the Museum.

I have a few things in folk art for you and it is specially Gregorio Hermandez de Alba, whom is gathering things for you. When he can go to the United States, he will bring you all those objects.

Expecting that the pictures etc. will reach you in perfect good conditions, I remain

very truly yours

Erwin Kraus

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AIR MAIL

KRAUS

November 6, 1942

Dear Erwin,

Thank you so very much for your letter of October 6th which I received recently. I have just heard from Macy's about the pictures which they have already packed to return to you in Bogota. I am trying to get hold of the people in Macy's in order that I will extract the canvases from their cases.

So far, I have not received any pictures at all from Colombia and this rather worries me. As soon as possible I should like to have them here. I hope that you will do me a great favor and obtain autobiographies from Gonzalo Arija, from Luis Alberto Acuna, from yourself, and from Alfonso Ramirez Fajardo. I want to include these pictures in the catalogue of the show that we will have here in February, and I need complete documentation. I have no photographs of any Colombian artists and will greatly appreciate having them taken and sent here. I would also like if possible to have photographic portraits as well. I am doing my best to get Dr. Gregorio Hernandez de Alba to come here to the United States and I think it could be arranged in time. I am going to write to him directly but should he come before February, perhaps you could give him as much documentary material as possible.

As you may perhaps remember, I wanted very much to buy one book in Bogota which I had a great deal of trouble in finding. It is a history of Colombian art published, I think, by the Municipality of Bogota in 1932. There was only one copy available and somebody bought it. I do wish you could find me another copy, for which I would pay you. I would also like any documentation of the Salon of this year. If you possibly could, I do wish you would send me extra copies of the catalogue of this year's Salon, last year's Salon, and any exhibitions there have been in Bogota. What impression did the Kingman show make on you?

I am sorry to learn that Acuna has turned official, but perhaps it will be better at least than the present Ignacio. In any case, I do hope you will keep me informed as to the movements of the unofficial group. I wonder if you have had any luck about folk art. Please let me hear from you as soon as possible.

Yours very sincerely,

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota, Colombia

LK/d

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Erwin Kraus
Apartado Aereo 3720
BOGOTA.

October 6 de 1942.

Mr. Lincoln E. Kirstein
Museum of Modern Art
11 West 53 Street
NEW Y ORK CITY.

Dear Mr. Kirstein,

I hope you made a very agreable and interesting trip through the Center-American Republics. In the meanwhile nothing important happened here. We have atually the individual shows of E. Kingman and A. Cañas Valenzuela, the latter a painter from Chile, both regular even bad or awfull. Next Monday, Oct. 12, we will have the III National Show in the Biblioteca Nacional and there is a big expectative around this show.

I am gathering objects of popular art for you and I have some nice little pieces of clay such as the " Caballitos de Ráquira "I told you.

Luis Alberto Acuña switched over to the so-called oficial group because he is intending to get the job of " Director de Bellas Artes " and he is making now in political intrigues. It's for that, that I don't mention him in the Introduction to Macy's. In any case, if you are interested in his paintings by Macy's his reduced price is of U.S. $ 75.- piece.

I have for you the picture of L.A. Acuña, his autobiography, self-portrait and the cetificate of authorship. The same items from Gonzalo Ariza and mine. I could not speak to Alfonso Ramirez Fajardo because he is absent. As soon as the National Show will be over, I send you all those things. I can tell you too that the pictures sent by Gonzalo Ariza and mine were admitted for the show.

Hoping that you reached New York very satisfied after your monthlong journey all over Latin America I am allways, dear Sir,

Your very truly.

Erwin Kraus.

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Introduction for Mr. LINCOLN E. KIRSTEIN of the

MUSEUM OF MODERN ART IN NEW YORK.

We, the undersigning Colombian painters as follows:

Gonzalo Ariza and Erwin Kraus, authorize Mr. Lincoln E. Kirstein to negociate our picturs lent to Macy's Galleries for the Pan-American Fair entitled:

Rocas of Gonzalo Ariza and
Rio " " " at the price of U. S. $ 60.- each

Mamancanaca of Erwin Kraus and
Sabana " " " at the " " " " $ 60.- "

We authorize Mr. Kirstein too, to send us directly the amount of the purchase he makes.

Bogotá, October 6 of 1942.

Gonzalo Ariza Erwin Kraus.

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LASSALLE

THE MUSEUM OF MODERN ART

May 5, 1943

Dear Mr. Lassalle,

Thank you for your great kindness in returning Lincoln's manuscript so promptly. It arrived safely today and I have forwarded your note to Lincoln.

I was sorry to have missed you when you were in the Museum on Saturday and hope I may have the opportunity to meet you at some future time.

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Edmundo Lassalle
% Mr. Henrique de Losada
Office of the Coordinator
of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

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LA SALLE

THE MUSEUM OF MODERN ART

Date _____

To: Miss Disch **Re:** _____

From: Edmundo Lasalle _____

I dropped by to see you. I will finish Lincoln's mss. by next week & will send it to you at once

Sorry to have missed you Edmundo Lasalle

Mr. Edmundo Lasalle
c/o Mr. Henrique de Losada
Office of the Coordinator
of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

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LASALLE

April 27, 1943

My dear Mr. Lasalle,

Mr. Kirstein has asked me to write requesting that you return the manuscript of his book on Latin-American art. When you have finished with it, will you be kind enough to return it to me at the Museum?

Sincerely yours,

Secretary to Mr. Kirstein

Mr. Edmundo Lasalle
℅ Mr. Henrique de Losada
Office of the Coordinator
of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

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LEE

March 5, 1943

Mr. Charles Todd Lee, Executive Secretary
Coordination Committee for Peru
American Embassy
Lima, Peru

Dear Mr. Lee,

This is to acknowledge receipt of your letter of February 8th to Mr. Kirstein, who has since been inducted into the Army. I have sent word to Mr. Kirstein and I know he will be delighted to hear from you.

I believe Mr. Kirstein told you in his letter of January that Mr. d'Harnoncourt will be in Peru towards the end of March and will certainly get in touch with both yourself and Senorita Bustamente.

Sincerely yours,

Secretary to Mr. Kirstein

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EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE OF INTER-AMERICAN AFFAIRS

COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D.C.

February 22, 1943

February 26, 1943

Mr. Porter A. McCray
Office of the Coordinator
of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

Dear Mr. McCray,

This is to acknowledge receipt of the letter from Mr. Charles Todd Lee to Mr. Kirstein, which you so kindly sent. Mr. Kirstein is now in the Army but I will see that he gets the letter eventually.

Sincerely yours,

Sincerely,

Secretary to Mr. Kirstein

Porter A. McCray

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 22, 1943

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

Dear Mr. Kirstein:

I transmit herewith a letter for you from Mr.

Charles Todd Lee.

Sincerely,

Porter A. McCray

Porter A. McCray

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COORDINATION COMMITTEE FOR PERU
APARTADO 2225 - LIMA - PERU

February 8, 1943.

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

Dear Mr. Kirstein:

Thank you for your kind letter of January 20. We are very glad to know that you are still very much interested in Sta. Alicia Bustamante Vernal's collection, and when Mr. René d'Harnoncourt comes to Perú towards the end of March, we will be very glad to receive him and to put him in touch with Sta. Bustamante.

We trust that this letter finds you and your family in the best of health. With sincerest regards from my wife and myself.

Sincerely yours,

Charles Todd Lee

Charles Todd Lee
Executive Secretary.

CTL/SEH.

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LEE

January 20, 1943

Mr. Charles Todd Lee, Executive Secretary,
Coordination Committee for Peru,
American Embassy,
Lima, Peru.

Dear Mr. Lee,

Mr. Porter McCray has forwarded your letter to Mr. Rockefeller of December 9th in relation to the collection of folk art gathered by Senorita Alicia Bustamente Vernal. You already knew that I was very much interested in this collection. At the present moment there seems to be some possibility that the Museum of Modern Art will expand its interests in the line indicated. Mr. Rene d'Harnoncourt of the Indian Office of the Department of the Interior is now the consultant for the Museum on folk art matters. Mr. d'Harnoncourt will be in Peru the end of March and will certainly see both yourself and Senorita Bustamente. I appreciate very much your calling our attention to this matter and I can assure you it is of the greatest interest to us.

I have the most pleasant memories of your great kindness to me in Lima. I hope you and your wife and family have a very Happy New Year.

Very sincerely yours,

LK/d

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	Kirstein	I.D

COORDINATION COMMITTEE FOR PERU

CARE OF
AMERICAN EMBASSY
LIMA - PERU

December 9, 1942.

COORDINATION OF INTER-AMERICAN RELATIONS
DEC 23 1942
NEW YORK
A R
SECTION

P-466

Mr. Nelson A. Rockefeller
Coordinator of Inter-American Affairs
Commerce Department Building
Washington, D. C.

Dear Sir:

Attention: Mr. John Akin, Director, Regional Division.

When Mr. Lincoln Kirsteinwas here several months ago, he spoke to various people here in Perú about his interest in popular art.

Arising out os this came this letter directed to Mr. Nelson Rockefeller from Srta. Alicia Bustamante Vernal.

Srta. Bustamante has organized an exposition of popular art and would be interested in having it reach Mr. Kirstein.

We would appreciate your forwarding this information to Mr. Kirstein and indicating to us what you want done in this connection.

Sincerely yours

Charles Todd Lee

Charles Todd Lee
Executive Secretary

CTL/MJJ

REGIONAL DIVISION
DEC 22 1942
ROUTED TO: P. McCray
For: action
Acknowledgment
Information
Filing
Briefing
Remarks:

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Lima, 16 de Setiembre de 1942.

Señor Nelson Rockefeller.

De toda mi consideración:

No necesito decirle que es el Perú el país sudamericano que cuenta con el arte popular más variado y original. Como país formado en el centro del gran Imperio Incaico, heredó, con mucho, las virtudes artísticas más valiosas y profundas de los kechwas, que fueron el pueblo de más alto valor humano de la América del Sur precolombina. Al mismo tiempo, el propio pueblo indígena y posteriormente los mestizos, aprendieron con una facilidad que era muestra de su vacación artística, la técnica de muchos de los mejores artes manuales españoles. Así apareció en el Perú el variadísimo y verdaderamente ilimtado arte popular actual peruano, todavía no catalogado y no bien estudiado.

Desde hace muchos años vengo dirigiendo mis esfuerzos a la organización de un Museo de Arte Popular; con ese propósito he visitado casi todas las regiones del Perú, estudiando y catalogando hasta donde es posible sus productos artísticos genuinos. Con el fallecido Embajador de México, Prof. Moisés Sáenz, habíamos empezado a trabajar en una obra acerca de este aspecto del arte peruano; desgraciadamente, la muerte del gran indigenista mexicano dejó trunca la obra mencionada. En 1939 realicé en la Peña "Pancho Fierro" que dirijo, la Primera Exposición de Cerámica Popular Indígena; dicha exposición tuvo un éxito insospechado; y poco después el Gobierno de mi país me encomendó la organización del Pabellón de Arte Popular de la gran Feria Nacional de 1939; este Pabellón fué el primer esfuerzo serio que se hizo en el Perú para exhibir nuestra riqueza artística de origen popular y dió a la feria su mayor atractivo y originalidad. Como consecuencia de la Primera Exposición de Cerámica Popular conservo en la Peña "Pancho Fierro" una pequeña galería constante de muestras de Arte Popular peruano en todas sus manifestaciones.

En el mes de Octubre presentaré la Segunda Exposición de Arte Popular del Centro y del Sur, con muestras traídas por mí de toda la extensa región de los departamentos del Sur y Centro los cuales he recorrido con el exclusivo objeto de enriquecer mi colección particular.

Pero la escacés de mis recursos económicos no me ha permitido realizar mis proyectos en la medida de lo que es necesario dada la magnitud y la importancia del Arte Popular peruano; y por esa razón me permito aprovechar de la visita de Ud. a fin de solicitarle su protección y ayuda. Y me tomo la libertad de dirigirme a Ud. por la seguridad que tengo de que Ud., personalmente, es un fervoroso amante del arte, y mucho más aun del arte americano, y porque, asimismo, su gran país, ha dado realmente pruebas evidentes de querer ayudar a los paises latinoamericanos en el inmenso esfuerzo de desarrollar sus posibilidades económicas y espirituales.

Si tuviera la suerte de merecer el apoyo de Ud. o de

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alguna institución norteamericana, yo podría viajar por todo el Perú con el único propósito de organizar un Museo completo de nuestro arte popular en todas sus manifestaciones; oportunidad que me permitiría, al mismo tiempo, ofrecer al Museo de Arte Moderno de New York una muestra en lo posible equivalente a la del Museo Peruano, ofrenda que yo haría a los Estados Unidos con la más grande satisfacción y como una expresión de mi gratitud personal y de la de mi país.

Muy atentamente,

Alicia Bustamente Vernal.
Peña "Pancho Fierro", Plazuela Sn. Agustín, 394, Lima.

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LEHMANN

Leonard Woolf

The Hogarth Press

Pixmore Avenue, Letchworth, Herts.
Letchworth 430-1-2

John Lehmann

601, Carrington House, Hertford Street. W.1.

2.3.43.

Mr Lincoln Kirstein
11 West 53rd Street,
New York City.

Dear Mr. Kirstein,

Thank you for your letter of January 18th. You may be amused to know that the Air Mail copy arrived yesterday, a fortnight later than the copy sent by surface mail.

I am very pleased to be publishing your book For My Brother, and Pollinger tells me that a cable in agreement to our terms has already been received from Margot Johnson. The MS. has therefore gone to press, and I hope for proofs in a week or two. I am a little worried by a request said to have come from your side that the proofs should be corrected in America. I hope you will not insist on this. Being an author myself, I fully understand your anxiety, but a publisher has many difficulties to contend with at the moment in England which will be seriously aggravated if the proofs have to cross

P.T.O.

to do with a consecutive narrative and Christopher thought that for your purposes a consecutive narrative was best. In any case, you could advise me. I have some wonderful photographs which could be used as illustrations, but I assume that would be out of the question. However, I would like to have a frontispiece of a portrait of a boy. I have a very fine one and I will send it to you.

Please let me know what you think of the book in detail. The version you are reading is the fifth one, so you know I worked hard over it.

With best wishes,

Lincoln Kirstein

Mr. John Lehman
601 Carrington House
Hertford Street
London
England

LK/d

cc by sea

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LEHMAN

cc LK 4/14/43

the ocean twice under the risk of being sunk and lost each way. The printing and binding situation does not get any better and the minimum time our people demand to produce a novel is four months, but that only allows a very speedy turn-round of proofs within ten days. Do you think it would be possible for you to send us over any sections of the book where you have decided to make changes, so that we can incorporate such changes in the proofs ourselves? We promise to be extremely careful about all other corrections, and the proofs will be read by at least two people independently.

I should very much like to see the photographs you mention: I am not sure if we could use any as illustrations, but a frontispiece is certainly worth considering.

I liked the book very much, and so did other people who have read it in MS., and found it full of human warmth and poetic feeling. The only part which seemed to me a little weak was when they all come to Mexico City and go round the pubs and shows. It seemed to me a little commonplace and dull compared with the rest of the book, though I feel sure it was authentic. But I do congratulate you on what you have achieved, and would one day very much like to see the part that you and Christopher cut out.

With best wishes,
Yours sincerely,
John Lehmann

Please let me know what you think of the book in detail. The version you are reading is the fifth one, so you know I worked hard over it.

With best wishes,

Lincoln Kirstein

Mr. John Lehman
601 Carrington House
Hertford Street
London
England

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LEHMAN

RCA

RADIOGRAM

RCA COMMUNICATIONS INC

January 18, 1943

Dear Mr. Lehman,

I am so glad you liked the Mexican book, or I judge you did by the cable. I would like very much to have it published in England and through the Empire. My New York agent is Margot Johnson and her representative in London is Lawrence Pollinger, whom I believe you know.

I think it only fair to tell you that the book was twice as long but Christopher Isherwood cut it to its present length. Formerly the first part was called "A Texan in Mexico" and the second part "A Mexican in Texas". The second part has a lot to do with the prejudice of southern "white" Americans against niggers and Mexicans. I think it is quite interesting, but it definitely has very little to do with a consecutive narrative and Christopher thought that for your purposes a consecutive narrative was best. In any case, you could advise me. I have some wonderful photographs which could be used as illustrations, but I assume that would be out of the question. However, I would like to have a frontispiece of a portrait of a boy. I have a very fine one and I will send it to you.

Please let me know what you think of the book in detail. The version you are reading is the fifth one, so you know I worked hard over it.

With best wishes,

Lincoln Kirstein

Mr. John Lehman
601 Carrington House
Hertford Street
London
England

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The Wisdom of Prieto's People

FAST

RCA

DIRECT

RADIOGRAM

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LONDON 33 29 NO FILING TIME

NLT LINCOLN KIRSTEIN

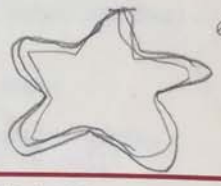
637 MADISONAVE NEWYORK

ARE BRITISH AND EMPIRE RIGHTS IN YOUR NOVEL FOR MY BROTHER FREE

HAVE JUST READ IT WITH DEEP APPRECIATION JOHN LEHMAN 601 CARRINGTON

HOUSE HERTFORD ST LONDON

Dear 2/23/43 Dear Lawrence Pollinger



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TELEPHONE HAnover 2-1811 To secure prompt action on inquiries, this original RADIOGRAM should be presented at the office of R. C. A. COMMUNICATIONS, Inc. In telephone inquiries quote the number preceding the place of origin.

Cuchillo de palo: no corta pero mayuga.
(Little wooden knife: it can't cut, but it leaves its nick)

Tanto quiere el diablo a su hijo, hasta que le saca un ojo.
(The Devil loves his own son so much he'd tear his eyes out)

No esta el palo para cuchara, ni el cucharero para hacerla.
(The wood is not good for the carver, nor the carver eager to carve)

No tiene ni una tasa, pero todas las tiene mochas.
(He never breaks a cup, but then, his have no handles)

Hasta lo que no come le hace dano.
(Even what he doesn't eat makes him sick)

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The Wisdom of Prieto's People

El que de ajeno se viste, en la calle le desnudan.
(He who sports borrowed clothes is nude in the street)

Mas vale un pajaro en mano, que cien volando.
(A bird in hand is worth a hundred in flight)

A donde va Vicente? A donde va la gente.
(Where does Vicente go? Where the crowd goes)

Cria buena fama y echate a dormir.
(Make a good name and lie back to enjoy it)

Aunque la mona se vista de seda, mona se queda.
(Though a doll be dressed in silk, still she stays doll)

No le pidas peras al olmo: el te da bellotas hasta el colmo.
(Never seek pears from the oak: you'll only get acorns till you croak)

Date a desear y oleras a azar. Ven cada rato y oleras a caca de gato.
(Let yourself be sought and smell like the orange. Be easy to get and smell like cat shit)

En el juego que hay desquite, no hay quien se pique.
(If you play rough, you get hit tough)

Carta que se pierde, y mujer que se va, el diablo que la busque ya.
(The lost letter and the abandoned woman; may the devil hunt both)

Quien da pan a perro a jeno, pierde pan y pierde perro.
(He who feeds bread to the neighbor's dog, loses both bread and dog)

No hace uno tantas al ano cuantas paga a la semena.
(One does less harm in a year than one pays for in a week)

Quien de ti se fia, no lo enganes. Haste sordo, y viviras gordo.
(Never abuse those who trust you. Be deaf and you'll be well)

No hay mal que por bien no venga.
(There's no bad that brings no good)

Cuchillo de palo: no corta pero mayuga.
(Little wooden knife: it can't cut, but it leaves its nick)

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The Wisdom of Prieto's People

Amores de lejos: amor de pendejos.
(Love from afar is love from a fool)

Dime con quien andas, y te dire quien eres.
(Tell me who your friends are and I'll tell you who you are)

Con el tiempo y un ganchito, hasta los verdes se alcanzan.
(With patience and a little hook, you can pluck even the green ones)

Una mano lava a la otra, y las dos lavan la cara.
(One hand washes the other, and with both you can clean your face)

Cree el leon que todos son de su condicion.
(The lion thinks all are strong as he)

Quien te hace rico? El que te mantiene el pico.
(Who makes you rich? He who feeds you)

Nadie al cielo escupa, porque a la cara le cae.
(Never spit skywards; it falls in your face)

Arrieros somos y por un camino andamos.
(All of us drive mules along the same path)

De noche todos los gatos son pardos.
(At night all cats are gray)

El que no sabe es como el que no ve.
(He who doesn't know is like him who can't see)

Siempre los) Perros que ladran no muerden.
(Barking dogs never bite)

A cada santo se le llega su funcion.
(Every single saint has his holy day)

El querer es hacer.
(If you wish to, you can do)

Tantas veces va el cantaro al agua hasta que se rompe.
(So many times goes the jar to the well till it breaks)

La zorra nunca se ve su cola, ni el zorillo su rabillo.
(The fox never sees her brush, nor the skunk sniffs his own scent)

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December 9, 1942

Dear Dr. Leland,

I was most grateful to you for your kind invitation to attend the luncheon given to Justino Fernandez yesterday. It was a great pleasure to be there and to feel the real friendliness of such a candid and entertaining occasion.

Yours very sincerely,

Dr. Waldo G. Leland, Director
American Council of Learned Societies
1219 Sixteenth Street, N. W.
Washington, D. C.

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

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TELEPHONE: DISTRICT 3395

CABLE ADDRESS: ACOLS

AMERICAN COUNCIL OF LEARNED SOCIETIES
MEMBER OF THE
INTERNATIONAL UNION OF ACADEMIES

EXECUTIVE OFFICES
1219 SIXTEENTH STREET, N. W.
WASHINGTON, D. C.

AMERICAN PHILOSOPHICAL SOCIETY, 1727
AMERICAN ACADEMY OF ARTS AND SCIENCES, 1780
AMERICAN ANTIQUARIAN SOCIETY, 1812
AMERICAN ORIENTAL SOCIETY, 1842
AMERICAN NUMISMATIC SOCIETY, 1858
AMERICAN PHILOLOGICAL ASSOCIATION, 1869
ARCHAEOLOGICAL INSTITUTE OF AMERICA, 1879
SOCIETY OF BIBLICAL LITERATURE AND EXEGESIS, 1880
MODERN LANGUAGE ASSOCIATION OF AMERICA, 1883
AMERICAN HISTORICAL ASSOCIATION, 1884
AMERICAN ECONOMIC ASSOCIATION, 1885

AMERICAN PHILOSOPHICAL ASSOCIATION, 1900
AMERICAN ANTHROPOLOGICAL ASSOCIATION, 1902
AMERICAN POLITICAL SCIENCE ASSOCIATION, 1903
BIBLIOGRAPHICAL SOCIETY OF AMERICA, 1904
ASSOCIATION OF AMERICAN GEOGRAPHERS, 1904
AMERICAN SOCIOLOGICAL SOCIETY, 1905
AMERICAN SOCIETY OF INTERNATIONAL LAW, 1906
COLLEGE ART ASSOCIATION OF AMERICA, 1911
HISTORY OF SCIENCE SOCIETY 1924
LINGUISTIC SOCIETY OF AMERICA, 1924
MEDIAEVAL ACADEMY OF AMERICA, 1925
POPULATION ASSOCIATION OF AMERICA, 1932

December 7, 1942

My dear Mr. Kerstein:

It would give me great pleasure if you could join me and some friends at luncheon at the Cosmos Club tomorrow (Tuesday) at one o'clock. We are gathering there in honor of Mr. Fernéndez.

Very sincerely yours,

Waldo G. Leland
Director

Mr. Lincoln Kerstein
Kindness of Mr. Fernendez

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Notes turned over to Switzer
Jones, Paul 4/24/43

LEVINE

MRS. MORRIS FISH Jefferson School

London Terrace, New York City
465 W.23

Dear Frances--

First of all, many thanks for the invitation to the Latin American opening--it will be practically my first adventure away from home since the advent of little Jeff. After all my work on the 1942 acquisitions documentations, etc. while Jeff was immient, I feel as if I have a personal lien in this show. I do hope it excites a lot of wonderful comment and good results for all interests concerned.

Senondly, I have found amongst my souvenirs the enclosed little tidbits which I hurry to send on to you for whatever use the Museum may make of it---I believe it has to be turned over to a Miss Diston, or have I the name wrong. I destroyed my stenographic translations because I didn't think anyone could read my notes. If there's no one there to do the translating and there's no rush to have it, it can be shipped back to me--I'll be delighted to translate it for you while sunning myself with Jeff up on our very nice roof.

Thirdly, if you should ever have a chance I'd really love to have you come and pay us a visit and meet my son who is really a gay child and very cunning on account of he was born with masses of black ~~hear~~ hair on his head and big grayish blue eyes--

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Ask Fidelma if I exaggerate. I have never felt or looked better in my life. Hoping to hear the same from you, I am

yrs very respectfully

Doris

Watkins 9-4934

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LLERENA

20 de Enero de 1943

Muy distinguido Dr. Llerena:

En nombre de nuestro Museo tengo mucho gusto en darle nuestras más expresivas gracias por su obsequio de su libro "La Pintura Ecuatoriana del Siglo XX", que viene a llenar una necesidad en el campo de las publicaciones de arte. Desde hace mucho tiempo soy un gran admirador deParedes y Guayasamin cuyas obras figuran en la colección permanente de nuestro Museo. Sería muy de agradecer que usted hiciera un libro del mismo tipo sobre la escultura.

Siento que usted no haya creido conveniente incluir en su libro los nombres de los artistas extranjeros residentes en el Ecuador como Olga Anhaltzer Fisch and Jan Schreueder. ¿Por qué no incluyó usted tampoco a Rendón? Salvo las que figuran enalgunas colecciones privadas de Guayaquil, es dificil ver las obras de este artista que me parecen bastantesinteresantes.

Mucho me gustaría seguir recibiendo noticias de usted. Yo tendré mucho gusto en enviarle las publicaciones de nuestro Museo.

Mil gracias otra vez por su obsequio. Queda de usted affmo. amigo y s. s.

Lincoln Kirstein

Sr. Dr. José Alfredo Llerena
Universidad Central
Quito, Ecuador

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TO BE TRANSLATED INTO SPANISH

January 19, 1943

Dear Dr. Llerena,

The Museum wishes to thank you so very much for your extremely valuable gift in sending us the "La Pintura Ecuatoriana del Siglo XX". You have filled a need which has long been lacking. I have been a great admirer of Paredes and Guyasamin for a long time and the Museum possesses examples of their work in its permanent collection. I only hope that sometime you will do the same for sculpture.

I was sorry that you did not see fit to include the work of aliens now resident in Ecuador, such as Olga Anhaltzer Fisch and Jan Schreueder. What was the reason for the omission of Rendon? I have found it hard to see examples of his work except in certain private collections in Guyaquil but I thought they were quite interesting.

I would be delighted to correspond with you and to send you our publications.

Yours very sincerely,

Dr. Jose Alfredo Llerena
University of Quito
Quito
Ecuador

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LOPEZ SOTO

6 de noviembre de 1942

Sr. José M. Lopesoto, Presidente
Asociación Industriales Gráficos de la Argentina
San Juán, 1340
Buenos Aires, Argentina

Mi distinguido amigo:

Con estas líneas quiero darle las gracias en nombre del Museum of Modern Art por el gran servicio que ha sido para nosotros el recibir la colección de Argentina Gráfica que usted nos ha enviado y que figura desde ahora en nuestra Biblioteca a la disposición del público norteamericano. He tenido el gusto de mostrar su espléndida revista a muchos artistas y personas interesadas en este tipo de trabajo, y todos están de acuerdo en alabar su admirable técnica y alto nivel artístico.

Nos interesaría mucho recibir otros números de Argentina Gráfica y cualquier otra publicación que pueda servir a los tipógrafos de Norte América. Por nuestro parte, tendremos mucho gusto en enviarle nuestras publicaciones y no hace falta decir que estamos muy sinceramente a su disposición.

Haga el favor de saludar en mi nombre al Sr. Atilio Rossi si usted tiene ocasión de verle. El bello libro que él preparó para su empresa ha sido muy admirado aquí. No creo que tengamos nada comparable, en lo que se refiere a técnica moderna y fina ejecución.

Mil gracias otra vez por su obsequio. Queda como siempre de usted affmo. amigo

Lincoln Kirstein

el

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TO BE TRANSLATED INTO SPANISH

November 6, 1942

Sr. Jose M. Lopesoto, President
Asociacion Industriales Graficos de la Argntina
San Juan 1340
Buenos Aires, Argentina

Dear Sr. Lopesoto,

I want to thank you on behalf of the Museum of Modern Art for the great service that you have done our institution in presenting us with the file of Argentina Grafica, which has now been placed in our library at the disposition of the North American public. I have shown your splendid review to many interested North American painters and publishers and they are all unanimous in their praise of your technical excellence and high standard of taste.

We should be very much interested in receiving other copies of Argentina Grafica and anything else that might serve topographers of North America. We will be delighted to send you our publications and would be pleased to be of ~~service to you~~ of any service possible to you.

Please salute Sr. Attilio Rossi for me should you see him. The beautiful book that he did for your personal enterprise has been greatly admired. I do not think that we have anything here to compare with it as far as advanced technique or virtuosity goes.

Yours very sincerely,

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ASOCIACIÓN INDUSTRIALES
GRÁFICOS DE LA ARGENTINA *Con Personería Jurídica*

SAN JUAN 1340 . TEL. 26-3157 . BUENOS AIRES S. I. G. A.

ARGENTINA GRÁFICA
Revista Mensual

21 de Julio de 1942.-

Señor
LINCOLN EDWARD KIRSTEIN
Hotel Continental
CIUDAD

De mi mayor consideración:

Por indicación del señor Attilio Rossi, me es altamente grato enviarle algunos ejemplares de nuestra revista "ARGENTINA GRAFICA". También le adjunto un ejemplar extraordinario "GLORIFICACION DE LA IMPRENTA" y otro "VISION PANORAMICA DE LAS ARTES GRAFICAS ARGENTINAS".

Hubiera sido mi deseo obsequiarle con la colección completa de nuestra revista, pero ello no ha sido posible en razón de que varios números ya están agotados.

Tenga la seguridad de que experimento personalmente una satisfacción al conocer el interés que usted tiene por nuestra revista, pués ello aumenta las posibilidades de concretar en un futuro próximo las gestiones que vengo realizando para establecer de manera recíproca y permanente un intercambio técnico-cultural entre los círculos gráficos de su gran país y nuestra Asociación.

Con fecha 11 de agosto ppdo. planteé esta necesidad al señor Nelson Rockefeller, en su caracter de Coordinador de Relaciones Comerciales y Culturales con las Repúblicas Americanas.

Esta iniciativa mereció el más amplio apoyo de parte del Sr.Rockefeller, quien comisionó al Sr. A.C.Peters, Asistente Ejecutivo de la Sección Comunicaciones, con quien venimos realizando una labor sumamente interesante en ese sentido.

Deseo que las revistas sean de su agrado y quedo a sus enteras órdenes para todo lo que pueda serle útil en materia de intercambio técnico y cultural relacionado con las Artes Gráficas.

Saludo a usted con mi más alta estima, atto., affmo., y S. S. S.

José A. Lopez

Presidente

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	Kirstein	I.D

MAC LEISH

b

THE LIBRARIAN OF CONGRESS
WASHINGTON

October 10, 1942

Dear Lincoln:

Yours of the twenty-third. I believe we have sent you everything you asked for except the Latin American Belles-Lettres in English Translation which are out of print. However, we have sent some others along which may perhaps take their place.

It was grand to hear from you. Are you on your way back here, or are you returning to Argentina? Thank you, above all, for your postscript. Please give my affectionate regards to my friends, and particularly to yourself.

Faithfully yours,

Archibald MacLeish

Mr. Lincoln Kirstein
In care of the American Embassy
Mexico City
MEXICO

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MCCRAY

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 17, 1943

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

Dear Mr. Kirstein:

Thank you for your letter of February 5 and the enclosed list of persons in Latin America to whom copies of Brazil Builds will be sent.

Sincerely,

Porter A. McCray

Porter A. McCray
Assistant to the Director
Art Section

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MCCRAY

February 5, 1943

Mr. Porter A. McCray
Assistant to the Director, Art Section
Office of the Coordinator of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

Dear Mr. McCray,

I am very sorry to have been so delayed about answering your letter. Actually I had assumed that the whole list was taken care of by the Museum and by Mr. Goodwin himself, but I find that is not true and I hasten to apologize to you for the delay. I am including in this list people who are deeply interested in architecture in other countries besides Brazil and I feel that copies would do a great deal of good if sent to them.

John Hubner, III
U. S. Vice-Consul
Sao Paulo, Brazil

Cecil Cross, Esq.
U. S. Consul-General
Sao Paulo, Brazil

Sergio Milliet, Art Critic
O Journal do Sao Paulo
Sao Paulo, Brazil

Luis Barragan
% Ines Amor
Milan 18
Mexico, D. F.

✓ Alvaro Araujo
Juncal 1414
Montevideo, Uruguay

v Charles Page
U. S. Embassy
Montevideo, Uruguay

Ambassador William Dawson
U. S. Embassy
Montevideo, Uruguay

v James Byrne
Gelly y Obes, 2243
Buenos Aires, Argentina

✓ Ricardo de Bary-Tornquist
Charcas 534
Buenos Aires, Argentina

v Pablo Bourchard, Jr.
Avenida General Korner, 621
Santiago, Chile

✓ Hector Basaldua
Callao 765
Buenos Aires, Argentina

v Sra. Horacio Butler
Arenales 1572
Buenos Aires, Argentina

✓ Sergio Larrain, Architect
Universidad Catolica
Santiago, Chile

Dr. Francis James Colligan, Cultural Attache
U. S. Embassy
Quito, Ecuador

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Mr. Porter McCray - 2 February 4, 1943

Miguel Covarrubias
Reforma 5
Tizapan
Mexico, D. F.

Samuel Wainer, Editor
Diretrizes
Rua Primero de Marzo, 7
Rio de Janeiro, Brazil

Alfredo Guido, Director
Superior School of Fine Arts
Callao 1598
Buenos Aires, Argentina

Gregorio Gasman, Editor
Forma
Ismael Valdes Vergara, 540
Santiago, Chile

Juan Gorrell
U. S. Embassy
Quito, Ecuador

Juan Hernandez L.
Comision Mexicana de Cooperacion Intelectual
Secretaria de Educacion Publica
Mexico, D. F.

Jose M. Lopéz Soto
Peru 666
Buenos Aires, Argentina

Attilio Rossi
Editorial Losada
Alsina 1131
Buenos Aires, Argentina

Milton Puente
25 de Mayo, 555
Montevideo, Uruguay

J. Torres García
Abayuba 2751
Montevideo, Uruguay

Enrique Uribe White, Director
Biblioteca Nacional
Bogota, Colombia

Amelia Polleri de Vianna
Maggioli 656
Montevideo, Uruguay

Luis Valcarcal, Director
Archeological Museum
Avenida Alfonso Ugarte
Lima, Peru

Eduardo Sacriste, Architect
Morelos 38
Buenos Aires, Argentina

Onofrio Piacenza, Architect
Garay 2806
Buenos Aires, Argentina

Herschel Brickel, Cultural Attache
U. S. Embassy
Bogota, Colombia

Very sincerely yours,

Lincoln Kirstein

LK/d

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 3, 1943

Mr. Lincoln Kirstein
637 Madison Ave.
New York, N. Y.

Dear Mr. Kirstein:

On December 31 I wrote you requesting that you contribute the names and addresses of those persons in Brazil who you believed would be interested in receiving copies of Brazil Builds.

We are now attempting to complete this list, and before furnishing the Museum of Modern Art with final packing instructions we would like to include your additions.

Sincerely,

Porter A. McCray

Porter A. McCray
Assistant to the Director
Art Section

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MC CRAY

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

December 31, 1942

January 4, 1943

Mr. Lincoln Kirstein
Dear Mr. McCray,
Art
11 West 53rd Street
New York,

Thank you very much for your letter about Alicia Bustamente and the popular arts exhibition. I am deeply interested in this and the Museum, as you probably know, is envisaging an ambitious program. I will discuss it with Rene when I see him next week at the Brazilian show and I will, of course, tell you the outcome.

Yours very sincerely,

Mr. Porter McCray
Assistant to the Director, Art Section
Office of the Coordinator of Inter-American Affairs
Commerce Department Building
Washington, D. C.

LK/d

should like your help.

Philip Goodwin, whose article you saw, promises to pre-
pare a list of
subscribers to whom copies of Brazil Builds could be sent. Would
you be willing to make additions to this list? With you ex-
perience in the field, you no doubt are the one most familiar
with those whose interest in this sort of activity is most
sincere.

We are anxious to have these addresses available as near
as possible to the publication date of January 12 so that
packing instructions can be given the Museum at that time.
I shall greatly appreciate your assistance in this matter.

Since this concerns your own
you would prefer handling this directly.
If we can be of help let me know. May I know what assistance
may is requested through the Coordination Committee.

To have met you if but so briefly was quite a pleasure
and I greatly enjoyed seeing the handsome Danish silver.

Sincerely,

Porter A. McCray

Porter A. McCray
Assistant to the Director
Art Section

Enclosures: letter
enclosure from Peru

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

December 31, 1942

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

Dear Mr. Kirstein:

A couple of things have lately arisen about which I should like your help.

Phillip Goodwin, when last I saw him, promised to prepare a list of persons in Brazil and the other Latin American countries to whom copies of Brazil Builds could be sent. Would you be willing to make additions to this list? With you experience in the field you no doubt are the one most familiar with those whose interest in this sort of activity is most sincere.

We are anxious to have these addresses available as near as possible to the publication date of January 12 so that packing instructions can be given the Museum at that time. I should greatly appreciate your assistance in this matter.

You will find attached a letter and enclosure from the Coordination Committee in Peru. Since this concerns your own activity I am sure you would prefer handling this directly. If we can be of help let me know. May I know what assistance if any is requested through the Coordination Committee.

To have met you if but so briefly was quite a pleasure and I greatly enjoyed seeing the handsome Danish silver.

Sincerely,

Porter A. McCray

Porter A. McCray
Assistant to the Director
Art Section

Enclosures: letter
enclosure from Peru

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MABLEY

February 20, 1943

Dear Ted,

Would you be an angel and do me a favor? There is a very nice guy who is our Vice-Consul in Lima, Peru, called Kenneth Wasson. He is particularly interested at this point in marionettes and puppets of all sorts. He wants to start a puppet club in Lima but has no information. I suddenly thought that all your experience in puppeteering would a real help. If you can give him any dope, I wish you would recommend books to him or put him in touch with the best technicians in the field.

As of Tuesday, I am in the Army, too, and I hope somehow that our paths will cross.

Yours ever sincerely,

Corporal E. H. Mabley
Hq. Co.
816th Signal Service Photo Battalion
Signal Corps Photographic Center
Long Island City, New York

LK/d

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MACY'S

THE MUSEUM OF MODERN ART

Date March 23, 1943

To: Mr. Abbott cc. Mr. Kirstein

From: Miss Courter

Re: Brazilian paintings from Macy's

Telephone conversation with Mr. D'Harnoncourt on Tuesday, March 23, 1943.

I read Mr. D'Harnoncourt a letter from Mr. Martinuzzi to Mr. Kirstein dated March 5th and letters from Mr. Kirstein to Mr. Martinuzzi of January 18th and January 22nd.

Mr. D'Harnoncourt says that his discussion with Mr. Martinuzzi in regard to the possibility of the Museum taking over the Brazilian paintings included no such promises, regarding the Museum's responsibility for bearing all expenses in connection with the return of the pictures to Brazil. Also he did not know of Mr. Kirstein's committments, in fact Mr. Kirstein made only vague references to the Museum's part in the arrangements when he discussed it with Mr. D'Harnoncourt. Mr. D'Harnoncourt knew of no letters whatsoever being exchanged between Macy's and the Museum.

Mr. D'Harnoncourt suggests that Mr. Abbott (and possibly Mr. Clark) ought to discuss the whole matter again with Mr. Martinuzzi explaining that Mr. Kirstein seemed to have made these arrangements on his own and that we could not possibly take over the expenses connected with the return of the pictures to Brazil. Since the arrangements have gone so far and it would be most embarrassing to refuse to circulate the paintings - Macy's having received permission for the Museum to take over this collection for circulation - Mr. D'Harnoncourt suggests that we offer to bear the expense of removing the pictures from storage, delivering them to the Museum and all other expenses until they can be returned to the warehouse where the rest of the Macy show is stored for the duration. This was the arrangement, more or less, suggested by Mr. D'Harnoncourt in the first discussion with Mr. Martinuzzi. Macy's of course wants to avoid any further entanglements and has, therefore, suggested that the Museum take over from the time the pictures are removed from the warehouse.

In my discussion with Mr. Martinuzzi on the matter I mentioned that the Department of Circulating Exhibitions could not possibly afford to take over these expenses in addition to the expenses of preparing the exhibition for circulation, packing, insurance, etc. Mr. Martinuzzi of course made the suggestion that the Rockefeller office, which was connected with the Museum, bear these expenses as Mr. D'Harnoncourt of that office had expressed interest in doing this for propaganda purposes.

Courter has previous correspondence

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THE MUSEUM OF MODERN ART

Date ~~March 13, 1943~~

To: Mr. Barr

Re: ~~Letter from Macy's~~

From: N. Disston

I have sent Mr. Kirstein word about the attached letter from Macy's but have not yet received his instructions. I thought perhaps you would want a copy.

& Co. Inc.

2. the paintings will be offered for sale at the prices indicated by the artists and mentioned in the invoices which accompanied them when they were shipped to New York and not at the amounts indicated in the catalog of Macy's Fair.

3. you will keep these paintings until the end of the war and arrange as soon as possible, thereafter, for their return to Brazil and delivery to the home of each of the painters and that you will be responsible for all expenses connected with the above and guarantee to keep the entire collection fully insured against all risks whatsoever.

It would greatly expediate matters if you could let us have a statement to this effect at the earliest possible date, so that, in turn, we may forward it to Brazil. The guarantees requested from you are exactly the same as we gave to obtain the loan of the paintings.

Very truly yours,

Leo Martinuzzi

LM:ifd

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Copy part to Rowe 3/13/43

R. H. Macy & Co., Inc.

HERALD SQUARE, NEW YORK

March 5, 1943

MUSEUM OF MODERN ART
MAR 9 1944
NOTED

Mr. Lincoln Kirstein
Consultant on Latin American Art
The Museum of Modern Art
11 West 57 Street
New York, N.Y.

Dear Mr. Kirstein:

Following our exchange of letters regarding the Brazilian art collection, we are pleased to advise that we have just received a note from Mr. Francisco L. Figueira De Mello, the party who collected the Brazilian paintings for us, stating that he is favorably considering your request. However, before we can transfer the paintings, the consent of all the painters has to be obtained and we understand that most of the authorizations are already at hand. Meanwhile, Mr. De Mello would like to obtain from you a statement outlining that, in the event of your receiving the entire Brazilian collection,-

1. you will keep and exhibit the paintings which are at present in the possession of R. H. Macy & Co. Inc.

2. the paintings will be offered for sale at the prices indicated by the artists and mentioned in the invoices which accompanied them when they were shipped to New York and not at the amounts indicated in the catalog of Macy's Fair.

3. you will keep these paintings until the end of the war and arrange as soon as possible, thereafter, for their return to Brazil and delivery to the home of each of the painters and that you will be responsible for all expenses connected with the above and guarantee to keep the entire collection fully insured against all risks whatsoever.

It would greatly expediate matters if you could let us have a statement to this effect at the earliest possible date, so that, in turn, we may forward it to Brazil. The guarantees requested from you are exactly the same as we gave to obtain the loan of the paintings.

Very truly yours,

Leo Martinuzzi

LM:ifd

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LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

A. N. WILLIAMS, PRESIDENT
NEWCOMB CARLTON, CHAIRMAN OF THE BOARD
J. C. WILLEVER, FIRST VICE-PRESIDENT

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NSA 1091 25 NL 4 EXTRA=KEESLERFIELD MISS 8 1943 FEB 8 PM 10 02

LINCOLN KIRSTEIN= NBN

637 MADISON AVE NYK=

REQUIRE CHARACTER REFERENCE FOR SPECIAL WORK HERE. GRATEFUL FOR LETTER MENTIONING M[illegible] BUSINESS ASSOCIATION WITH YOUR ENTERPRISES FOR PAST FIVE YEARS=

T/SGT PAUL MAGRIEL SERVICE CLUB KEEELERFIELD MISS.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

[illegible] largely as a repository of information.

When Mr. Magriel left the Museum, it was with the understanding that he would return immediately after the war because his capabilities and information made him unique and irreplaceable. I am sure that any job that he is given to do would be executed with imagination and excellence.

Lincoln Kirstein

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MAGRIEL

February 9, 1943

TO WHOM IT MAY CONCERN:

I have known Technical Sergeant Paul Magriel for the past ten years. For five of that time he was working for me either in the capacity of publicity manager for a theatrical company, road manager of the same company, or more recently as organizer, librarian, and curator of a very important collection of books, drawings, prints and other material relating to dancing at this Museum.

Mr. Magriel was not only an excellent publicity man with a most engaging personality and infinite responsibility, but his organizing ability and careful attention to detail made him a most valuable adjunct to this Museum.

The Dance Archives of the Museum of Modern Art, largely due to his efforts, are outstanding in the Western Hemisphere as a repository of information.

When Mr. Magriel left the Museum, it was with the understanding that he would return immediately after the war because his capabilities and information made him unique and irreplaceable. I am sure that any job that he is given to do would be executed with imagination and excellence.

Lincoln Kirstein

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MALLO

7 de Junio de 1943

Muy distinguida Srta. Mallo:

Mil gracias por su amabilidad al enviarnos los interesantes recortes que acabo de recibir acerca de su trabajo. Estoy segura de que han de ser una valiosa aportación para nuestro archivo. Muchas gracias otra vez muy sinceras.

Queda de usted muy atentamente siempre a sus órdenes,

Secretaria de Mr. Kirstein

Srta. Maruja Mallo
Santa Fe 2861
Buenos Aires
Argentina

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TO BE TRANSLATED INTO SPANISH

June 7, 1943

Dear Senorita Mallo,

Thank you for your great kindness in sending us the interesting clippings about your work. These will make a valuable addition to our archives and we are delighted to have them.

Sincerely yours,

Secretary to Mr. Kirstein

Senorita Maruja Mallo
Santa Fe 2861
Buenos Aires
Argentina

Miss Disston

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MARUJA MALLO
SANTA FÉ 2861

5 Mayo 1943

MALLO

May 5, 1943

Mi distinguida amiga:

Recibo hoy su atenta carta, me es grato saber que me tienen en la lista, si piensan en futuras adquisiciones. Hace unos días le envié a Lincoln K. la prensa que se ocupo del libro que le envie, prensa de Buenos Aires, y que como el me pidio todo lo referente a mi arte le facilito esos recortes.

Un cordial
Saludo de

Maruja Mallo

MUSEUM O. MOD. ART

MAY 14 1943

NOTED

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May 5, 1943

My distinguised friend:

I have just received your kind letter and I am glad to know that my name is on your list. Just in case you plan to have new acquisitions, a few days ago I sent to Lincoln K. the clippings about the book that I also sent him. The clippings are from Buenos Aires. I sent them to him because you wanted to have an impression of my work.

Cordially,

Maruja Mallo

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MALLO

28 de Abril de 1943

Mi distinguida señorita Mallo:

Tengo mucho gusto en acusar recibo de su carta del 15 de Abril, dirigida a Mr. Kirstein. Su carta del 14 de enero y el libro que usted tuvo la amabilidad de enviarnos llegaron cuando Mr. Kirstein se incorporó al ejército. Me temo, por lo tanto, que no haya tenido tiempo en la prisa de los últimos días de trabajo de darle a usted personalmente las gracias por su valioso envío.

Por desgracia, nuestros fondos para adquisiciones de nuevas obras están agotados, pero nos interesa mucho contar con la lista de sus trabajos en caso de que se pensara en futuras adquisiciones.

Créame que aprovecho con mucho gusto esta ocasión para ofrecerme muy sinceramente de usted

Secretaria de Mr. Kirstein

Srta. Doña Maruja Mallo
Santa Fé 2861
Buenos Aires, Argentina

NED:lj

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TO BE TRANSLATED INTO SPANISH

April 28, 1943

Dear Senorita Mallo,

This will acknowledge receipt of your letter of April 15th to Mr. Kirstein. Your letter of January 14th and the book about your work, which you were so kind as to send, did arrive just as Mr. Kirstein was leaving for the Army. I am afraid that in the last minute rush he did not have time to write and thank you for your thoughtfulness in sending them.

We are delighted to have this record of your work
Unfortunately, our funds for the purchase of any additional works are now exhausted, but we are delighted to have this record of your work in the event that any future acquisitions are contemplated.

Sincerely yours,

Secretary to Mr. Kirstein

Srta. dona Maruja Mallo
Santa Fe 2861
Buenos Aires, Argentina

MARUJA

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MALLO

ARUJA MALLO
SANTA FÉ 2861

Buenos Aires 15 Abril 1943

Sr. Lincoln Kirstein

Mi distinguido amigo:

El 14 de Enero de este año le envié por avion un ejemplar de la edicion de la editorial Losada que edito con mi obra realizada en america y europa con textos en ingles y español

Tambien escribi a Vd una carta en contestacion a la suya del 16 de Octubre 1942. estoy extrañada no tener noticias de Vd si recibio estos envios, aunque creo que si; pues iban certificado.

Este libro que le envié espero le informe ampliamente sobre mi obra plastica y en el caso de que el Museo de Arte Moderno de New York tuviera interes en representarme en su coleccion como lo han hecho los principales museos de Europa de Arte Moderno estaria enteramente dispuesta a complacerlo

Queda sincera y buena amiga

Maruja Mallo

Harvard College Library

MUSEUM
APR 26 1943
NOTED

Maruja Mallo

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MALLO

MALLO

MARUJA MALLO
SANTA FÉ 2861

Sr Jn
Lincoln Kirstein

Buenos Aires 14 Enero 1943.

Mi distinguido Amigo:

Recibi sus gratas noticias donde me anuncia que recibio los grabados en color que yo le envie
La Editorial Losada de Buenos Aires acaba de editar un libro con el contenido de mi obra realizada en Europa y America y que esta teniendo gran exito de Prensa y venta, traducidos los textos al ingles. Y que tengo el placer de enviarselo por avion con esta misma fecha
Respecto a su pregunta tengo el gusto de informarle que 4 cuadros mios fueron adquiridos por clientela Norteamericana pero me es imposible concretarle las direcciones porque las personas que las adquirieron pasaron por Buenos Aires de paso para New York.
Espero que este libro le informe integralmente sobre mi obra y en el caso que el museo de Arte Moderno donde Ud. es director tuviera interes en representarme en sus colecciones como lo han echo ya los principales museos de Arte Moderno de Europe estare enteramente dispuesto a complacerlos.
Me dicen que Vd. paso por B. Aires en un momento que yo realizaba conferencias de Arte en Uruguay. y lo he sentido plenamente

Cordialmente
Su sincera y buena amiga
Maruja Mallo

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MALLO

16 de Diciembre de 1942

Mi distingui

envío de la
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americano,
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de arte Ibero-
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Unidos? ¿Po-
ncuentran?

Mil gracias otra vez por su envío y por este nuevo favor que le pido. Queda de usted sincero y buen amigo,

Lincoln Kirstein

Srta. doña Maruja Mallo
Santa Fe 2861
Buenos Aires, Argentina.

MARUJA MALLO

BUENOS AIRES SANTA FÉ 2861

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	Kirstein	I.D

MALLO

16 de Diciembre de 1942

Mi distinguida amiga:

Mil gracias muy sinceras por el amable envío de las excelentes reproducciones de sus cuadros, tan extraordinariamente interesantes. Las reproducciones llegaron en perfecto estado y estoy seguro de que han de ser una valiosa aportación para nuestros archivos de arte Iberoamericano, cada día más importantes. La monografía sobre su trabajo figura ya en nuestra biblioteca.

Recibiríamos con mucho gusto todo el material que usted crea de interés para nosotros. ¿Alguno de sus cuadros está actualmente en los Estados Unidos? ¿Podría usted darme las direcciones en donde se encuentran?

Mil gracias otra vez por su envío y por este nuevo favor que le pido. Queda de usted sincero y buen amigo,

Lincoln Kirstein

Srta. doña Maruja Mallo
Santa Fe 2861
Buenos Aires, Argentina.

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	Kirstein	I.D

TO BE TRANSLATED INTO SPANISH

~~Dec~~

16 de Diciembre de 1942

Dear Senorita Mallo,

Thank you so very much for your great kindness in sending us the excellent reproductions of your fascinating pictures. They arrived in good order and are a valued contribution to our greatly expanding archives of Ibero-American art. We already possess the monograph devoted to your work in our Library.

We would like very much to have any new material that you think would be interesting. Do you have any original paintings in the United States at the present moment? If so, where are they?

Yours sincerely,

Lincoln Kirstein

Senorita Maruja Mallo
Santa Fe 2861
Buenos Aires, Argentina

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MARSHALL

COPY

The Rockefeller Foundation
49 West 49th Street, n.y.

March 8, 1943

Dear Lincoln,

Being away from the city has prevented me from answering until now your letter of February 17. I wish I might have seen you again before you went into the Army. At any rate this letter carries our very best wishes for your Army career. Please do let us hear from you at least so that we may have some idea of your whereabouts.

Now as for your inquiry about the possibility of help in the further organization of the Dance Archives at the Museum of Modern Art. As you know, work in the dance has not figured in our current program. That menas that we are by no means unappreciative of the growing part that it is playing in American artistic life, and of the undoubted value of this collection at the Museum. Consequently we should be glad to help in the organization of this material if we saw a way to do so.

Of course proceeding with its cataloging would be a first step, but it appears to us that it would take considerably more than that to make the material really useful. Isn't it in a way true that the whole Archive, though a beginning, still represents in large measure only the material which it has been possible to gather together? Has the Museum as yet any policy with regard to the place of the Archives in its total structure? Has it indeed given sufficient attention to the dance as an art so that you and others have assurance that this phase of its activities is set for real growth?

I am sorry to raise questions of this kind when you are not able to answer them, but they seem to us in a sense prior to any such concrete question as you have raised about present help to the Archives and its work - if it were possible for us to consider something.

I'm sending this as you suggested to the Museum, but requesting that a copy which goes along to be forwarded to you.

Good luck to you!

Yours as ever,

(signed) John Marshall

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

Copy to be forwarded to Lincoln Kirstein enclosed (sent to LK 3/10/43)

(Original given to FH 3/17/43)

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MARSHALL

Copy enclosed sent to LK 3/10/43

THE ROCKEFELLER FOUNDATION

49 WEST 49th STREET, NEW YORK

THE HUMANITIES
DAVID H. STEVENS, DIRECTOR
JOHN MARSHALL, ASSOCIATE DIRECTOR
WILLIAM BERRIEN, ASSISTANT DIRECTOR

March 8, 1943

Dear Lincoln:

Being away from the city has prevented me from answering until now your letter of February 17. I wish I might have seen you again before you went into the Army. At any rate this letter carries our very best wishes for your Army career. Please do let us hear from you at least so that we may have some idea of your whereabouts.

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I am sorry to raise questions of this kind when you are not able to answer them, but they seem to us in a sense prior to any such concrete question as you have raised about present help to the Archives and its work - if it were possible for us to consider something.

I'm sending this as you suggested to the Museum, but requesting that a copy which goes along to be forwarded to you.

Good luck to you!

Yours as ever,

John Marshall

MUSEUM OF MODERN ART
MAR 10 1943
NOTED

Mr. Lincoln Kirstein
Dance Archives
The Museum of Modern Art
11 West 53rd Street
New York, New York
Copy to be forwarded to Lincoln Kirstein enclosed.

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MARSH

February 17, 1943

Dear John,

I am going into the Army on Tuesday and take this opportunity to say goodbye to you and Mary. I am really enthusiastic about it and will keep you informed of my whereabouts.

Before I leave I wanted very much to ask you something which is very close to my heart. I am afraid, as in the other case, it won't recommend itself to your conditions and possibilities, but I don't want to leave any stone unturned.

We have here at the Museum the finest collection of material relating to dancing, ethnographical as well as theatrical, in the United States. The collection has been made up by myself, by various gifts of American material from Mrs. Rockefeller, and by other similar donations. Known as the Dance Archives, it is contained within the body of the Museum's Library, where it ekes out a rather miserable existence due to the conditions of space. However, it is extraordinarily useful and we get any number of requests every day for information, for use of every conceivable kind of the material, and so forth.

The collection has never been catalogued. Paul Magriel, who published through the H. W. Wilson Company four volumes of the definitive bibliography of dance material, has been in the Army for a year and besides, he was not a librarian but a dance specialist. At the present moment, I would like very much to have this collection catalogued and made generally available, particularly the books. I would like to have Miss Isabel Marting, formerly of the Music and Dance Library of the 58th Street Library, now cataloguer for music and dance for the New York Public Library, commissioned to do this job. It would take about four months and she would have to receive $40 a week. I would have to make application for her release from the Public Library. Mr. Francis St. John, Chief of the Circulation Department, would be asked for her temporary re-assignment here. There are certain incidental expenses also - the cards, the typist, and also it would be extremely useful to have a list printed or at least mimeographed of the collection after it was done. Do you think it would be possible to apply to the Foundation for this work? A grant of from $1,000 to $1,500, the larger sum naturally preferable, would be a wonderful service.

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My correspondence will be taken care of in this office, even though I am not here. Any consideration you may give this will be gratefully appreciated.

Yours very sincerely,

Lincoln Kirstein

Mr. John Marshall
The Rockefeller Foundation
49 West 49th Street
New York, New York

LK/d

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THE MUSEUM OF MODERN ART

Date Feb. 8, 1943

To: Mr. Lincoln Kirstein

Re: Dance Archives

From: Bernard Karpel

We both appreciate the advisability and necessity of cataloging the Dance Archives. We also realize that the present set-up does not offer Edison, nor would it offer Magriel, the opportunity to do that essential job. In view of your expressed interest in the matter, I should like to propose that the job be done in the same way by which the Film Collection was handled in 1939. At that time I was given leave of absence by the New York Public Library for four months, compensation of $40 per week, and the active cooperation of the film staff.

May I propose that Miss Isabel Marting, formerly of the Music & Dance Library at 58th St., and now cataloger for Music and Dance at the New York Public Library, be commissioned to do the job under the same conditions? She is a swell person and the best choice possible. She is also interested in doing this piece of work for the Dance Archives (I have discussed it confidentially with her today, as well as with Sidney Edison).

If you can obtain a $2000 grant to cover her salary and incidental library expenses, I will send a formal request to Mr. Francis St.John, Chief, Circulation Department, New York Public Library, asking for Miss Marting's temporary assignment to this task. With the cooperation of Miss Peters (Miss Marting's supervisor and my good friend), Miss Lawton, and Mr. Carleton Sprague Smith, the leave of absence should be arranged. The preferred time is April - July 1943. The request would have to be made to Mr. St.John by March 1, 1943.

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MARSHALL

January 18, 1943

Dear John,

I haven't seen you in a very long time and I would like very much to talk to you about several things. Can you have lunch with me one day this week or next? You can always reach me here.

Yours very sincerely,

Mr. John Marshall
The Rockefeller Foundation
49 West 49th Street
New York, New York

LK/d

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MARTIN

January 27, 1943

Dear John,

I seem to be trembling but unable to take the final jump. However, being pushed from all sides, I find it makes me very nervous and not much fun to see. I was turned down by the Rockefeller Foundation but that does not make me necessarily despair.

We are printing Marian Hanna Winter's piece on Mary Ann Lee next and I would very much like to talk to you about Rosetta O'Neill. I do wish you'd work on it. Maybe I could dig up a little extra cash to make it possible for somebody. I will call you the first thing next week.

Yours ever,

Mr. John Martin
Dance Editor
The New York Times
Times Square
New York, New York

LK/d

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The New York Times

TIMES SQUARE, NEW YORK, N. Y.
LACKAWANNA 4-1000

January 15, 1943

Dear Lincoln:

I don't know whether you are working for Uncle Sam yet or not, but I'll take a chance on writing you at the old stand. I had a visit with Rosetta O'Neill at her request the other day, and what a wonderful lot of stuff she has dug up on Dodworth, including pictures! She has not put it into any kind of shape, but is perfectly willing that somebody else should do so when she has finally got it all out of her system.

I told her of your tottering on the brink of military service and the consequent uncertainty of the magazine's future, but she wants to go ahead anyhow. There is nothing you have to do about this, but I thought I'd better make a report,

Yours,

John

"ALL THE NEWS THAT'S FIT TO PRINT"

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MATISSE

RRE MATISSE GALLERY
ANCIENT ART OF AMERICA

November 21, 1942

Dear Mr. Matisse,

Thank you so very much for your letter of October 30th. I had hoped to interest the Museum in purchasing the drawings for "Aleko" by Mr. Chagall, which I admired so much, but I find that it is impossible at the present moment because our budget has been very acutely cut. If they are not sold before the voting of another budget, it is my hope that the situation may change.

Yours very sincerely,

Lincoln Kirstein

Mr. Pierre Matisse
41 East 57th Street
New York, New York

LK/d

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PIERRE MATISSE GALLERY
MODERN PAINTINGS · PRIMITIVE SCULPTURES · ANCIENT ART OF AMERICA
41 EAST 57 STREET · NEW YORK · TELEPHONE ELDORADO 5-6269 · CABLE PIERMATI-NEW YORK

October 30, 1942

Dear Mr. Kirstein,

I have left several messages at the American Ballet School and at the Museum of Modern Art, asking to have you get in touch with me in connection with the inquiry you made about the drawings for Aleko.

I have received a number of requests about these sketches from many of my clients whom I have kept waiting hoping to hear from you. If you are at all interested in these works please get in touch with me at your earliest convenience. The show is closing at the end of next week and I have to give an answer to my clients about the middle of the week.

Sincerely,

Pierre Matisse

Mr. Lincoln Kirstein,
c/o American Ballet School
637 Madison Avenue
New York City.

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Mr. Kirstein MILLER

THE MUSEUM OF MODERN ART

1. - then were Dorothy's suggestions A.

Date November 27, 1942

To: Miss Miller **Re:** South American Film

From: Mr. Barr Division

Dear Dorothy:

People who are making a film for South America on American painting have made rather a mess of it, emphasising Robert Phillip and his work, which is rather irrelevant to the purpose of the film. I am trying to think of some artist better suited for the purpose and am considering Hopper and Marsh - it should be an American scene painter with a somewhat interesting photogenic personality. They need five or six farm pictures. Have you any[redacted] to suggest?

~~AHB~~
jrw ljs —

AHB:ljs

Alfred:
~~Benton Kansas City~~
Blanch Woodstock N.Y.
Brook 63 Wash. Sq. So.
Delan 203 E. 15
O'Keeffe 59 E. 54
Hopper 3 Wash. Sq. No.
Marin 243 Clark Terrace, Cliffside, N.J.

Note: I don't think Marsh is photogenic but definitely unpleasant! DM.

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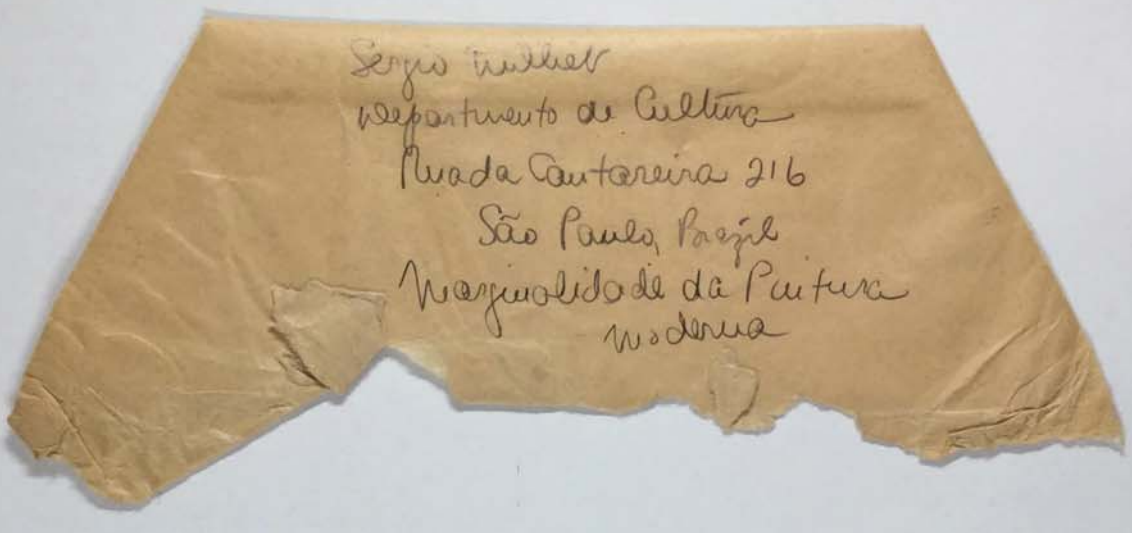

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MIRANDA

AIR MAIL

Sr. Nic
Rua Pei
Sao Pac

Dear Ni

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LK/d

AEROGRAMMA
VIA PAN AIR

S.Paulo, 28th, Sept. 1942.

Dear Mr. Lincoln Kirstein.

New-York.

I received your letter from Bogotá. I did not forget my promise and my article is almost finished. As you remember I told you that in beginnings of November you would receive it. I am waiting for some photos from Recife (Frêvo) because those I have are not good at all.

I do not remember if you asked me to write in english or in portugese. If you could clear me this point I should be very grateful to you.

I should like to khow if I have to send the article by airplane. I think it will be very expensive on account of the photos.

I shall do my best in writing

PAN AMERICAN AIRWAYS SYSTEM, a maior rede de transportes aereos do mundo.

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MIRANDA

AIR MAIL

a good article for Dance Index , not only because it is a honour for me but in consideration to you, whose friendship I appreciate very much.

Do you believe that it's possible that I receive nº 3 of Dance Index ?

Thank you a million ~~es~~ times for your beautiful and precious book. I am writing a special article about it. You will have a copy, when published. We fight against a terrible crisis of paper. It is very difficult now to publish something.

Yours very sincerely

Nicanor Miranda

Rua Peixoto Gomide 285
São Paulo- Brasil-S.A.

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MIRANDA

AIR MAIL

November 9, 1942

Sr. Nicanor Miranda
Rua Peixoto Gomide 285
Sao Paolo, Brazil

Dear Nicanor Miranda,

I am so glad to have gotten your letter shortly after my return from Mexico. I am so glad to know that you have not forgotten about the article. If possible, I wish you would write it in English. You write so well in English and we have, unfortunately, very few people who can do a good job translating Portugese. I will be very glad to pay for sending the article by airplane, even though the photos may be very heavy. I don't trust any other way because I should have the article soon, and book passage at present is very long. What I wish you would do is this: Send your article and the photographs to my friend, Jorge di Castro, Expresso Paulista, Rua Evarista de Veija 19, Rio de Janeiro. Ask him to take the article to the Embassy and make sure there will be no trouble with censorship and the photographs. Request Mr. di Castro to send the article and to pay for it, as he has money of mine in his account.

I am so glad that you got my book. I very eagerly want to have my book published in Brazil and I would like to have you entrusted with the translation, but I know that the paper problem now makes it impossible until the war is over. However, in the meantime, maybe you could ask somebody if they are interested in it in principle. Please write me by return air mail.

Ever your friend,

LK/d

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Resume of Dinner-Meeting
Relative to Formation of Latin-American Center
Friday, December 18,1943
Women's Faculty Club, Columbia University
New York City

A dinner-meeting was held at the Women's Faculty Club of Columbia University on Friday, December 18, 1943. This meeting was organized by Mr. Gordon R. Mirick, principal of the Lincoln School of Teachers College, and director of the Latin-American summer-school experiment in the 1942 Summer Demonstration School of Teachers College. Its purpose was to discuss the need in the metropolitan area for a center of Latin-American affairs, where teachers, schools and other educational agencies may obtain information, materials, and assistance for the study of Latin America.

The meeting grew directly out of the experience of the group involved in the summer school project at Lincoln School, during which the staff and students made extensive use of the institutional and personnel resources available in New York. Time and again they met situations which revealed duplication of effort and difficulties in the use of the agencies, organizations and individuals promoting a better understanding between North and South Americas.

Similar conditions have been met by workers in this field throughout the public schools, in the private and parochial schools, and in the libraries, museums, and similar cultural centers where a strong interest in Latin America prevails. The meeting was therefore an inclusive one, with representatives from the Board of Education, the schools, the libraries and museums, parents' organizations, and interested lay people. Members of the Office of Education and the Co-Ordinator's Office came up from Washington to meet with the group and to carry back to their respective offices the concensus of the meeting.

The evening's discussion brought out a clear expression of opinion as to the demonstrated need in the metropolitan area for an institute for the preparation and dissemination of curriculum materials on world cultures, with special reference to Latin America and the Far East. Mr. Patterson, speaking for the Office of Education, expressed his complete sympathy with the ideas and suggestions of the various speakers, as did Miss Hall of the Co-Ordinator's Office. It seemed, however, that the purpose of the meeting could not be fulfilled without concrete suggestions from the authorities in Washington interested in the promotion of this project. The group therefore passed the following resolution to be taken back to Washington by Mr. Patterson:

> RESOLVED, THAT MR. MIRICK, PRINCIPAL OF THE LINCOLN SCHOOL, CONVEY TO THE AUTHORITIES IN WASHINGTON THE CONCENSUS OF THE MEETING, TO WIT, THE ESTABLISHMENT IN THE VERY NEAR FUTURE IN NEW YORK CITY OF A CENTER OF LATIN AMERICAN EDUCATION FOR THE PURPOSE OF COORDINATING AND FACILITATING EXISTING SERVICES AND ACTIVITIES AS WELL AS PROMOTING FURTHER STUDIES IN INTER-AMERICAN AFFAIRS.

It was further moved and seconded and unanimously passed that "Mr. Mirick be authorized to select a small committee from those present to draw up an appropriate statement for the organization of such a center."

During the discussion the following immediate needs to be filled by the proposed center were frequently mentioned:

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1. Furnish tested materials, units of work, suggestions for courses of study, for use by teachers in elementary and secondary schools.

2. Facilitate the use of motion pictures dealing with Latin America for use in school assemblies, clubs and classrooms. Many schools are not in a position to draw on special funds for payment of shipping expenses.

3. Provide the services of speakers on Latin-American affairs and make better use of the many visiting Latin Americans who are interested in Inter-American education and in a better knowledge of the rich educational facilities of New York City.

4. Arrange for loan exhibits of graphic materials from art galleries, museums, government agencies, private collectors or organizations (Panagra, United Fruit Line, International Business Machines Corporation, etc.) as well as circulate exhibits of students' work in schools where facilities for such exhibits are available.

5. Publish a monthly bulletin with detailed information on extension courses, lectures, recitals, movies, club programs, important publications, museum activities and exhibits, and the names and addresses of Latin-American consular representatives in New York City who are interested in assisting a program of Latin-American education.

6. Publish special bulletins describing activities, studies and resources for special teachers or departments such as music, art, history, foreign languages, which can contribute effectively to the development of Latin-American studies; publish minimum or special booklists for school libraries, clubs, teachers; descriptions of successful units of work developing in different schools; descriptions of methods and techniques for use of maps, pictograph statistics, animated maps.

7. Arrange for short seminars and teacher conferences with experts from various fields for teachers and supervisors in charge of Latin-American programs and studies.

8. Teacher training.

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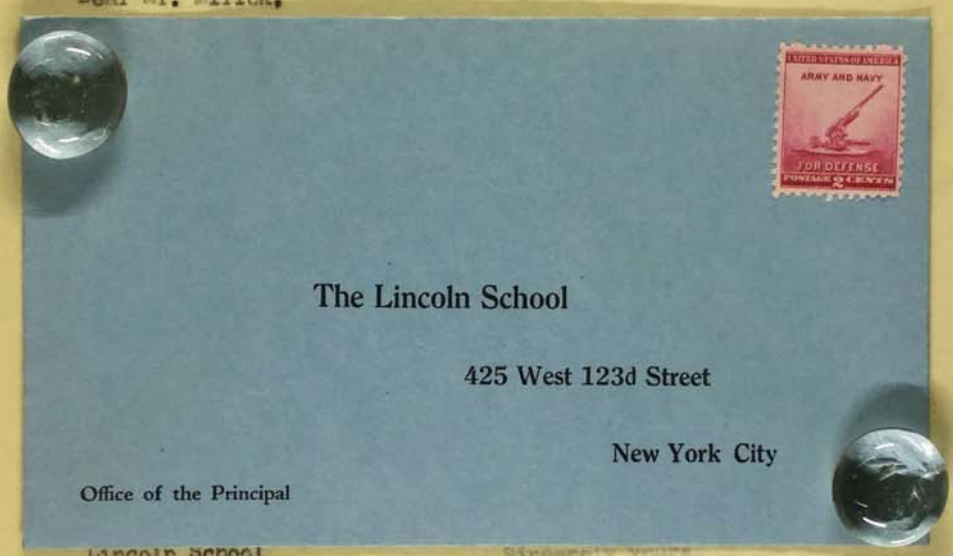
MIRICK

LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123rd STREET
NEW YORK

February 17, 1943

Dear Mr. Mirick,



Lincoln School
425 West 123rd Street
New York, New York

LK/d

Sincerely yours,

G. H. Mirick
Principal

Mr. Lincoln Kirstein
Museum of Modern Art
11 West 53rd Street
New York City

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MIRICK

LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123rd STREET
NEW YORK

February 17, 1943

Dear Mr. Mirick,

Thank you so very much for the summary of the dinner meeting held on December 18th at the Faculty Club of Columbia. I was terribly sorry not to be able to be there and the report interested me enormously.

If you and your group intend to do anything further about this, I hope you will call on us for any information that we may possibly give you. We are in contact with a great number of Latin Americans who very often make the Museum their headquarters when in New York. We also have quite a nice library and a very fine collection of paintings and sculpture from all the Latin American countries.

Yours very sincerely,

Mr. G. R. Mirick, Principal
Lincoln School
425 West 123rd Street
New York, New York

LK/d

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LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123RD STREET
NEW YORK

February 3, 1943

Dear Mr. Kirstein:

I am enclosing herewith a summary of the dinner-meeting held on December 18th at the Columbia University Faculty Club. This has been delayed in reaching you because of the Christmas holidays and illness on my part during that period and afterward.

Since the meeting, I have talked with a number of those who were present, inasmuch as I was authorized to select a small committee to plan on any further steps we should take in the direction of organizing a Latin-American Institute. As soon as I have had the opportunity to confer with others of the group I will be able to notify you as to the membership of the committee. This I hope to do within the next week or two.

Sincerely yours,

G. R. Mirick
Principal

Mr. Lincoln Kirstein
Museum of Modern Art
11 West 53rd Street
New York City

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MIRICK

December 19, 1942

Dear Mr. Mirick,

I am extremely sorry not to have been able to be with you last evening, but unavoidable circumstances arose which prevented me from attending your dinner.

It would be a very great pleasure to have any record that was kept of the meeting, and I can assure you for the future our wholehearted cooperation.

Yours very sincerely,

Mr. G. R. Mirick, Principal
Lincoln School
425 West 123rd Street
New York, New York

LK/d

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December 15, 1942

Dear Mr. Mirick:

Mr. Lincoln Kirstein, the Museum's Consultant on Latin American Affairs, will be very glad to attend the dinner meeting on Latin America on Friday, December 18th, at the Women's Faculty Club, at six o'clock.

Sincerely,

Mr. G. R. Mirick
Principal
Lincoln School
425 West 123rd Street
New York City

AHB:ljs

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D'Amico thinks this meeting should be covered, but not by anyone whose time is too important; in other words, he thinks there is a lot of good will involved no doubt, but that Lincoln is out of funds, (and probably anxious for a little publicity) and would be unable to back up any ideas that called for the spending of money. It may be a waste of time and lead to nothing or it may prove something - the fact that most of the guests are teachers of various subjects, not necessarily connected with LA, makes him wonder if they can have anything very authentic to say, etc, etc.

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LINCOLN SCHOOL
OF
TEACHERS COLLEGE
425 WEST 123RD STREET
NEW YORK

December 10, 1942

12/12

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Barr:

This is to invite you to be my guest at a dinner meeting to be held on Friday, December 18th, at six o'clock at the Women's Faculty Club, 410 West 117th Street (near Morningside Drive), New York City.

The purpose of this meeting is to bring together representatives from the various groups and organizations which are interested in Latin America and which believe in the advantage of establishing a clearing-house for the centralization of Latin-American study, especially in the Metropolitan Area. Representatives from the Office of Education and the Office of the Co-Ordinator of Inter-American Affairs have already signified their acceptance. I am enclosing a list of those who have been invited to the meeting.

I hope very much that you will find it possible to attend. Would you be good enough to respond at your convenience so that plans may be made accordingly.

Sincerely yours,

G. R. Mirick

G. R. Mirick
Principal

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Wm D'Amico
please return

Guest List - Latin American Dinner Meeting
Friday, December 18, 6:00 P.M.
Women's Faculty Club, 410 West 117th Street
New York City

School Administration and Teaching:

Mr. Hymen Alpern, Principal, Evander Childs High School
Dr. Clare C. Baldwin, Board of Education (Junior High Schools)
Mrs. Cecile Brickman, Board of Education
Dr. William H. Bristow, Board of Education (Curriculum Research)
Mr. Ambrose Cort, Junior High Schools Principals Association
Dr. M. C. Del Manzo, Provost of Teachers College, Columbia University
Dominican Sisters - Corpus Christi School
Dr. Frederic Ernst, Board of Education
Mrs. Eudora Fletcher, President, New York Principals Association
Miss Sara Garrett, Julia Richman High School
Dr. Jacob Greenberg, Board of Education
Dr. William A. Hamm, Board of Education (High Schools)
Dr. Henry Hein, Principal, James Monroe High School
Dr. Joshua Hochstein, Evander Childs High School
Dr. Theodore Huebener, Board of Education (Languages)
Dr. Isaac Kandel, Professor of Education, Teachers College, Columbia
Rev. William R. Kelly, Superintendent of Catholic Schools, Manhattan Diocese
Mr. John J. Loftus, Board of Education
Professor Jose Martel, College of the City of New York
Mr. Gordon R. Mirick, Principal, Lincoln School of Teachers College
Miss Virginia Murphy, Board of Education (Art)
Miss Alice Rathbun, Chairman, Standing Com. on Social Studies, Board of Ed.
Mr. Fred J. Rex, Teacher of Spanish, Lincoln School of Teachers College
Mr. Albert Sayer, President, Social Studies Teachers Assoc., Board of Ed.
Mr. J. R. Scoppa, Chairman, N.Y.Principals Assoc. Committee on Pan Americanism
Dr. Frank Tannenbaum, Assoc. Professor of Latin American History, Columbia Uvs.
Dr. Jacob Theobald, Board of Education (Junior High Schools)
Mr. Peter J. Wilhonsky, Board of Education (Music)
Dr. J. Wayne Wrightstone, Board of Education (Evaluation, Research, Statistics)

Office of Education (Washington): Dr. John C. Patterson, Chief of Division of Inter-American Educational Relations

Office of the Co-Ordinator of Inter-American Affairs (Washington):

Miss Florence Hall, Assoc, Education Specialist
Science and Education Division

Museums and Libraries:

Mr. Alfred Barr - Museum of Modern Art
Miss Grace Fisher - Museum of Natural History (Dept. of Education)
Miss Katherine Kosmak - New York Public Library
Mrs. Michelle Murphy - Brooklyn Museum
Dr. Herbert J. Spinden - Brooklyn Museum
Mr. Carlton S. Smith - New York Public Library
Mr. Francis Emery Taylor - Metropolitan Museum of Art

Business Organizations:

Mr. John B. Glenn, President, Pan American Trust Company
Mr. Walter Walters, Chairman, Inter-American Committee of the Catholic Club
Mr. Thomas J. Watson, President, International Businessmen's Company

Parents' Organizations; Publications:

Mrs. Mitzi Barach, Parent Teacher Assoc. Lincoln School
Mrs. Frances Foster, Editor, Building America
Mr. Julius Greenwald, President, United Parents Association

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MONGAN

February 23, 1943

Dear Agnes,

One last word before I disappear for the duration. If you ever get that check, please send it here to the Museum and it will be taken care of.

I hope to see you sometime, although god knows when. I may be stationed in Washington, and if so will keep in touch with Jack, so I may see you at Dumbarton Oaks.

Yours always,

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

Dictated by Mr. Kirstein;
signed in his absence

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

January 27, 1943

Dear Lincoln:

Is the $32.50 for the three books from Brazil and the one from the Argentine? I just want to be able to submit an accurate statement to Washington.

I am going down to Dumbarton Oaks for a few days, but I ought to be back next week when you are here.

I'll write Major Davis, but it will take a lot of concentration not to address him as Sherlock Holmes.

Affectionately,

Agnes

Lincoln Kirstein, Esq.
The Museum of Modern Art
New York City

AM:hb

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MONGAN

January 25, 1943

Dear Agnes,

Thank you so very much for your two very sweet letters. I will be in Boston next week and will hope to see you.

It would be very nice of you if you wrote to Major Davis, (his name is Sherlock Davis) a note in your name thanking him for the book. Do not mention me. I would like to be repaid if possible for the books. The charge to date is approximately $32.50 but don't worry about it.

Yours ever affectionately,

Miss Agnes Mongan
Fogg Museum of Art
Harvard University
Cambridge, Massachusetts

LK/d

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE, MASSACHUSETTS

January 22, 1943

Dear Lincoln:

I have been informed by the Office of Strategic Services that they are willing and ready to pay for the books which I sent on. At the present moment they number four --three from Brazil and one from the Argentine. If you will tell me how much these cost you, I'll have you reimbursed.

The book from the Argentine was mailed to me by a Major S. Davis, Military Attaché. Would it be diplomatic for me to write him a note of thanks by regular mail, or had it better go in the diplomatic pouch?

I was sorry not to have seen more of you in New York, but I know you were absorbed in the next Modern Museum show and so I did not bother you at the museum. Perhaps the next time I come we will have more time.

Always affectionately yours,

Agnes

Agnes Mongan

Lincoln Kirstein, Esq.
637 Madison Avenue
New York City

AM:hb

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MONTENEGRO

AIR MAIL

1 de Diciembre de 1942

Mi querido Roberto,

Acabo de recibir su carta del 14 de Octubre. Realmente, no se lo que pasa con el correo ni puedo comprender como las cartas tardan tanto.

No sabe usted cuanto senti no verle antes de salir de ciudad de Mexico. Pero puede estar seguro de que guardo el mejor recuerdo de nuestra visita a su magnifico museo y de nuestras conversaciones acerca de la posibilidad de una mayor cooperacion.

He visto a Nelson despues de mi vuelta. Esta terriblemente ocupado, pero muy entusiasta y optimista. Les cuadros enviados por Ines llegaron con un gran retraso. Monroe esta en Washington casi constantemente trabajando para el Gobierno y todos nuestros planes del Museo mas o menos interrumpidos por la necesidad de cumplir las demandas del Gobierno. En cuanto la situacion este mas clara, le escribire exactamente lo que se puede esperar del futuro, por cierto bastante confuso.

Fue usted por fin a Guatemala? No dudo de que si ha ido usted la exposicion mexicana habra tenido un gran exito.

Hasta pronto, su amigo de siempre,

Sr. Roberto Montenegro
Ejido 19
Mexico, D. F.

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1 de Liciembre de 1942

Mi querido Roberto:

Acabo de recibir su carta del 14 de Octubre. Realmente, no sé lo que pasa con el correo ~~xxxxxx~~ ni puedo comprender como las cartas tardan tanto.

No sabe usted cuanto sentí no verle antes de salir de ciudad de México. Pero puede ~~xxxx~~ estar seguro de que guardo el mejor recuerdo de nuestra visita a su ~~xxx~~ magnífico museo ~~xxx~~ y de nuestras conversaciones acerca de la posibilidad de ~~xxxxxxxxxxxxxxxxxxx~~ una mayor cooperación.

He visto a Nelson después de mi vuelta. Está terriblemente ocupado, pero muy entusiasta y optimista. Les cuadros enviados por Inés llegaron ~~xxxxxxxxxx~~ con un gran ~~x~~ retraso. Monroe está en Washington casi constantemente trabajando para el Gobierno y ~~xxxxxxxxxxxxxxx~~ todos nuestros planes del Museo más o menos interrumpidos por la necesidad de cumplir las demandas del Gobierno. En cuanto la situación esté más clara, le escribiré exactamente lo que se puede esperar del futuro, por cierto bastante confuso.

¿Fué usted por fin a Guatemala? No dudo de que si ha ido usted la exposición mexicana habrá tenido un gran ~~xxx~~ éxito.

Hasta pronto, su amigo de siempre

~~EK~~ LK

Sr. Roberto Montenegro
Ejido 19
México, D. F.
México.

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TO BE TRANSLATED INTO SPANISH

El 1 de diciembre de 1942

Dear Roberto,

I don't know what has happened to the mail recently. Your letter of October 14th just ~~arrived~~ reached me. It is incomprehensible to me to know how things take such a long time.

I was so terribly sorry not to have seen you before I left Mexico City. I enjoyed so very much our visit at your wonderful museum and all our talks about the possibility of further cooperation.

I saw Nelson after I returned. He is extremely busy but was very enthusiastic and optimistic. The pictures arrived here from Inez after a very long delay. Monroe has been in Washington almost constantly on government work and all our plans at the Museum are more or less disrupted by the necessity of filling government demands. As soon as the situation is more clear, I will let you know immediately exactly what one can expect from the rather obscure future.

I wonder whether or not you went to Guatemala. If so, I am sure you had a great success with the Mexican exhibition.

Ever your friend.

Sr. Roberto Montenegro
Ejido 19
Mexico, D. F.

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MONTENEGRO

México, D.F., a 14 de octubre de 1942.

Sr. Lincoln Edward Kirstein.
Museo de Modern Art.
11 West 53 rd Street.
New York, N.Y.

Mi querido amigo:

Sentí mucho no haberlo visto antes de su partida, pues era para mi de gran interés hablar con usted - sobre los asuntos del Museo de Arte Popular.

Yo creo que usted me escribirá lo más -- pronto posible para que sigamos nuestro proyecto y que ojalá tenga buenos resultados.

Escribí una carta a Monroe Wheeler sobre el retrato de Kunne y no he tenido respuesta, seguramente -- por la censura del correo y le ruego a usted atentamente me diga que éxito ha tenido la exposición de retratos en el Museo de Modern Art.

Quiero ponerme en conexión con Nelson para tratar varios asuntos de sumo interés relativo a las Artes Populares y algunas exposiciones y deseo sobre todo ir - durante 8 o 10 días a New York pero no es posible por el momento. Vamos a ver que es lo que dice Nelson.

Con muchos y afectuosos saludos para -- todos los amigos, le envío un afectuoso apretón de manos.

Roberto Montenegro

Roberto Montenegro.

Ejido 19 mexico D.F.

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FUTURE RELEASE
NOTE DATE

From: Henry Allen Moe, Secretary General
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York City

Released for publication in newspapers of Monday morning, November 9, 1942

GUGGENHEIM LATIN AMERICAN FELLOWSHIPS, 1942

Twenty Fellowships have been awarded to Latin American scholars and artists in the thirteenth annual Latin American Fellowship competition of the John Simon Guggenheim Memorial Foundation it is announced today. The Foundation's Latin American Fellowships were established in the year 1929 by the late United States Senator Simon Guggenheim and by Mrs. Guggenheim as part of the activities of the Foundation which they set up in 1925, in memory of a son. All of these Latin American Fellows will come to the United States to carry on their work.

Announcement is also made of the election of Mr. Charles Merz, Editor of The New York Times, to be a Trustee of the Foundation, and of the appointment of Dr. Robert Redfield, Professor of Anthropology and Dean of the Division of Social Sciences in the University of Chicago, and of Dr. Louis Booker Wright, Director of Research in the Henry E. Huntington Library and Art Gallery, San Marino, California, to be members of the Foundation's Advisory Board.

The Latin American Fellowships of the Guggenheim Foundation are granted annually to assist research and creative work in all fields of art and scholarship. The stipend is usually $2,000. for a year's Fellowship, plus sums for travelling expenses to the United States and return to the Fellows' homes. The twenty Fellowships awarded this year are distributed as follows: six to Mexico, five to Argentina, two each to Brazil, Chile and Cuba, and one each to Uruguay, Peru and Puerto Rico.

The list of Latin Americans granted Fellowships follows:

DR. TEODORO BOZA BARDUCCI, Professor of Plant Breeding, National School of Agriculture and Head of the Department of Plant Genetics, at the La Molina Agricultural Experiment Station, Lima, Peru, will study breeding of corn, wheat, cotton and other staple crops at mid-western agricultural experiment stations.

MR. RAÚL CORTÉS PEÑA, Entomologist to the Chilean Ministry of Agriculture and Professor in the Faculty of Agronomy of the Catholic University of Chile, will study methods used in the United States for the biological control of insect pests.

MR. RAFAEL EDMUNDO PONTIS VIDELA, of the Argentine Association for the Advancement of Science, plans cytological and microchemical studies of host plants infested with "spotted wilt," at the Agricultural Experiment Station of the University of California.

MR. JUAN IGNACIO VALENCIA, Agrostologist, Darwin Botanical Institute, Buenos Aires, will continue his taxonomic and morphological studies of corn with Professor Paul Weatherwax at the University of Indiana.

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To assist work in the physical and mathematical sciences, three Fellowships were awarded:

MR. AMADOR COBAS, Assistant Professor of Physics, University of Puerto Rico, will make a study of the correlation of high energy cosmic rays and atmospheric neutrons, in the physics laboratory of Columbia University.

DR. FÉLIX CERNUSCHI, Professor of Theoretical Physics, University of Tucumán, Tucumán, Argentina, will study statistical mechanics with special reference to its applications to astrophysics.

MR. JAIME LIFSHITZ GAJ, Research assistant in the Institute of Physics and Professor in the Faculty of Sciences of the National University of Mexico, will work with Professor George D. Birkhoff at Harvard University on the general theory of orbits.

For fundamental work in medical fields, three Fellowships were awarded:

DR. EFRÉN CARLOS DEL POZO, Professor of Physiology, National School of Biological Sciences, Mexico City, for studies of the electrical stimulation of nerve and muscle.

DR. LUIS VARGAS FERNÁNDEZ, Assistant Head of the Department of Experimental Medicine of the National Health Service, Santiago de Chile, for experimental studies in the field of endocrine pathology.

DR. NILSON TORRES DE REZENDE of Pernambuco, Brazil, for investigations in the field of neuro-physiology.

DR. ISABEL P. FARFANTE, the only woman granted a Latin American Fellowship, who is Instructor in Zoology in the Faculty of Sciences of the University of Havana, will investigate methods of increasing the supply of edible mollusks and crustaceans, chiefly through studies of the work of the Maryland State Board of Fisheries.

DR. JUAN JOSÉ LUSSICH SIRI, Chief of the Anti-Rabies Section of the Institute of Endocrinology, Montevideo, Uruguay, plans to study vitamin chemistry at the University of Wisconsin.

DR. FABIO LEONI WERNECK, Chief of the Laboratory at the Instituto Oswaldo Cruz in Rio de Janeiro, Brazil, will complete a monograph on the Mallophaga of mammals.

MR. ALBERTO EVARISTO GINASTERA, Composer of Music and Professor of Theory in the National Conservatory of Music and Drama, Buenos Aires, Argentina, will come to the United States to engage in creative work in musical composition. Mr. Ginastera's music has been awarded several prizes: his Cantos del Tucumán the Music Prize of the Argentine National Commission of Culture in 1938, his Danzas Argentinas a prize by the National Commission of Fine Arts the same year, his Arriero Canto first prize in the Argentine School Song Contest in 1938 and his Sonatina para Arpa and his Salmo 150 the Buenos Aires Municipal Music Prizes in 1939 and 1940 respectively.

MR. GABRIEL FERNÁNDEZ LEDESMA, artist and author of Mexico City will complete a book on the theme of death as depicted in the folk arts of Mexico and the Southwest. Mr. Ledesma's paintings, etchings and lithographs have been exhibited in Mexico City, Havana, Rio de Janeiro, Seville, Paris, and widely in the United States. He is the author of several studies of Mexican folk arts.

MR. RAÚL ALBERTO PIÉROLA, Professor of Philosophy, National Institute of Secondary Education, Paraná, Argentina, will investigate the influence of phenomenology on contemporary North American philosophy. Professor Piérola was born and educated in Paraná and is the first person to receive a Guggenheim Fellowship from that Province of Argentina. He will work at the University of Buffalo and at Harvard.

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MR. WIGBERTO JIMÉNEZ MORENO, Chief of the Department of Ethnology, National Museum, Mexico City, will carry on a study of the pre-hispanic connections between the indigenous cultures of Mexico and of the Southeast and Southwest United States.

MR. ANTONIO RODRÍGUEZ LUNA, Artist of México City, has been awarded a second Guggenheim Fellowship to continue his creative work in the fine arts in the United States.

DR. ANTONIO HERNÁNDEZ TRAVIESO, Professor of Psychology and Civics in the Institute of Secondary Education, Marianao, Cuba, will continue his studies toward the preparation of a life of Father Varela, celebrated Cuban priest, teacher and statesman.

MR. ARTURO ARNÁIZ y FREG, Professor of History in the National University of Mexico, plans studies in the field of the history of Mexican thought.

The Committee of Selection consisted of Dr. Frank Aydelotte, Director of the Institute for Advanced Study, Princeton, Chairman; Dr. Thomas Barbour, Director of the Museum of Comparative Zoology, Harvard University; Dr. Percival Bailey, Professor of Neurology and Neurosurgery, University of Illinois Medical School; Dr. Américo Castro, Professor of Spanish, Princeton University; and Dr. Elmer Drew Merrill, Professor of Botany and Director of Botanical Collections, Harvard University. In making their selections, this Committee was assisted by many eminent Latin American scholars and authorities in the fields of the applicants' work.

The Trustees of the Foundation, in addition to Mrs. Guggenheim, are Francis H. Brownell, Carroll A. Wilson, Charles D. Hillos, Roger W. Straus, Charles Earl, John C. Emison, Medley G.B. Wholpley and Charles Merz.

The purpose of the Foundation is to give opportunities to men and women of the highest abilit y to further their work -- the Foundation's assistance being ava ilable to scholars working in any field of knowledge and to artists working in any branch of the arts. The Followships are open without distinction on account of race, color or creed, to men and women, married or unmarried. They are granted only to persons who, by work accomplished, have already proven themselves to be of the highest ability. Normally the ages of the Follows are between 25 and 40 years.

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

Fellowships for Research, and for Creative Work in the Fine Arts, including Music

UNITED STATES OF AMERICA, 1943

IN order to improve the quality of education and the practice of the arts and professions in the United States, to foster research, and to provide for the cause of better international understanding, the John Simon Guggenheim Memorial Foundation, established by former United States Senator and Mrs. Simon Guggenheim as a memorial to a son who died April 26, 1922, offers a limited number of Fellowships, tenable under the freest possible conditions, for research in any field of knowledge and for creative work in any of the fine arts, including music. The Fellowships will be awarded by the Trustees upon nominations made by a Committee of Selection.

THE FOUNDATION also offers a limited number of Fellowships, for work in the United States of America, to Canadians and, on its Latin American Fellowship plan, to Puerto Ricans and to citizens of Argentina, Brazil, Chile, Cuba, Mexico, Peru, and Uruguay.

1. THE FOUNDATION plans to maintain annually from forty to sixty Fellows. The Fellowships are intended for men and women of high intellectual and personal qualifications who have already demonstrated unusual capacity for productive scholarship or unusual creative ability in the fine arts. Fellowships in music will be awarded only to candidates who have plans for creative work in musical composition, or for research in the history or theory of music.

2. FELLOWSHIPS are open to men or women, and to married or unmarried candidates. Fellows are normally of ages between twenty-five and forty years; but the Committee of Selection has been empowered, in exceptional cases only, to nominate a limited number of persons older than forty. The Fellowships are open to citizens (or, in exceptional cases, to permanent residents who are not citizens) of the United States, irrespective of race, color or creed.

3. THE STIPEND will in the normal case not exceed $2,500 for a year of twelve months. The tenure of Fellowships will be adjusted to the purpose and scope of the studies of each individual. Appointments will be made ordinarily for one year; but plans which involve two years' work will be considered by the Trustees. In special cases the Trustees will grant Fellowships for terms shorter than one year, with appropriate stipends. Members of the teaching profession who have received sabbatical leave on full or part salary are eligible for appointment. In any case where the tenure of a Guggenheim Fellowship conflicts with war or other national service to which the holder may be called, the Trustees have authorized the Secretary of the Foundation to make such arrangements as will best serve the national war effort.

4. THE COMMITTEE OF SELECTION will require evidence that candidates are persons of unusual capacity for research, demonstrated ordinarily by the previous publication of contributions to knowledge of high merit, or that they are persons of unusual and proved creative ability in some one of the fine arts. Definite plans for their proposed study must be presented by all candidates. The Foundation will consult with responsible scholars and artists regarding the value and practicability of the projects presented, and the personality and promise of the applicants.

5. THE TRUSTEES may subsidize the publication of important contributions to knowledge produced by holders of Fellowships on the Foundation; but they do not undertake to aid in publishing all works so produced.

6. APPLICATIONS for reappointment must be accompanied by preliminary reports of work accomplished. Such applications should be received at the office of the Foundation before February 1, 1943.

7. APPLICATIONS for Fellowships must be made in writing on or before October 15, 1942, by the candidates themselves, in the form prescribed, addressed to Henry Allen Moe, *Secretary General,* John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue, New York, N. Y. Final selection of Fellows for 1943-44 will be made in March, 1943. Application forms will be mailed upon request.

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK • N • Y •

BOARD OF TRUSTEES

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CHARLES D. HILLES — ROGER W. STRAUS
CHARLES EARL — JOHN C. EMISON
MEDLEY G. B. WHELPLEY
CHARLES MERZ

JOHN SIMON GUGGENHEIM MEMORIAL FELLOWS

1942

DR. RUDOLF ARNHEIM, Psychologist, New York City: Continuation of studies of the application of the principles and methods of gestalt psychology to art analysis. (Renewal)

MR. WYSTAN HUGH AUDEN, Poet, and Associate Professor of English, University of Michigan: Creative writing in the field of poetry.

MR. ERNST BACON, Composer, and Dean of the School of Music, Converse College, Spartanburg, South Carolina: Continuation of creative work in musical composition. (Renewal)

MRS. DOROTHY BAKER, Writer, Lindsay, California: Creative writing in the field of fiction.

DR. HANS BARON, Assistant Professor of History, Queens College: The preparation of a work on thought and society and their interrelations in the early Renaissance in Florence.

MR. STANLEY BATE, Composer, New York City: Creative work in musical composition.

DR. OTTO BENESCH, Research Fellow, Harvard University: The preparation of a corpus of Rembrandt's drawings, together with a critical catalogue and historical account of Rembrandt's development as a draftsman.

MR. DIETRICH BODENSTEIN, Research Associate in Biology, Stanford University: Continuation of investigations of the problem of metamorphosis in insects, with especial emphasis on the rôle of hormones in development. (Renewal)

MR. CAMERON BOOTH, Instructor and Director, St. Paul School of Art, St. Paul, Minnesota: Creative work in painting.

DR. GORDON TOWNSEND BOWLES, Assistant Professor of Anthropology, University of Hawaii: Studies of functional adaptations in the human skeleton, based on Hawaiian skeletal materials.

DR. HAROLD FREDRIK CHERNISS, Associate Professor of Greek, Johns Hopkins University: Preparation of the second volume of a work entitled *Aristotle's Criticism of Plato and the Academy*.

DR. ROBERT TAYLOR COLE, Associate Professor of Political Science, Duke University: Studies of the effects of the wartime social, economic and political changes on the public personnel of Canada.

DR. FREDERICK MALCOLM COMBELLACK, Instructor in Classics, University of Oregon: A study of some problems of Homer's style and literary technique.

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MR. LLOYD APPLETON METZLER, Instructor in Economics, Harvard University: Studies of cyclical fluctuations in income and investment, domestic and international.

MRS. HELEN SULLIVAN MIMS, Historian, Bronxville, New York: Continuation of studies of the history of the democratic tradition in Spain. (Renewal)

DR. CHARLES WILLIAM MORRIS, Associate Professor of Philosophy, University of Chicago: The preparation of a book on the general theory of signs.

MR. WRIGHT MORRIS, Writer and Photographer, Brooklyn: The preparation of a work of photography and writing to be entitled "The Inhabitants."

MR. GUSTAVUS MYERS, Writer, New York City: The completion of a book on the sources of bigotry in the United States. (Renewal)

DR. JUSTIN O'BRIEN, Assistant Professor of French, Columbia University: The preparation of a biographical and critical study of André Gide.

DR. MORRIS EDWARD OPLER, Assistant Professor of Anthropology, Claremont Colleges: The preparation of a description of the cultures of four related Apache Indian tribes of the Southwest.

DR. JANE MARION OPPENHEIMER, Instructor in Biology, Bryn Mawr College: Experimental analysis of the development of structure and function in the central nervous system of the bony fish.

MR. BURRILL PHILLIPS, Composer, and Instructor in Theory and Composition, Eastman School of Music: Creative work in musical composition.

DR. WILSON MARCY POWELL, Assistant Professor of Physics, Kenyon College: Continuation of cosmic ray research. (Renewal)

DR. GORDON NORTON RAY, Instructor in English, Harvard University: The preparation of a definitive edition of the letters and private papers of William Makepeace Thackeray. (Renewal)

DR. LOUISE MICHELLE ROSENBLATT, Assistant Professor of English, Brooklyn College: A study of the problem of the function of the writer as shown in the theory and practice of 19th and 20th century British and American authors.

MR. CHARLES RUDY, Sculptor, Ottsville, Pennsylvania: Creative work in sculpture.

MISS MARION SANFORD, Sculptor, New York City: Continuation of creative work in sculpture. (Renewal)

DR. MEYER SCHAPIRO, Assistant Professor of Fine Arts, Columbia University: The preparation of a corpus of medieval manuscript art. (Renewal)

DR. MARK SCHORER, Briggs-Copeland Instructor, Harvard University: The preparation of a book on the relationship between ideas and forms in the poetry of William Blake. (Renewal)

DR. RICHARD EVANS SCHULTES, Research Associate, Botanical Museum, Harvard University: Studies of the economic aspects of the flora of southern Colombia and the adjacent part of Ecuador.

DR. EDMUND TAITE SILK, Associate Professor of Latin, Yale University: The preparation of an edition of Nicolas Trivet's commentary on Boethius' *Consolatio Philosophiae*.

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DR. ROLF SINGER, Research Associate in Mycology, Harvard University: Studies of the mycological flora of subtropical America.

DR. BURRHUS FREDERIC SKINNER, Associate Professor of Psychology, University of Minnesota: The completion of a book on verbal behavior—that is, a study of the actual behavior of the individual in emitting speech of a given form.

DR. ROBERT SIDNEY SMITH, Assistant Professor of Economics, Duke University: A study of the guild merchant in colonial Mexico (1594-1826).

DR. ALFRED TARSKI, Mathematical Logician, Institute for Advanced Study, Princeton: Continuation of studies in the field of the logical foundations of mathematics. (Renewal)

DR. CRAIG RINGWALT THOMPSON, Instructor in English, Cornell University: The preparation of an edition, with introduction and commentary, of the Bailey translation of Erasmus' *Colloquia Familiaria.*

DR. DIXON WECTER, Professor of Literature, University of California at Los Angeles: Studies in American cultural history.

DR. SAUL S. WEINBERG, Historian, Institute for Advanced Study, Princeton: Continuation of comparative archaeological studies of the Aegean region and the Near East in the Neolithic Period and Early Bronze Age. (Renewal)

MISS EUDORA WELTY, Writer, Jackson, Mississippi: Creative writing in the field of fiction.

DR. GEORGE PRIOR WOOLLARD, Geophysicist, Princeton, New Jersey: Continuation of seismic, gravitational and magnetic investigations of the geologic structure underlying the North American Atlantic coastal plain. (Renewal)

MR. GEORGE ZABRISKIE, Poet, Caldwell, New Jersey: Creative writing in the field of poetry.

COMMITTEE OF SELECTION

The Committee of Selection consisted of Dr. Frank Aydelotte, Dr. Wallace Notestein, Dr. Linus Pauling, Dr. Florence R. Sabin and Dr. Edwin Bidwell Wilson. The advisory committee for applications from artists consisted of Mr. Gifford Beal, Mr. Charles Burchfield, Mr. James Earle Fraser and Mr. Mahonri Young.

New York, N. Y.
April 6, 1942.

Henry Allen Moe,
Secretary General.

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	Kirstein	I.D

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE · NEW YORK · N. Y.

[signature] acknowledges with thanks your statements concerning the applicants for Fellowships who referred us to you this year.

y 17, 1943

11 West 53rd Street
New York, N. Y.

Dear Lincoln:

All good wishes to you in the Army. Please send me a post card from some exotic place, or anywhere.

I am very glad to have your word about Miss Martha Graham. I agree with you all the way and I hope that we may be the instrument for keeping her going.

Again, best luck, from

Sincerely yours,

Henry Allen Moe

M:1

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MOE

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
551 FIFTH AVENUE • NEW YORK • N. Y.

February 19, 1943

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

Dear Lincoln:

All good wishes to you in the Army. Please send me a post card from some exotic place, or anywhere.

I am very glad to have your word about Miss Martha Graham. I agree with you all the way and I hope that we may be the instrument for keeping her going.

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February 17, 1943

Dear Dr. Moe,

This is a note just to say goodbye. I am going into the Army on Tuesday and I suppose I won't have the pleasure of seeing you again. I want to thank you again for all your kindness in all of my Latin American business.

I haven't been asked by her because I don't suppose it's a question of application but only of renewal, but I am most disturbed about Martha Graham and how she will survive the war. I feel that she is one of America's greatest artists and that her individual survival is most important. I do hope it will be possible that somehow she gets along in the next difficult years. Her boys have been drafted but that would not in any way impair her own creative work. She would merely have to adapt herself to new conditions.

I am sending you under separate cover the catalogues of two exhibitions of Latin Americans. Urruchua I strongly recommend to your attention. He is a wonderful person and perhaps after the war we can have him here.

Yours very sincerely,

Dr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, New York

LK/d

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MOE

JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION

551 FIFTH AVENUE • NEW YORK • N. Y.

December 2, 1942

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

Dear Lincoln:

I am obliged for your letter of the 30th, enclosing a copy of the letter from Mr. Lloyd Wulf in Quito.

Sincerely yours,

Henry Allen Moe

M:1

MOE

I have written to Doctor Grace L. McCann Morley about the gallery. She has written that she is interested in arranging exchange exhibitions with us, but so far the details have not been worked out.

Can you give me more specific details about the "Road to Victory" show that you are sending off? I mean, things like the nature of the material involved, and the number of pieces included.

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MOE

November 30, 1942

Dear Dr. Moe,

I am enclosing for your perusal a letter I just received from Lloyd Wulf in Quito. This is merely to give you an idea of his various activities. I felt that his proposal to you was rather vague; this may provide some more concrete evidence of his general interest and efficiency.

Yours ever gratefully,

Dr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, New York

LK/d
Enclosure

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COPY

Care American Embassy
Quito, Ecuador
November 19, 1942

Dear Lincoln,

I have just finished another fair display job. This one was for the Sanitary Commission, and undertook to describe graphically and literally the work that they are doing for Ecuador. I had about fifteen days to execute the job which included a small mural section twelve feet long by forty inches wide, and two side panels of the same dimensions with maps, graphs, and verbiage. I ran into all of the usual difficulties which embodied being completely misled as to the shape and measurements of the wall spaces, insufficient time for the kind of execution that I tend to feel important, and the necessary recourse to the unstable materials available here in Ecuador. Furthermore, I had to make a trip to Ambato to install the business in the fair as well as I could. It was a fine "dolor de la cabeza" from the word go, but in this case I did receive a little stipend, which will eventually cheer me up considerably.

.....The gallery continues to breath healthily. Jan Schreuder is opening the first one-man show tomorrow. This will be in conjunction with a so-called permanent gallery show which includes pieces by some fifteen or twenty different artists and is something of a hangover from the first collective exhibition. Schreuder's show is taking the place of an intervening show of photographs sponsored by the Quito Camera Club which had some surprisingly good work, especially when considering that it was the first exhibition arranged by that organization. It received a lot of publicity and had a good attendance.

The handling of the publicity for the initial show in the gallery was badly bungled. Everyone apparently expected everyone else to arrange for that little activity. A number of notices and articles came out about it but it did not receive the sort of review which it deserved and which we all expected. Furthermore, I must confess that at the moment I do not have a complete list of clippings to send on to you. I can arrange to get them, I am sure, but shall have to send them along to you at a later date. We have also a number of photographs of the salons themselves. I think that Colligan may already have sent them off to you and to Mr. Taylor. I shall check with him on that score, and if he hasn't I shall send them to you with this letter.

I have written to Doctor Grace L. McCann Morley about the gallery. She has written that she is interested in arranging exchange exhibitions with us, but so far the details have not been worked out.

Can you give me more specific details about the "Road to Victory" show that you are sending off? I mean, things like the nature of the material involved, and the number of pieces included.

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Guayasamin wants me to send along a photograph of his latest painting. The piece itself is on its way to join his other things for the San Francisco exhibition. I personally believe that it demonstrates a certain development on his part in plastic conception and organization, and that it has tendencies and qualities about it which make it one of his best things to date. He has also done a portrait commission or two. The one which I have seen seems to me to include nearly all the facets of his approach to art which make his work still spotty and immature. I am convinced more than ever that he is at a stage now when a strong, positive direction and critical influence are imperative to his continued development. His very facility and talent could be his actual undoing. Moreover, it seems that he and his wife are expecting another child within a few months or so, which is hardly a simplification of his scholarship plans.

My own work has been squeezed in sporadically in the lulls between other activities. I have recently completed three new canvases which seem to have the right direction, and I think that the time is approaching for a show here in Quito.

Condor and I have sighed mutual sighs and have come to the conclusion that they can't bring about a decent artist's color. Consequently, I have sent off a letter to M. Grumbacher in N.Y. with the hope of becoming an importer of their products. It seems to me to be an excellent chance for them to invade a fine field for marketing, and I am willing, for the many obvious reasons that exist, to undergo the difficulties of becoming an agent.....

Sincerely yours,

(signed) Lloyd Wulf

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MOE

November 18, 1942

Dear Dr. Moe,

Rene D'Harnoncourt will write you about Gregorio Hernandez de Alba, but I am afraid not until next week. This week he is in Chicago facing the budget commission of the Department of the Interior for his activities next year.

Yours very sincerely,

Dr. Henry Allen Moe
Committee for Inter-American
Artistic and Intellectual Relations
551 Fifth Avenue
New York, New York

LK/d

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COMMITTEE FOR INTER-AMERICAN ARTISTIC AND INTELLECTUAL RELATIONS

The Committee:

FREDERICK P. KEPPEL
HENRY ALLEN MOE
DAVID H. STEVENS

551 Fifth Avenue
New York, N. Y.
November 13, 1942

Dear Lincoln:

I am obliged for your letter of November 11 concerning Dr. Gregorio Hernandez de Alba. May I remind you that you are going to ask René d'Harnoncourt also to write me on the subject?

Also, I wish you would indicate as closely as you can now a program of activity for Dr. de Alba, indicating, again as closely as you can, where he ought to go and what he ought to do when he gets to these places.

Lloyd Wulf has applied for a Guggenheim Fellowship, as a painter. I shall write you within a couple of days, asking your judgment of him as a painter, for that is the only basis upon which the Foundation can consider him.

It was, as always, good to see you the other day.

Sincerely yours,

Henry Allen Moe

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

M:l

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MOE

November 11, 1942

Dr. Henry Allen Moe
John Simon Guggenheim Memorial Foundation
551 Fifth Avenue
New York, New York

Dear Dr. Moe,

I would like very much to corroborate ideas which you may have already concerning Dr. Gregorio Hernandez de Alba, the Director of the Archeological Museum in the Municipal Library in Bogota, Colombia. Having been all over Latin America, I feel free to say that the organization of this museum, while it is not one of the largest nor even holds the most interesting material, is nevertheless the best arranged and the most scientifically appointed of any similar institutions on the continent. Hernandez de Alba is not only a first-rate archeologist and a man who knows the interior of his country as very few people do, but he is also an innovator and an explorer. At the present moment, having more or less caught up with the after all not unlimited archeological remains in Colombia, he is extending his interest into contemporary fields. When I was in Bogota, I discussed with him the possibility of forming a collection of contemporary folk art. Most of this exists in Colombia, where it is relatively unknown and where no collection of weaving, of pottery, of painting, or of sculpture done by contemporary peoples exists.

When I returned recently from a trip through Latin America, I spoke about this to the Coordinator of Inter-American Affairs, who expressed a willingness to undertake several double collections of folk art, one for presentation to the country of origin and one for possible exhibition in the United States. Dr. Hernandez de Alba is certainly the unique person in Colombia to undertake such work. He should come here via Mexico to acquaint himself with what has been done there and to see our own museums to get the advantage of a new orientation.

He is the author of several very charming books on Colombian folk lore, besides the official catalogue of the collection which he has organized. I feel that Mr. Herschel Brickel, the Cultural

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Attache at the Embassy in Bogota, would support me in anything that I have said about him. The Museum of Modern Art Library has several of Dr. Hernandez de Alba's books. I feel sure that he will be a perfect addition to the already magnificent list of Latin Americans that you have brought here.

May I at the same time bring to your attention the name of Lloyd Wulf, who has been helping in many anonymous ways our cultural work in Quito? Mr. Wulf is first of all a painter, but he is a wonderful influence in Ecuador. His wife works at the Embassy and supports him. He actually works a lot himself and not on his own painting because he hasn't time to. I certainly feel that any aid you can give him will be more than repaid.

Yours very sincerely,

LK/d

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MORLEY

June 18, 1943

Dear Dr. Morley,

I came up to New York on a brief leave and had a very nice talk with Alfred Barr about your extremely interesting opinions concerning the catalogue of the Latin-American show. I hope in time you will find the opportunity to make detailed criticisms of a book which was hurriedly done and with a great many conditions which would not obtain in peacetime, which I know you will understand.

It disturbs me that there seems to be some atmosphere of friction between yourself and myself. I wish this didn't exist. It is perfectly true that I had stated publicly and in letters that I have a different opinion of Latin-American painting that yourself and particularly of individual painters, but I have always vastly admired your courageous pioneering in the field and your enthusiasm and generosity towards the whole picture.

On my part I feel, to put it as essentially as possible, that Latin-American art is in most cases not a source but a tributary and that there are few painters who are of real importance. Among these few some have an exportable value and some have only local value. In some cases, I have seen with considerable sadness painters whom I considered to be inexportable return to their countries actually demoralized because no good will, no generosity, no careful handling can convince our extremely sophisticated public that these men have anything but a mugatory interest. I don't think that enthusiasm alone does them very much service. The repercussions are too painful. You may think this attitude is brutal and heartless.

After the war is over, I certainly hope to see you and discuss the whole matter but meantime, please don't harbor any feeling that we have anything more than an intellectual, and shall we say art-political difference.

Yours very sincerely,

Dr. Grace L. McCann Morley
San Francisco Museum of Art
San Francisco, California

Dictated by Mr. Kirstein;
signed in his absence

LK/d cc Mr. Barr

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June 10, 1943

Dear Dr. Morley,

I came up to New York on a brief leave and had a very nice talk with Alfred Barr about your extremely interesting opinions concerning the catalogue of Latin-American show. I hope in time you will find the opportunity to make detailed criticisms ~~and suggestions~~ of a book which was hurriedly done and with a great many conditions which would not obtain in peacetime, which I know you will understand.

It disturbs me that there seems to be some atmosphere of friction between yourself and myself. I wish this didn't exist. It is perfectly true that I had stated publicly and in letters that I have a different opinion of ~~the existant basis of~~ Latin-American painting than yourself and particularly of individual painters, but I have always vastly admired your courageous pioneering in the field and your enthusiasm and generosity towards the whole picture.

On my part I feel, ~~that~~ to put it as essentially as possible, that Latin American art is in most cases not a source but a tributary and that there are few painters who are of real importance. Among these few some have an exportable value and some have only local value. In some cases, I have seen with considerable sadness painters whom I considered to be inexportable return to their own countries actually demoralized because no good will, no generosity, no careful handling can convince our extremely sophisticated public that these men have anything but a nugatory interest. I don't think that enthusiasm alone does them very much service. The repercussions are too painful. You may think this attitude is brutal and heartless, ~~and in this letters are certainly only intellectual opposition.~~ After the war is over, I certainly hope to see you and discuss the whole matter but meantime, please don't harbor any feeling that we have anything more than an intellectual, and shall we say art-political difference.

Yours very sincerely,

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MURPHY

February 16, 1943

Dear Mr. Murphy,

Thank you for your nice note. I was inducted this morning and go on the 23rd. I would like to keep the drawings and lithographs a little while longer because the Acquisitions Committee meets on Thursday and I wish to present them, and if they are turned down I would like to have a chance to make an appeal, which is just as possible as a draft board.

Your little adventure with the friendly sergeant is just more of the same. I guess both of us will have an awful time keeping a civil tongue in our heads.

Don't worry about the drawings. I will take very good care of them and they will not be damaged; and if returned to you, they will be nicely packed.

Best of luck and let me know what happens to you.

Yours sincerely,

Mr. Arthur G. Murphy
Route 1
Guilford, Connecticut

LK/d

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Guilford Conn.
Feb. 12 - 1943

Dear Mr. Kirstein —

I have recieved a (10) ten day "extension of furlough" which puts my induction, rather reception, to February 28th instead of the 18th. I may, because of this, get into New York again. If you wish you may keep the drawings and lithos a couple weeks longer or until you hear from me. However if you are finished with them or have no further use you might as well send them on here.

For your information: Prior to receiving your induction notice your local board has the power to grant a 30 day deferment. After induction, the maximum is ten days. Both on condition of good reasons.

I have been through the induction mill and if treatment all down the line is the same I will be doing as you say "Christmas cards for the general." Ha! What an experience!

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Had my first brush with the army. A sargeant saw me spit on the floor in the vilest lavatory he ever been in outside the Mott St. subway. He wanted to know if I did that at home. I asked him if he was comparing this stink-hole with my home and "if you are I'll consider it a gross insult." This, in the army, the general scene, would have been classed as insubordination. This all happened an hour or two before I was officially inducted into the army --- so I knew my ground and I guess he did too. It was my last chance to all but call me of those guys a sonofabitch. I'm officially in the army now --- on furlough.

Best of luck

A. E. Murphy

RT. 1, GUILFORD

CONN.

P.S. If you mail the drawings please wrap carefully --- wrap lithos within the package. The things returned from war dept. in Wash. were damaged because of this. Please insure for maximum amount.

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MURPHY MURPHY

Jan - 29 - 1943
Guilford

Dear Mr. Kirstein

Thank you for your recent letter. If you haven't already mailed the sketch books please hold them and I will pick them up monday as I expect to be in town. I will phone you then.

I expect to have along some lithographs of dance subjects for another purpose but if you would care to see them I can bring them along. They might interest you.

I plan to be in town several days perhaps we can arrange an interview within that time.

Sincerely Yours
Arthur G Murphy

ARTHUR G. MURPHY RT. 1, GUILFORD CONN.

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MURPHY

January 25, 1943

Mr. Arthur Murphy
Route 1
Guilford, Connecticut

Dear Mr. Murphy,

Mr. Soby showed me your excellent ballet sketches. As a person who has been interested in this art for a long time, I would like to compliment you on the excellence of your observation and the delicacy of your line. Before you go into the Army, perhaps you would have a chance to come in here and talk with me about them. I am also more or less in charge of the Dance Archives and we have a lot of material along this line.

Yours very sincerely,

LK/d

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NAYLOR

Portraits by Genevieve Naylor

These portraits are divided into seven catagories:

1. School Children
2. Copacobana Beach
3. Types of people in the Interior (Colonial way of life)
4. Rio de Janeiro (its people, architecture, etc.)
5. Religious Festivals
6. Sao Francisco River (in the deep interior)
7. Carnival

School Children:

1. Showing middle-class school children in Belo Horizonte having free lunch. This is an entirely new idea -- that of serving free lunch.

2. Middle-class school children

3. Little girl at her first confirmation.

4. The Youth Organizations--~~They were~~ originally modeled after the youth organizations in Germany. how the ideology is now democratic. The children are organized into different groups, each of which wears a different uniform. These groups are called "Juventude".

5. Photograph taken at a school for poor children. This is a good example of the dfferent races which can be found in Brazil (Portuguese, Negro, Italian, German, Dutch, Mulatto).

Sao Francisco River

1. Picture of the river. This river is an important means of transportation in the interior, even today, since, when the railway ends, it offers the only means of getting up to the North, outside of flying. ~~Itxisx~~ Life along this river is much more primitive than that on any of the major rivers of our country, and resembles more ~~Itxisxmarexiikx~~ closely life along the Nile. The Sao Francisco River was first used by the early pioneers in their search for pasture lands. Then, later on, when the sugar plantations were developed, it was used to transport both crops and food to the plantations~~xxxxxxx~~. Today, the river is as important as ever, especially because submarines have restricted the use of the ocean..

However, despite its present-day significance, the river is not kept in good condition by either the Government, who runs boats along it, or the private company which does likewise. The people on this river have a hard life and the death rate

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particularly among babies, is extremely high. However, once they survive, they turn out to be unusually strong. Brazilians say that the bravest soldiers, and the strongest, in the Army come from this section of the country. These people are called "Carbocias".

2. Meat drying in a river town in the state of Bahia.

3. Bom Jesus de Sapa, the scene of a pilgramage which the people of the interior make once a year in order to offer tribute to the church as a return for cures they have undergone, or miracles which have occurred, etc.

4. River boats on which the fisherman live. ~~Particular only~~ characteristic to this river. The fisherman live on these craft during the entire year. Their main livelihood is derived from fishing, although sometimes they carry cargo for a small amount of money. However, because of the size of their boats, they can carry only small cargoes.

5. Figurehead carved out of wood. This was carved by the fisherman or by one of his ancestors, in order to scare away the evil spirits of the river. It is said that beautiful mermaids inhabit the river and attempt to lure the men away to an island by playing exquisite melodies. These figureheads are intended to frighten away the mermaids.

6. Passenger boats which also carry cargo. These are run by three companies, one of which is the Government's and two of which are privately owned. They carry such items as tobacco, coffee, dried hides, native liquor called Caxasa, etc.

7. Brazilian Cowboys, particular only to the state of Bahia. Probably descendents of the first pioneers who went up the river. These men are called "Vaceiros" from the Brazilian word for cow. Their costume is unique, being made entirely of leather. The men have Negro blood, and probably Indian and Portuguese as well. Their features are not Negroid, however, although their coloring is very dark.

8. Fisherman in the town of Pirapora. This indicates the strength of the men who live on the river. This fisherman is throwing a net up into the air and then, it will land in the river and he will pick up his catch. The fishing is fresh water.

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Religious Festivals

1. Statues by the most famous sculptor of Brazil, Alagedinho (?), who did his best work in this particular town of Congonhas de Campo in the state of Miras Gerais. He lived about the end of the 1700's. He supposedly suffered from leprosy when he did these things. His hands were so cripped that they had to tie the hammer on the stump of his arms.

2. During a religious festival in a chapel depicting The Last Supper. statues

3. Figures used in religious processions . They are dressed up in velvet robes, jewels, crowns, etc. The particular figures here were not in use when they were photographed. They were tied up in the back of the church.

4. Festival in September in Congonhas de Campo. The people come from all over to this festival. They sometimes start traveling three months ahead in order to arrive on time, since they must travel over bad roads, on carts, and often on foot. The year prior to the festival, they promise to come and make some donation to the church in return for the accomplishment of a certain prayer. In this picture, you can see the people holding up in their hands the money or cherished possession they are going to give to the church.

5. Same September festival. Note in the back the poster issued by the Government warning of the danger of the different diseases. This particular poster warns against leprosy.

6. The festival lasts for three days. They have early morning mass and then the priest speaks to the people. This particular day, the priest spoke against women's wearing pants, Protestants and Jews. He probably chose the first topic because Miss Naylor, while taking her pictures, was dressed in slacks.

7. Mass confirmation during Easter week of children of poor people. The town is Ouro Preta in Miras Gerais.

8. People listening to the priest speaking during the September festival

9. Easter procession in Ouro Preta. The procession is miles long and takes about 3 hours to cover the town.

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Types of people in interior:

1. Poor people

2. Sao Joao delRei - People waiting outside the mayor's office to see him. Often they wait all day without getting into the inner office. The pphotographs on the walls are those of the past mayors of the town.

3. Girls

4. Typical farmer and wife - In the interior, the men are always seen wearing hats while the women always wear stockings! This is a custom which has become obsolete in the modern, large cities, where one rarely sees hats on men.

5. Wooden cross in the state of Minas Gerais- this has been constructed in a primitive way. It depicts the symbols of the crucifixion. Such crosses are seen only in this particular state.

6. Typical Sunday afternoon in the interior. Town of Sao Joao de Rei, M.G.

7. Conductor on a little train. He is famous for his moustache.

8. Miner in the State of Minas. Gold is mined very primitively. Picked by hand and carried out by hand, one bucket at a time.

9. Indian type, found only in the north.

Copacobana

1. Beach

2. On the beach

3. Beach showing famous walk of black and white stones

4. Playing football. The sweaters worn are typical of those who ~~pxxyxfxxthxxxx~~ participate in this gam.e The different colored sweaters represent the various teams.

5. Ice Cream vendor. In Brazil, most peddlers carry their wares on their heads.

6. Scene looking toward one end of the beach, with fort on mountain in the right background.

7. Promenadors. Promenading is main pasttime in Brazil. No "nice" girl walks alone. ~~Thxy~~ She is chaperoned or appears in public with other girls. In the interior, the girls are always chaperoned. Even walking in groups is not considered proper.

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Carnival

1. Samba Schools (Escolas de Samba) - The Samba music originates in these schools, which are situated in the mountains where the poor people live. In these schools, the children are taught different songs and when Carnival time comes, each school selects its best number to sing at the Carnival. There, they are judged and the winner receives a plaque (?) as prize. Rehearsal begins months before Carnival time. In this picture, they are playing on cigar boxes, covered with skin, and beaten with a drum stick. Tiny match boxes are also played upon with the fingers.

2. Men dressed up for Carnival in costumes designed by themselves.

3. Musician preparing to go out in the Carnival procession. He is playing a guica (?)

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The Ca rnival: Musical instruments are made of cigar boxes with skins stretched over it. They are played with the hand on the underside and a stick on the upper. Their dances are danced by groups assembled by residence sections who become frenzied and very violent in their motions. They prepare for carnival time months in advance, practising their songs and dances and in the preparation of costumes. With carnival time, the men and women parade and a group of judges choose costumes typical of the best carnival spirit. The local department store, which has two caricatured figures as a trade mark, dress these figures in appropriate carnival costume.

The group from the north are mostly Indians whereas the group from Rio consists of a great number of negroes. The northern people are more energetic which perhaps can be attributed to the fact that their climate is cooler.

Their schools are most progressive. In Brazil they serve free lunches to the children. They also have a Brazilian Youth Movement which they consider to be very democratic.

The people of Brazil live in the poorest surroundings. They are deeply religious and make pilgrimages regularly and make promises to the saints to be faithful, honest, etc., and perform acts of penance for their sins.

Their travelling facilities are very poor. The trains are congested at all times. They travel a great deal of ox-cart in a very primitive manner. They also use bicycles owing to the lack of gasoline.

The people in Rio carry all their packages of bundles on their heads.

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Officials are trying to discourage this practice. The women have very beautiful figures when they are young. The schools are instituting physical exercises as part of the curriculum and are trying to modernize the people's habits and customs.

The usual way for men to greet one another is to pat each other on the back.

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NADEJENA

February 20, 1943

Dear Madame Nadejena,

Forgive me for not answering your letter before. I would have been so happy to see you, but I am going into the Army on Monday and I am afraid that we will have to postpone our tea until after the war.

Yours very sincerely,

Madame Lydia A. Nadejena
22 East 89th Street, Apt. 6E
New York, New York

LK/d

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LYDIA A. NADEJENA

22 EAST 89 STREET, APT. 6E
NEW YORK CITY

Dear Mr Kirstein

The other day when I saw your portrait I thought how I would want to do it, and I would like to see a mosaic done in it. But I have not worked on mosaic for a very long time now. So it is all in the abstract. It had been ages since I have seen you last. It would be nice to see you and have a chat.

I would be delighted if you would come some afternoon have a cup of tea with me. Any afternoon except Friday is convenient for me and I would like to think would be possible for you.

I liked The beach scene at Whitney's last year. It is a beautiful canvas. I was also very glad to read about your publishing a dance magazine, but confess I had not seen it yet. Sorry I hope it is successful. It should be.

With Kindest regards
Lydia Nadejena.

January 24, 1943.

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NERUDA

February 5, 1943.

Dear Senor Neruda,

When I was in Santiago, I arranged for an exhibition of the paintings of Luis Herrera Guevara. I have been told that you are an admirer of Senor Herrera's work and I would very much like to have you see the pictures in my possession before they are shown. I don't know whether or not it would be possible, but it would be a great honor to ourselves and to Senor Herrera if you would write a few words as introduction to his catalogue. His work is not known in the United States and after a considerable stay in Santiago, I feel that he is the most talented and original of all the painters I saw there.

If you should ever have a moment, I would be delighted to show you our collection at the Museum.

Yours very sincerely,

Senor Pablo Neruda
Chilean Embassy
Washington D. C.

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NEWHALL

THE MUSEUM OF MODERN ART

Date 2 December 1942

To: Mr Kirstein

Re: Latin American Photographs

From: Mrs Newhall

Reaching you by phone I have no success at all. Please come see me, this afternoon if possible. There 's a chance to send the Maylor photographs to Portland, Oregon, unless they are being used in Brazil Builds or reserved for the Latin American show. And I have some ideas about the latter; has Alfred --or Jim---spoken to you about it?

LK/d

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NEWHALL

THE MUSEUM OF MODERN ART
NEW YORK

November 9, 1942

Mrs. Nancy Newhall
Museum of Modern Art

Dear Mrs. Newhall,

Thank you very much for your kind letter of the 4th of November. I will be very pleased to serve on the Committee on Photography and will attend your next meeting on November 11th.

Yours sincerely,

LK/d

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THE MUSEUM OF MODERN ART
NEW YORK

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

BEAUMONT NEWHALL, CURATOR OF PHOTOGRAPHY

4 November 1942

Dear Lincoln Kirstein,

The ranks of the Committee on Photography are sadly depleted by the war, what with the Curator in the Army Air Forces and the Chairman and Laurance Rockefeller in the Navy. Jim Soby is Chairman now and I am trying to fill Beau's shoes. We earnestly desire vigorous and stimulating co-workers. Alfred suggested you and Jim and I agree enthusiastically, wondering why so excellent a suggestion was not made long ago. Will you join us on the Committee?

There's to be a meeting of the Committee in the Museum penthouse on Wednesday, November 11, at five o'clock, and we would very much like to have you come. We're going to discuss the exhibitions schedule and the formation of a general committee representing all opinions where the needs and trends of photography can really be thrashed out. Have you any ideas for the first and any nominations for the second? And did you find any outstanding photographers in South America?

Hoping to see you on Wednesday and to have the pleasure of working with you,

Sincerely,

Nancy Newhall

Nancy Newhall

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N.Y. PUBLIC LIBRARY

The New York Public Library
Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET

New York, February 24, 1943

Miss Natalie E. Disston
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss Disston:

We are trying to build up a collection of South American music and I therefore am very grateful for the music mentioned in your letter of February 23.

Please extend our thanks to Mr. Kirstein.

Sincerely yours,

Mrs. John E. Sinclair
Acting Chief of the Music Division

AS:ag

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N.Y. PUBLIC LIBRARY

February 23, 1943

Acting Director
Music Library
New York Public Library
Fifth Avenue at 42nd Street
New York, New York

Dear Sir:-

Under separate cover we are sending you a few sheets of South American music, including compositions by Francisco Mignone, which Mr. Kirstein thought you might like to have in your collection.

Very truly yours,

Secretary to Mr. Kirstein

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N.Y. PUBLIC LIBRARY

February 19, 1943

Acting Director
Music Library
New York Public Library
Fifth Avenue at 42nd Street
New York, New York

Dear Sir:-

In the absence of Dr. Carleton Sprague Smith, I am taking the liberty of addressing myself to you over a matter of some urgency. This will introduce to you Mr. Donald Windham, managing editor of "Dance Index", and Mr. Edwin Denby, dance editor of "Modern Music".

We are working on an album of Nijinsky photographs and would very much like to have your cooperation. I am unable to locate my old friend, Roger Pryor Dodge, whose collection of Nijinsky photographs you have in the Library. I want very much to know whether or not it is possible to have reproductions made from the original photographs, not from photostats. As you know, reproductions from photostats on zinc plates show a heavy grain and are much less satisfactory than from the originals.

Do you think it would be possible, if this Museum made a request to the New York Public Library for the removal of the photographs temporarily from your collection with Mr. Dodge's permission, that we could have them? Any service that you could render "Dance Index" and this Museum would be very gratefully appreciated by all of us.

Yours very sincerely,

Lincoln Kirstein

LK/d

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NILES

November 30, 1942

Dear David,

I find I cannot, unfortunately, leave New York this week at all. I am trying to terminate my work here and it is taking several long sessions to do it. So could we postpone our date for Wednesday night until a week from Wednesday night? If this is not convenient for you, next Tuesday would be all right, or Thursday as well.

I am glad to say my father is much better.

Yours ever,

Mr. David K. Niles
The White House
Washington, D. C.

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Original given to Newsweek 3/9/43 N.Y. TIMES

PAINTERS IN LATIN AMERICA

In a recent article, Dr. Hubert Herring, who is scarcely a novice in Latin-American affairs, voiced very perfectly the feeling of many Latin Americans towards our recent almost hysterical energy over the good neighbor policy. In our enthusiasm for our own recent 'discoveries' we tend to forget that most of Latin America was founded in the sixteenth century, and before the Pilgrims landed in Plymouth there were cathedrals built in Cuzco, printing presses in Mexico, and above all, Incaic and Aztec buildings and objects surpassing anything made north of the Rio Grande for perhaps three centuries after the discovery of the hemisphere. We have, to a certain degree, patronized the vice-regal cultures, which in their traditional conservatism are still active in modern forms.

However, there is another sort of patronage which has very much aided Latin-American culture, as it is expressed at least in painting. It is, to a large extent, due to the interest of North American critics and collectors that the contemporary Mexican school enjoys its world wide and well-merited prestige. When political reaction made the presence of the Mexican 'big three' temporarily inadvisable in their own land, Rivera painted important murals in San Francisco and Detroit, Orozco in Dartmouth and at Pomona, and Siqueiros in Los Angeles. It was not in Rio de Janeiro that Candido Portinari received his first important award, but from the Carnegie International in Pittsburgh, and later at important shows at the Cleveland Museum and the Museum of Modern Art in New York.

The Museum of Modern Art has, for an institution that is not yet fifteen years old, a fairly ancient history as a specialist in Latin-American art. It is by no means a recent convert to southern interests and its policy, during a period which has been dominated by political necessity, has been singularly free of extra-aesthetic pressure. This means a great deal also to Latin Americans, for in most of the Republics, save Mexico, painting is a fairly official expression

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and, except in certain cases in Argentina, the official artists are infrequently the most creative, at least from a North American point of view. And, as in the case of Portinari, a man whose work was threatened by reactionary elements in the military for his glorification of the ordinary Brazilian workman, his success in the United States secured his triumph in his own country.

In the permanent collection of the Museum will be found some two hundred pieces of painting and sculpture contributed from many sources, from purchases of the Rivera frescoes originally created for his great one man show in 1932, the important Siqueiros presented by the estate of George Gershwin, the splendid 'Zapatistas' of Jose Clemente Orozco given by Stephen C. Clark, which has proven the most popular in all the series of reproductions made of pictures now in the permanent collection of the Museum. And recently an important collection of South American and Cuban pictures as well as some additions to the Mexican collection, which is the finest group of that nation's art in the world, has been made possible through an Inter-American Fund.

Pictures by artists represented in this last category are not known even in the countries of their origin, for many of them were painted in the last year, few have been locally hung, and indeed some were specifically commissioned. The painters were, except for a very few, all members of an insurgent generation with strong sympathies for the most advanced currents in contemporary art. Yet they are by no means meek followers of the School of Paris, although we all know French culture has played a seminal influence in Latin America far before any other save the Hispanic. Although there have been art academies in South America for a hundred and fifty years, with the models dominantly Italian or Spanish, and although the School of Paris has certainly been our Academy for the twenties and thirties, an academy from which American painters, both North and South, have learned much, today the Latin painters are using their considerable technique to express the fascination of their own place in their own time.

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Take, for example, the important canvas of Antonio Berni of Argentina. It is called 'El Club Atletico Nuevo Chicago' and shows a group of typical youths of the great port of Buenos Aires posing for their group picture. They are neither gauchos or tango dancers, but soccer-football players of the suburbs. Many racial strains show in their faces for the criollo amalgam is as rich as our own. In Argentina Berni's picture was considered ugly, unnecessary, harsh, - in a word, North American. That is, it was so considered by the class of art lovers whose criterion was the dilute impressionism of the nineteen-hundreds, against which the attitude of Berni and many of his colleagues is in healthy opposition.

A different type of talent, which at least partially illustrates the diversity of expression in Buenos Aires and which in many ways resembles painting in North America, is the solid monumentality of Alfredo Guido's 'Resting Stevedores.' Few have cared to see the stevedores of the vast port at all, but Guido, Director of the splendid Superior School of Art on the Balneario, with a sound knowledge of the principles of the classic cubists, has created a handsome and characteristic composition from the commonplace.

Cuba has a painting, the best of which enjoys almost a family resemblance. It has a fresh, southern, breezy intimacy, often small in scale, attractive in detail, with a close reference to island palms and Caribbean airs. Precocious and witty, Carreno's painting of a hurricane with horse, furniture and trees equally wind tossed, Bermudez' touching interior with the violent stained-glass lunette seen everywhere from Havana to Santiago, affectionately rendered, and Mariano's tropical rooster, these pictures at least show a fragment of Cuba's rising generation.

Ecuador is a country not very familiar to most of us. Yet in Guayaquil, in Cuesta, and particularly in Quito, which was once the base of a fascinating school of colonial limners, there is much interest in painting. Oswaldo Guayasamin, a young Indian boy who is now showing at the enterprising San Francisco Museum of Art, is represented by a fine head of his young brother. Diogenes Paredes, also of

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Quito, shows a gouache of Indian women, such as one might see near the market town of Otavolo, sifting grain on a windy hillside. Not all of Ecuador's painters are native. Olga Anhalzer-Fisch, for example, formerly of Buda-Pesth, is now an Ecuatorian citizen and has for four years enjoyed the Republic's hospitality. She has in part repaid it by her accurate and beautiful portrait of a young Indian in a bright pink dress.

There is a whole new generation of painters in Mexico, with which North Americans who know Rivera, Orozco and Siqueiros well, are less familiar. Typical of these are Chavez Morado, whose rural procession contrasts with considerable interest to Guillermo Meza's urban marchers, and above all in this same group, Julio Castellano's tenderly detailed nudes in his big and little pictures, and Antonio Ruiz' '<u>Los Nuevos Ricos</u>.' Ruiz' little picture, in its meticulous handling, is more than a mere genre scene. It is a fine composition, but it is also an impressive social commentary. Before the new house is completed in all its brash horror, the mistress is measuring her hangings in the upstairs bedroom. The architect tries to explain to the home-owner and the contractor, stolidly patient, endures the changes because at least he's hired. The workmen at the right are eating their lunch. It's not their problem.

After the war, which in many ways has stimulated communications between the continents, we may expect a considerable surprise from Latin-American activity. The present group at the Museum is only a start. But it at least indicates that the richness and skill of the southern painters is worth our closest public interest and private as well as public collection.

Lincoln Kirstein

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Painters in Latin America 1.

In a Recent article, Dr. Hubert Herring who is scarcely a Novice in Latin American affairs Voiced very perfectly the feeling of many Latin Americans towards the recent almost hysterical enthusiasm over the good neighbor policy. In our enthusiasm for our own recent 'discoveries' we tend to forget that most of Latin America was founded in the Sixteenth century and before the Pilgrim's landed in Plymouth there were Cathedrals built in Cuzco, printing presses in Mexico, and above all Incaic and Aztec buildings and objects surpassing anything made North of the Rio Grande for perhaps three centuries after the discovery of the hemisphere. We have, to a certain degree patronized the Vice-Regal Cultures, which in their traditional Conservatism are still active in modern forms.

However there is another sort of patronage which has very much aided Latin American Culture as it is (at least) expressed in painting. It is, to a Large extent, due to the interest of North American critics and collectors that the Contemporary Mexican School enjoys its world wide and well-merited prestige. When political Reaction made the presence of the Mexican 'Big Three' temporarily inadvisable in their own land Rivera painted important murals in California San Francisco and Detroit, Orozco in Dartmouth and at Pomona, and Siqueiros in Los Angeles. It was not in Rio de Janiero that Candido Portinari Received his first important award, but from

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In the permanent collection of the Museum will be found some two-hundred pieces of painting and sculpture contributed from many Sources, from purchases of the Rivera frescos originally created for his great one man show in 1932, ~~from~~ the important Siqueiros presented by the estate of George Gershwin, the Splendid 'Tapatistas' of José Clemente Orozco given by Stephen C. Clark which has proven the most popular of all the

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Take for example the important canvas of Antonio Berni

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of Argentina. It is called 'El Club Atletico Nuovo Chicago' and shows a group of typical youths of the great port of Buenos Aires posing for their group picture. They are neither gauchos or tango dancers, but soccer-football players of the suburbs. Many racial strains show in their faces for the criollo amalgam is as rich as our own. In Argentina, Berni's picture was considered ugly, commonplace, harsh, - in a word, North American. That is, it was so considered by the class of art-lovers whose criterion was the dilute impressionism of the nineteen-hundreds, against which, Berni has had the attitude and many of his colleagues is in a healthy opposition.

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There is a whole new generation of painters in Mexico with which North Americans who know Rivera Orozco and Siqueiros well, are less familiar. Typical of these are Chavez Morado, whose Rural procession contrasts with considerable interest to Guillermo Meza's

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urban marchers, and above all - in this same group Julio Castellano's tenderly detailed nudes in his big and little pictures and Antonio Ruiz 'Los Nuevos Ricos' Ruiz' little picture, in its meticulous handling is more than a mere genre scene. It is a fine composition. But it is also an impressive social commentary. Before the new house is completed in all its trash horror, the mistress is measuring her hangings in the upstairs bedroom. The architect tries to explain to the house-owner and the contractor, stolidly patient, endures the changes because at least his hired. The workmen at the right are eating their lunch. Its not their problem.

After the war, which in many ways has stimulated communications between the continents, we may expect a considerable surprise from Latin American activity. The present group collection at the museum is only a start. But it at least indicates that the richness and skill of the southern painters is worth our closest public interest and private as well as public collection.

Lincoln Kirstein

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NORWEB

Lima, August 24, 1942

The Honorable
R. Henry Norweb
American Ambassador
Lima, Perú

My dear Mr. Ambassador:

I appreciated so much your cordial word to me when I came to Perú, and I will remember for a long time the charming afternoon at your home with Mrs. Norweb. I wanted to write you a word about what I was able to accomplish here in Lima in a tragically short time. My assignment indicates that I must go on to the northern countries and I only have leave from military service till October 15. So, while I hate to do it, I must leave for Ecuador tomorrow.

For the Museum of Modern Art I have purchased the following pictures which I consider representative examples of the artists works of subjects characteristic of the real life of the country, and at the same time I feel these works are in every way worthy of hanging side by side with the paintings of other American and European artists.

La Chola (1937)	José Sabogal
La Tapada (1941)	Julia Codesido
El Cristo (1942)	Julia Codesido
Sierra (1942)	Teresa Carvallo
La Musica (1940)	Mario Urteaga
Los Inclios (1928)	Camilo Blas
La Selva (1938)	Carmen Saco

Also for the museum I purchased about two hundred books for a basic Reference Library on Peruvian art, education, music and archeology. I spoke with Dr. Luis Valcarcel (the gift of whose monograph from yourself I greatly appreciated) about the joint employment of Pierre Verger, a brilliant Free French photographer who knows the interior of the country very well, to make documentation of native dances and processions.

The enclosed letter from José Sabogal indicates his willingness to undertake the organization of the first great collection of popular Peruvian art. I will try to obtain funds for him from private museums to form a double collection, one of which will be presented to the Peruvian Nation and one for the United States.

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I have made a comparatively small collection of contemporary pottery, dolls, silver and textiles, to indicate what could be done, particularly in Pucara, Puno, Ayacucho and Huancayo.

I hope to return to Perú for a long stay as soon as it is possible. What I have seen in a short time has shown me that in many ways it is the most interesting country in South America.

I would like also to express my great appreciation for the aid rendered me by Your services. In particular Mr. Kenneth Wasson and his wife helped me enormously by their information and tactful introductions to many artists. Without the help of Mr. Charles Todd Lee I could have done nothing here.

With best wishes for the continued success of your own work, I am

Yours very sincerely

Lincoln Kirstein

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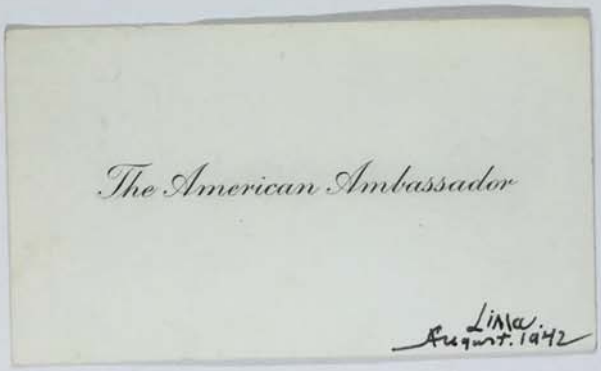
Pedro A. de Churruca
Agregado a la Embajada de España



The American Ambassador

Lisa
August. 1942

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OLIVER

December 29, 1942

Dear María Rosa,

I have almost completed my history of Latin American painting, which will serve as the catalogue for our big Latin American show of painting and sculpture here at the Museum at the end of February. I have not started to do Argentina at all because I have been waiting for you to help me. While I know something about the painters, I find I am in general ignorance about the cultural background. Do you think that you could get away from Washington for a week or two so that you could work with me here in the Library? I have all the photographs and some color reproductions. There is a fairly good reference library of general historical material and I can get anything else that you might need. At the same time you could be working on your introduction to the catalogue of the one-man show of Demetrio Urruchua. This must be at the printer's by the 25th of January. My book must be at the printer's not later than the 12th of February.

Please see if they can release you for a little while. I will send you back in good order.

Yours always,

Srta. María Rosa Oliver
1716 Newton Street, N. W.
Washington, D. C.

Enclosure

JK/d

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

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WESTERN UNION

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SYMBOLS

DL = Day Letter
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Ship Radiogram

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QA 94 VEB482 26/25 NL 6 EXTRA=OUISVILLE KY JUL 3 1943 AM 1 46

LINCOLN KIRSTEIN=

11 WEST 53 ST NYK=

=COULD YOU HELP FOR TWO DAYS IN OUR INTER AMERICAN WORKSHOP WEEK OF JULY 26TH HONORARIAM $100 AND EXPENSES=

J J OPENHEIMER DEAN OF COLLEGE OF LIBERAL ARTS UNIVERSITY OF LOUISVILLE.

26 $100..

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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OPENHEIMER

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A. N. WILLIAMS, PRESIDENT — NEWCOMB CARLTON, CHAIRMAN OF THE BOARD — J. C. WILLEVER, FIRST VICE-PRESIDENT

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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 6, 1943 11:30 a.m.

DEAN J. J. OPENHEIMER
COLLEGE OF LIBERAL ARTS
UNIVERSITY OF LOUISVILLE
LOUISVILLE, KENTUCKY

PRIVATE LINCOLN KIRSTEIN IS STATIONED AT FORT BELVOIR, VIRGINIA. SUGGEST YOU WRITE OFFICER IN CHARGE OF PUBLIC RELATIONS ASKING LEAVE FOR KIRSTEIN FOR INTER-AMERICAN WORKSHOP. PRECEDENT ESTABLISHED FOR THIS WHEN AT COLUMBIA UNIVERSITY'S REQUEST THEY GRANTED HIM LEAVE TO LECTURE AT BARD COLLEGE.

FRANCES HAWKINS
SECRETARY, MUSEUM OF MODERN ART

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ORTIZ

THE MUSEUM OF MODERN ART

Date ~~March 4, 1943~~

To: Mrs. Hartman

From: N. Disston

Re:

I enclose biography of Manuel Angeles Ortiz, which was meant for the Latin-American catalogue, which has just arrived! Is it of any use to you at this late date?

información que usted nos envía. Ya puede usted suponer que sentimos mucho este retraso de su carta.

Como Mr. Kirstein desea continuar su trabajo por correspondencia, le he escrito informándole de la llegada de su carta y le he transmitido sus gracias por el envío de los libros.

Créame que aprovecho con mucho gusto esta ocasión para ofrecerme de usted s. s.,

Secretaria de Mr. Kirstein

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ORTIZ

12 de Marzo de 1943

Sr. Manuel Angèles Ortiz
Arenales 1190
Buenos Aires, Argentina

Muy distinguido señor:

Tengo mucho gusto en contestar a su amable carta del 20 de Febrero, ya que Mr. Kirstein está desde hace unas semanas en el Ejército. Desgraciadamente, su carta ha llegado después que el Catálogo fué enviado a la imprenta y, por lo tanto, sentimos mucho no poder utilizar toda la información que usted nos envía. Ya puede usted suponer que sentimos mucho este retraso de su carta.

Como Mr. Kirstein desea continuar su trabajo por correspondencia, le he escrito informándole de la llegada de su carta y le he transmitido sus gracias por el envío de los libros.

Créame que aprovecho con mucho gusto esta ocasión para ofrecerme de usted s. s.,

Secretaria de Mr. Kirstein

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TO BE TRANSLATED INTO SPANISH

March 11, 1943

Dear Senor Ortiz,

Thank you very much for your kind letter of February 20th, which arrived after Mr. Kirstein had been inducted into the Army. Unfortunately, it came after the catalogue had gone to press so that I am sorry to tell you we could not include the complete material. We regret very much that this is the case.

Mr. Kirstein hopes to carry on his work by correspondence and I have written to tell him of your letter and to give him your thanks for the books.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Manuel Angeles Ortiz
Arenales 1190
Buenos Aires, Argentina

edicion en frances escrito por Roger Vallois y editado

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ORTIZ

Bariloche 20-2-1943

Amigo Kirstein:

Primeramente quiero Sarle las gracias por el precioso regalo que recibí el primero se Enero, las cuatro biografías interesantísimas y magníficamente Editadas por el Museum of Modern Art New York y pedirle perdón por mi tardanza en testimoniarle mi gozo al recibirlas.

Con esta fecha, aquí en Bariloche, recibo su carta, apresurándome a responder lo que me pide.

Nací en Jaen, Andalucía, España, el año 1897 deciéndome muy niño con mi familia a residir a Granada, donde empecé muy joven a pintar y a formarme pintor, ya mayor, seguí mis estudios pasando temporadas en Madrid, hasta el año 1922 que fuí a París, donde bajo la influencia y tutela de mi gran Padre amigo Picasso, trabajé. En París hice dos exposiciones, una de cuadros y otra de retratos, trabajé en colaboración con el músico Manuel de Falla para quien hice el decorado del Retablo de Maese Pedro cuando se estrenó en París. También colaboré en esta misma ciudad con el músico Francis Poulenc haciendo el decorado de su ballett Aubade cuando se estrenó y en el festival pro monumento a Eric Satie en París en el "Teatro des Champs Elisées" hice el decorado de la pieza Genevieve de Brabante que se representaba por primera vez y de la que era autor Satie.

Regresé a España en el año 1934 para hacer en Madrid una exposición de conjunto comprendiendo varias etapas de mi vida de pintor, en la "Sociedad Amigos del Arte". Quedé en Madrid haciendo trabajos, hasta que me agarró la guerra española, pasando a Barcelona nombrado profesor de dibujo en un Instituto, residiendo en esta ciudad, hasta el final de la guerra española entrando nuevamente en Francia, donde embarqué para la Argentina, desembarcando en Buenos Aires el 5 de Noviembre del año 1939.

Casi todos los trabajos que he realizado aquí, los conoce V. y nuevos, he hecho últimamente tres litografías, que ilustran el libro "Patagonie" edición en francés escrito por Roger Callois y editado

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ORTIZ

por los talleres gráficos Saint: es una edicion numerada que consta de un tiraje de los siguientes ejemplares distribuidos como sigue. 300 de una clase, 60 de otra, 3 y 3 de otras y 1 especial; este, comporta las tres litografias de la edicion, mas otras tres coloreadas a la mano por mi, y otras tres sacadas estas, una vez las piedras inutilizadas.

A manera de informacion pero sin que esto se esté aun haciendo pero si en preparacion, colaboraré en unas ediciones con el escritor Rafael Alberti y el editor Losada.

Ultimamente, estoy realizando unos trabajos con maderas y piedras que he recogido aqui en la Patagonia, region de los lagos, trabajos que están despertando vivo interés y de los que le enviaré fotografias.

Muy cordialmente

Manuel Angeles Ortiz

Muy sinceramente

Lincoln Kirstein

Sr. Manuel Angeles Ortiz
Arenales 1190
Buenos Aires
Argentina

LK:lj

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ORTIZ

29 de enero de 1943

Mi buen amigo:

Escribo a Vd. para pedirle un gran favor. Podría enviarme lo antes posible una corta biografía de Vd., es decir, la ciudad donde nació, en qué año salió de España, cuándo llegó a la Argentina y todos los datos importantes acerca de sus exposiciones, su trabajo, sus trabajos en colaboración con otras personas, etc.? Me interesaría también conocer si Vd. prepara algún libro o álbum con ilustraciones. Necesito muy urgentemente esta información para nuestro catálogo.

Espero que su trabajo marche bien. Con mis cordiales recuerdos,

Muy sinceramente

Lincoln Kirstein

Sr. Manuel Angeles Ortiz
Arenales 1190
Buenos Aires
Argentina

LK:lj

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TO BE TRANSLATED INTO SPANISH

January 22, 1943

My dear Ortiz,

Could you possibly send me as soon as possible a short biography of yourself - when you were born, when you left Spain, when you arrived in Argentina, as well as important facts about exhibitions, collaborations, and recent work. Also could you tell me if you are planning any albums or books with illustrations? We need this information very badly for our catalogue.

I hope your work goes well. With cordial remembrance,

Yours sincerely,

Sr. Angeles Ortiz
Arenales 1190
Buenos Aires
Argentina

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OTERO

February 23, 1943

Dear Senorita Otero,

I am sending you some notes to friends of mine in the theatre and I know they will help you with what you want to do.

Do talk to Miss Graham, as she has been to Mexico and loves your country very much.

The best of luck in your work.

Yours very sincerely,

Senorita Clementina Otero
23 West 69th Street
New York, New York

Enc. 3

Dictated by Mr. Kirstein;
signed in his absence

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February 23, 1943

Dear Jeanie,

This will introduce to you my good friend, Senorita Clementina Otero, who is Mexico's finest actress. She is very eager to know as much as possible about the technical aspects of the New York stage. I wonder if you could let her see rehearsals of any productions that you are now engaged on?

Yours ever,

Miss Jean Rosenthal
Theatre Production Service
1430 Broadway
New York, New York

Dictated by Mr. Kirstein;
signed in his absence

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February 23, 1943

Dear Martha,

This will introduce to you my good friend, Senorita Clementina Otero, who is Mexico's finest actress. She is very eager to do something about a school of dance in Mexico and I wanted very much for her to talk to you.

Yours ever,

Miss Martha Graham
66 Fifth Avenue
New York, New York

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signed in his absence

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February 23, 1943

Dear Aline,

This will introduce to you my good friend, Senorita Clementina Otero. She is the finest actress in Mexico and is here trying to investigate all the theatrical resources. I know you will be pleased to talk to her. She is very much interested in costume and also would love to see, if possible, some rehearsals of any plays now in production, particularly Miss Hayes, if it is possible.

Yours ever,

Mrs. Aline Bernstein
Museum of Costume Art
630 Fifth Avenue
New York, New York

Dictated by Mr. Kirstein;
signed in his absence

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PALENCIA

Washington, D.C., noviembre 5 de 1942.

Señor don Manuel Tello
Director General de Asuntos Politicos
y del Servicio Diplomatico
México, D. F.

Muy querido Manuel:

Contestando su amable carta de 15 de octubre próximo pasado, me es grato decirle que ya he recibido por valija los recortes y reproducciones así como las fotografías a colores de los trabajos de don Ceferino Palencia.

Como usted pensaba, las reproducciones de esas pinturas, y sobre todo las fotografías a colores, me han producido la más fuerte impresión sobre el valor artístico de ellas, y no dudo por un momento que la exposición tendrá un gran éxito aquí.

Desde luego hemos hablado con Pedro de Alba, en la Unión Panamericana, y ahora tengo el gusto de cinfirmarle que la exposición contará con la planta baja del Museo Nacional (Smithsonian) a partir del primero de abril próximo. Pedro me indica la conveniencia de que cuanto antes se tomen las medidas necessarias para hacer venir las obras, y que se proceda cuanto antes a organizar la exposición a fin de aprovechar ampliamente los cuatro or cinco meses que contaremos.

El Museo Nacional se hará cargo de los cuadros por completo una vez que le sean entregados en Washington, pero los gastos de empaque, transporte, etc., de México a Washington, me avisa Pedro que deberá entenderse que corren por cuenta del Gobierno de México o quien quede encargado de organizar la exposición. Pedro me informó que la Unión puede hacer las invitaciones, pero diciendo en ellas que la exposición se lleva a cabo patrocinada por la Embajada de México, y la Embajada puede también anunciar la exposición por su parte, si usted lo cree conveniente.

Como los señores Palencia han estado fuera de Washington, no he podido informarles acerca de estos detalles, pero a principios de esta semana estarán aquí de regreso, y yo me encargaré de ponerlos al corriente de lo que se ha tratado, para que puedan por su parte activar cualquier gestión.

Le envío un fuerte abrazo

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Mr Lincoln Kirstein
presenting 23 W. 69
William Berrien
Miss Lamentina Otero
of Mexico City
Assistant Director for the Humanities
The Rockefeller Foundation
49 West 49th Street
New York
6062

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Admiral: Miss Olers is Mexico's greatest actress and a leader in the Ministry of Education's program of drama development. Please let her ask you a lot of questions and help her meet people of interest in N.Y.C.
um abraço - B.

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NOTICIA

de las actividades de la

CORPORACIÓN DE ARQUITECTOS CATÓLICOS

en 1941

BUENOS AIRES - 1942

PENCIL POINTS

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COMO iniciación de las actividades del año se realizó el 10 de julio una reunión de camaradería en la que se sirvió un vino de honor.

En cuanto a las reuniones periódicas, la Comisión Directiva resolvió que tuvieran lugar los días 10, 20 y 30 de cada mes o subsiguientes en caso de que ésas fechas coincidieran con feriados.

La primera reunión, el 10 de julio, estuvo a cargo del Arq. Carlos Mendióroz, quien comenzó a tratar el tema "Análisis de la vivienda" y desarrolló los dos primeros puntos "Función de la vivienda" y "Vivienda popular". Como complemento, y de acuerdo con el propósito de acompañar las conferencias con lecturas de temas de interés, se leyó un capítulo de "La decadencia del arte sacro" de Cingria, traducido por el Arq. José A. Díaz Soto.

En la 2ª reunión, el 21 de julio, el Arq. Carlos Mendióroz terminó el estudio de su tema con el análisis de la "Vivienda media". A continuación nuestro Asesor, el P. Eleuterio González O. S. B., habló sobre "La función del altar en los monumentos funerarios".

En la 3ª y 4ª reuniones, realizadas el 31 de Julio y el 10 de Agosto, respectivamente, el Arq. Julio V. Otaola desarrolló un cursillo sobre "Enseñanza del urbanismo", que se complementó con lecturas de capítulos del libro "La esencia del arte gótico" de Worringer.

El 20 de agosto, el Arq. Horacio E. Nazar, habló sobre la "Catedral Gótica".

La 6ª reunión, el día 1º de Setiembre, estuvo a cargo del Arq. José A. Díaz Soto, quien disertó sobre "El Arte y la imitación de la naturaleza"; a continuación se leyó un artículo titulado "La renovación de la arquitectura religiosa" de Lutzeler.

Los días 22 y 27 de Setiembre, durante la 7ª y 8ª reunión, el Arq. Carlos Mendióroz explicó su proyecto de modificación del Reglamento General de Construcciones para el mejoramiento de las Dependencias de Servicio. Se leyó luego "La secularización", capítulo de la "Decadencia del arte sacro" de Cingria, en la primera, y "El Trabajo", capítulo del libro "L'Argent" de Péguy, en la segunda.

En la 9ª reunión realizada el 10 de Octubre, el Arq. Héctor Paillot trató el tema "Antonio Francisco Lisboa o Alejaidinho". A continuación se dió lectura del capítulo "La muerte del estilo" del libro "Les Abeilles d'Aristé" de Weidle.

El 12 de septiembre se realizó una conferencia pública en la que el Arq. Federico Ruiz Guiñazú trató el tema "Simetría". El Presidente Arq. Carlos Mendióroz inició el acto con breves palabras.

El Arq. Carlos E. Becker, los días 20 y 30 de octubre, dictó dos conferencias sobre "Historiografía de la arquitectura y sus métodos" la primera y "Forma y esencia de la arquitectura barroca", la segunda.

La última reunión de estudio, el 10 de Noviembre, estuvo a cargo del Arq. Alberto Prebisch, quien habló sobre "La solución arquitectónica del cine Gran Rex".

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COMMERCE DEPAR
WASHING

Además se realizaron diversas gestiones de interés general para la marcha de la Corporación. Una de las primeras la constituyó el trámite de afiliación a la Acción Católica Argentina, que fué formalizado al finalizar el año.

Ante la Comisión Nacional de Monumentos y Lugares Históricos, se realizó una presentación adhiriéndose a la idea de conservar la Quinta Pueyrredón de San Isidro como monumento nacional. También se propuso a la misma Comisión la iniciativa de declarar monumento nacional la histórica Casa de Ejercicios, sita en Independencia y Salta de esta ciudad. La Comisión hizo suyo el proyecto y solicitó al Poder Ejecutivo la inclusión del mencionado monumento entre las obras a conservarse en nuestra ciudad. En el presente año el Poder Ejecutivo ha acordado acceder al pedido, de manera que se ha garantizado la conservación de este edificio, verdadera reliquia histórica y religiosa de nuestro país.

Para pedir la pronta sanción del Código de Edificación y del proyecto municipal de construcción de viviendas populares, la Comisión entrevistó al Intendente Municipal, presentándole con tal motivo los memoriales publicados por la Corporación. Igual gestión realizará ante las autoridades de la Comisión de Vecinos.

Con motivo del conflicto que amenazó al gremio de la construcción, tuvieron lugar entrevistas con los dirigentes obreros y se dió a publicidad una declaración, fijando la posición de la Corporación con respecto a este asunto. Se tiene la intención con tal motivo de estudiar detenidamente el aspecto social y gremial del problema.

Como en años anteriores y de acuerdo con lo indicado en los estatutos, se hizo oficiar una misa por el Asesor, celebrando la festividad de San José. Además se rezó otra misa en el mes de agosto; ambas en el oratorio de los Cursos de Cultura Católica.

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COORDINATOR OF INTER-AMERICAN AFFAIRS

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

July 3, 1942

Dear Lincoln:

I am enclosing a copy of a letter from Pencil Points regarding their proposed South American issue.

If this is going to cost you money to do a good job, how much do you think the minimum will be? We consider it important.

Sincerely,

Wallace K. Harrison
Assistant Coordinator

Mr. Lincoln Kirstien
c/o Hotel Continental
Buenos Aires, Argentina, S.A.

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PENCIL POINTS
330 West 42 Street
New York City

June 25, 1942

Mr. Wallace K. Harrison
Office of Coordinator of Pan-American Relations
Department of Commerce Building
Washington, D. C.

Dear Mr. Harrison:

It is most gratifying to learn, through Kenneth Reid, of your interest in our proposal to devote an entire issue of The New Pencil Points, early next year, to a review of contemporary South American architecture. This is a project in which I am especially interested and I sincerely hope that it will be possible to make all of the arrangements and produce an issue of which we can all be proud.

The type of issue we have in mind is described in the attached letter to Mr. Lincoln Kirstien, to whom I have written on your recommendation, warmly seconded by our friends at the Museum of Modern Art. You will note that I wish to feature contemporary work truly representative of the best design talent in South America: minimize the historical background but show a sufficient number of monuments to explain the earliest European influences.

We are most appreciative of the opportunity to collaborate with the Office of Coordinator of Pan-American Relations and we trust that this proposed issue will be useful in cementing professional Good Will.

Your comments on our proposal will be welcomed and we trust that we may call upon you for further aid after the project is under way.

Very truly yours,

Charles Magruder
Managing Editor

CM:AH

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330 WEST 42ND STREET • NEW YORK CITY • BRyant 9-4430

Editorial Office

The New PENCIL POINTS
REINHOLD PUBLISHING CORP

June 25, 1942

Mr. Lincoln Kirstien
c/o Hotel Continental
Buenos Aires, Argentina, S.A.

Dear Mr. Kirstien:

It is the ambition of the Editors of THE NEW PENCIL POINTS to publish an issue early next year devoted to contemporary architecture in South America. Mr. Kenneth Reid, Editor, has discussed this proposal with Mr. Wallace K. Harrison, at the Office of Coordinator of Pan-American Relations, in Washington, with the result that you have been highly recommended to us as an able representative to assist in making arrangements for material for such an issue. Does such an undertaking interest you?

We would want to devote 60 pages to this presentation — not an extravagant amount of space, we realize, for material from 13 countries. But that is the space available and it should be possible to produce an attractive issue that would have the virtue of furthering Good Will as well as informing our readers in the United States of professional trends in the Latin lands of this hemisphere. It would doubtless be appropriate to show some of the Colonial work constituting the architectural background of the majority of the countries. (Possibly these pictures could be used as small illustrations in connection with a minimum-length textual discussion of the entire field.) Two or three colors could be combined in such an issue and we envision a result that would be both attractive and highly valuable to the professional reader. Doubtless there would be some demand in South America for copies of such an issue.

Pending a reply from you we will hold our plans in abeyance. We have other contacts here, but first wanted to arrange for your cooperation, if possible, in time to schedule the issue for January or February, 1943. May we know your decision at your earliest convenience?

Very truly yours,

Charles Magruder

Managing Editor

Charles Magruder/
AH

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PEREIRA

Ministry of Foreign Relations

Lima, Peru

June 7, 1943

Mr. Lincoln Kirstein
Museum of Modern Art
NewYork

Dear Mr. Kirstein:

I heard about you through our friend Mrs. Wassol and Ricardo Grau and also I read your article published in "Forma" and recently your book on the Latin-American Collection of the Museum of Modern Art.

I wish to thank you for the credit you gave to my "Ensayo sobre la pintura peruana." I am writing you because I should like to have a copy of the translation done by Mr. Otto Elias which appears in the bibliography of your book.

I should like also to know, if it is not too much trouble for you, what possibilities I may have to obtain a fellowship to study art in the United States. I wrote about it to Mr. Valliant and Mr. Harper and to other persons by so far I have not received any serious offer. I should appreciate very much any information you may be able to give me along that line because both Grau and I are very anxious to go to the United States to study and to do some research there in the field of art which is so neglected here in Peru.

Hoping to hear from you,

Sincerely yours,

Raul Maria Pereira

Ministerio de Relaciones Exteriores, Lima, Peru

cc LK 6/18/43

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Ministerio
de
Relaciones Exteriores

Servicio Aéreo

MUSEUM OF MODERN ART
JUN 14 1943
NOTED

Mr. Roberts -
Will you be kind enough to translate, please?
Thank you. A. Kirstein

Lima, 7 de junio de 1943.

Mr. Lincoln Kirstein.
Museum of Modern Art.-
New York.-

Mi estimado señor Kirstein:

Tengo referencias de Vd. por nuestra amiga la señora Wasson, por Ricardo Grau, y por los artículos que he leído de Vd. en "Forma" y últimamente en su libro sobre las pinturas latinoamericanas del Museum of Modern Art.

Le agradezco la cita que hace Vd. de mi "Ensayo sobre la pintura peruana" y, con este pbjeto le escribo, para solicitarle me envíe la traducción que ha hecho el señor Otto Elías, segun aparece en la bibliografía del libro recientemente publicado.

Desearía, si le es posible, me dijera Vd. que posibilidades existen de poder obtener una beca para hacer estudios sobre Arte, en los Estados Unidos. Ya he hecho algunas gestiones ante el señor Valliant, el señor Harper, y algunas personas más, pero, hasta ahora, no veo una mayor posibilidad. Le agradecería mucho si Vd. pudiera informarme de algo a este respecto, pues tanto Grau como Yo, estamos muy deseosos de poder ir a los Estados Unidos con el objeto de investigar y estudiar cuestiones artísticas, que aquí en el Perú andan un pocb descuidadas.

Esperando sus noticias, lo saluda muy atenta y amistosamente,

Raúl María Pereira.

R.M.P.: Ministerio de Relaciones Exteriores, LIMA, Perú.-

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POLLERI

17 de Febrero de 1943

Mi querida amiga:

Mil gracias ante todo por su carta. He estado muy ocupado con el arreglo de la exposición de Urruchúa. Me imagino que usted estará muy contenta con el buen resultado. Una vez que la exposición se cierre en Nueva York, circulará através del país. Creo sinceramente que ha de contribuir esta exposición a aumentar su reputación como artista.

Creo que tiene usted razón acerca de la Fundación Guggenheim. Por el momento, durante la guerra, me temo que las llamadas "ciencias exactas" van a ser las únicas tenidas en consideración. Sin embargo, tengo la esperanza de que la guerra acabe pronto y de que, por lo tanto, podamos reanudar un normal intercambio de estudios.

Me alegra mucho saber que la familia Torres García sigue bien. Si tiene algún día tiempo digame como siguen Horacio y Augusto.

¿Qué hace usted ahora? Me extraña bastante no haber sabido por Araujo nada de sus dibujos. ¿Sigue usted dibujando? Me gustaría mucho recibir alguna fotografía de sus últimos trabajos.

Espero saber pronto de usted. Hasta entonces, muy afectuosamente le saluda su buen amigo

Lincoln Kirstein

Sra. Amalia Polleri de Viana
Maggiolo 654
Montevideo, Uruguay

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TO BE TRANSLATED INTO SPANISH

February 17, 1943

My dear friend,

I was so glad to hear from you. I have been very busy arranging the exhibition of Urruchua. I know you will be pleased at his success. After the show is held in New York it will go all over the country and I honestly feel he will have gained considerable reputation by his work.

I think you are correct in your judgment of the Guggenheim Foundation. At the present time during the war I am afraid that only the so-called "exact sciences" will be considered worthy of honor. I do hope, however, that the war will be over soon and we may be able to exchange studies again.

I am so glad to hear the Torres Garcia family is well. Please do tell me at your convenience how the two boys are getting on, Horacio and Agosto. And also please tell me what you are doing yourself. I am rather disturbed that I have not heard from Araujo at all about your drawing. Have you done any new ones? Could you send me any photographs of your work? We would so much appreciate it.

Yours very sincerely,

Lincoln Kirstein

Sra. Amalia Polleri de Viana
Maggiolo 654
Montevideo, R. O. de Uruguay

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POLLERI

Amalia Polleri de Viana

Calle Ing. Maggiolo 654
Montevideo Uruguay

20 de Enero de 1943

Estimado amigo;

Gracias por la cortesía de escribirme en castellano. Le contestaré en el mismo idioma para que haga ejercicio de lectura.

Estoy bien .Trabajo.Aprendo inglés por si viajo algún dia.

Vi en un"Life"los premios del concurso"Un Hemisferio Unido". Urruchua,a quien visité despues en Buenos Aires estaba muy contento con el triunfo. En su carta del 9 de Noviembre Vd. me anuncia el envío de algunas reproducciones. No han llegado.

Me presenté a la beca de la Guggenheim Memorial Foundation con muy pocas esperanzas. Hasta ahora parece que, en el Uruguay, solo los médicos estan capacitados para estudiar en los Estados Unidos. He pensado presentarme a otra beca del Institute of International Education. Me gusta menos porque el aspirante no elige el sitio adonde irá a estudiar y yo quisiera ir a New York,a The Art Students League y a la Ozenfant School of Fine Arts. Sin contar los museos.

Me han dicho que mientras dure la guerra es dificil que haya mujeres becadas.

En resumen todo esto son ilusiones.

Si alguna vez vuelve nos veremos.
Reciba afectuosos saludos de

Amalia Polleri de Viana

P.S. La familia Torres Garcia está bien. Hace poco la escuela-taller que dirige el padre expuso cosas muy buenas en el Ateneo.Lo mas valioso era la obra de los hijos. El maestro Torres Garcia sigue pintando abstracto todos los dias de la semana y hace pintura realista los domingos.

Mr. Lincoln Kirstein
11 West 53rd Street
New york City ,N.Y.

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POLLERI DE VIANA

9 de Noviembre de 1942

Mi buena amiga,

Ante todo mil gracias por la tarjeta que usted me envio desde Montevideo que he recibido a mi vuelta a los Estados Unidos donde acabo de llegar despues de un largo viaje. Tambien he recibido una nota del Sr. Araujo en la que me dice que vio a usted. Espero muy de veras que todo lo relativo a la direccion se haya solucionado. Todavia no he recibido nada de Montevideo, aunque no me extrana demasiado pues ahora todas estas cosas tardan en llegar.

Fue para mi muy agradable ver a usted durante mi breve estancia ahi. Muchas veces me preocupa su situacion pero confio en que usted continua trabajando. Creo que le gustara a usted saber que Urruchua recibio uno de los premios del concurso de carteles "Un Hemisferio Unido." Personalmente, no creo que su cartel sea muy efficaz como affiche pero es excelente como pintura y, como todo lo que el hace, esta bien realizido y lleno de sentimiento.

Le envio tambien algunas reproducciones que espero le gusten. No hace falta decir que a mi me gustaria mucho saber de usted de cuando en cuando. Si tiene usted tiempo para escribirme, no deje de contarme que ha sido de la familia Torres Garcia.

Con mil afectuosos saludos queda de usted su buen amigo,

Sra. Amalia Polleri de Viana
Magioli 656
Montevideo, R. O. de Uruguay

LK/D

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TO BE TRANSLATED INTO SPANISH

November 9, 1942

Sra. Amalia Poleiri de Viana
Maggioli 656
Montivideo, R. O. de Uruguay

My dear Senora,

~~I have just come back to the United States after a very extended trip.~~

I was so glad to get your card from Montivideo. I have just come back to the United States after a very extended trip. I have had a short note from Sr. Arajuo and he tells me he saw you. I hope very much that everything has been settled in regard to the direction. I have not yet received anything from Montivideo but I am not particularly worried, as I know that these things take a lot of time.

I so much enjoyed seeing you on my all too brief stop. I have often wondered about you and hope that you kept on working. I know that you will be glad to hear that Urruchua won an award in the United Hemisphere Poster Competition. Personally, I did not feel that his poster was very effective as an affiche and that its value was greater as a painting, but like everything he does, it was very sensitive and well handled.

I am sending you some pictures which I hope you will like and I should like very much to hear from you when you are free. Please let me know what has happened to the Torres García family.

Yours very faithfully,

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POLLINGER

Monsieur Kirstein Montevideo - 7 - XIII - 42

Je n'ai grand chose à vous dire - je vous écris parce que j'en ai l'envie. Vous m'avez été sympathique. Peut-être pour une personne qui a tant voyagé comme vous il est facile de trouver dans la diversité des paysages d'autres créatures avec lesquelles peut-on se rentrer à l'aise du premier abord. Cela est presque impossible pour moi, cloîtrée par moi-même et puis aussi par ce qui m'entoure - seulement le hasard m'est bienveillant parfois. C'est le cas.

Cecilia Marcovich m'écrit son noble entretien

It may interest you to know that this letter had been got at by a U-boat or a Ju. 88 for it had obviously been in the sea. It was, however, readable.

Lehmann in returning my letter writes:-

"Thank you very much for your letter of the 17th. I return Kirstein's letter to you and am keeping the other. I have noted where he wants free copies to go.

By a surprise piece of luck, a friend of his in the American Army in this country rang me up the other day, and I think we can arrange that he will act as Kirstein's watchdog for the proofs. I am expecting them any day, and hope to publish in May."

His signed contract was mailed to Miss Margot Johnson together with duplicate for your signature and return on 15th February.

I hope that should you ever find yourself in this neighbourhood you will not fail to drop in on me. It would be very pleasant to see and talk with you. All correspondence will be addressed as this letter.

With every good wish,

Yours sincerely,

P.T.O

Although every reasonable care is taken of MS. while in our possession we can accept no responsibility for any loss or damage thereto.

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avec elle. Elle est très contente de vous avoir connu en tant qu'être humain de franc parler et connaisseur d'art hormis votre condition de critique et d'acheteur.

Si jamais vous venez à Montevideo ou si jamais je vais en Amérique du Nord j'essaierai de vous retrouver. J'ai quantité de questions à vous poser sur notre pays et sur la peinture, quoique je vous ai cru un peu hérétique. Et c'est bien mieux comme cela.

Au revoir Monsieur-
Amalia Pollen de Viana-

was enclosed in an envelope addressed to this office. It may interest you to know that this letter had been got at by a U-boat or a Ju. 88 for it had obviously been in the sea. It was, however, readable.

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With every good wish,

Yours sincerely,

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cc LK 4/13/43

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W. Webb.

25th March 1943. See also Lehmann

Lincoln Kirstein, Esq.,
c/o The Museum of Modern Art,
11, West 53rd Street,
New York.

APR 12 1943

NOTED.....

Dear Lincoln Kirstein,

Many thanks for your letter of February 17th received about five days ago, which I have taken the liberty of showing to John Lehmann. I passed to him at the same time your letter addressed to him but which was enclosed in an envelope addressed to this office. It may interest you to know that this letter had been got at by a U-boat or a Ju. 88 for it had obviously been in the sea. It was, however, readable.

Lehmann in returning my letter writes:-

"Thank you very much for your letter of the 17th. I return Kirstein's letter to you and am keeping the other. I have noted where he wants free copies to go.

By a surprise piece of luck, a friend of his in the American Army in this country rang me up the other day, and I think we can arrange that he will act as Kirstein's watchdog for the proofs. I am expecting them any day, and hope to publish in May."

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With every good wish,

Yours sincerely,

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P.T.O

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P.S. Should you want to write to John Lehmann direct his address is:-

The Hogarth Press,
601, Carrington House,
Hertford Street,
W.1.

LP/JH

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PREVOST

E. Prévost.
436, Trés Sargentos,
Buénos-Aires.

Le 21 Octobre 1942.

Mon cher Lincoln,

J'écris par méme courrier une lettre á Maria-Rosa, la priant de vous la comuniquer, demandez lá lui, car elle est le complément de celle-ci.

Puisque derniérement encore, vous avez eut la gentillesse d'écrire á Giselle que vous étiez prét á m'aider de votre amitié et de votre pouvoir, vous allez juger vous méme ce qu'il est opportum de faire.

J'ai décidé, maintenant, d'entrer comme "volontaire", chez vous, dites-moi, ce que je dois faire (comme formalités, papiers, etc, j'avais eu mon visas de transit l'an dernier, il n'avait pas été utilisé) Qui je dois voir ? et á qui je dois m'adresser ?

De votre coté, cher Lincoln, je vous demanderai de voir pour moi parmi les organisations Américaines, qui ont du se créer depuis la guerre, celle qui accepterait mes services. J'offre á votre Pays mon loyalisme, mon énergie et tout mon coeur exactement en continuation du méme esprit avec lequel j'ai fait la guerre en France. Trouvez-moi une place utile, modeste ou exposée peut importe, rétribuée.. car je n'ai plus d'argent, la guerre ayant anéanti tout ce que nous possédions, en France, et j'ai de plus lá-bas, ma Mére et ma soeur, qui n'ont que moi pour subvenir á leur existence, Un poste dans les camions, les "corps expéditionnaires" d'ambulances, correspondant de guerre, etc, etc, Bref, pas dans un groupe de vieilles Dames distinguées... qui tricotent des chaussettes aux soldats... L'existence que j'ai menée jusques á aujourd'hui, n'a pas été un prologue á cella.

Jouvet, vient décider il y quelques jours, la proximative dislolaquation de la Troupe (ils vont encore donner des représentations au Chili) et dés á présent demandent leur Navicert, pour rentrer en France. (Ceux qui voudront, bien entendu) pour dans un mois. Bien que ne faisant plus effectivement partie de la Cie. c'est por moi une unique occasion de rentrer, si je jugeais mon Devoir lá-bas. J'étais sortie de France avec eux, il y a un an I/2, un peu l'artisan de cette Tournée á travers l'Amérique du Sud, nous considérant comme gardien d'un patrimoine de Culture française sauvé de la défaite, et que nous devions maintenir á tous prix hors d'atteinte de ceux qui défigurent notre Pays, et pour que á l'étranger on ne désespére pas de nous. Je me suis employée á cette tâche de toutes mes forces, de tout mon travail, jusques au jour oú les honteuses calomnies que vous savez, jointes á la lachetée et á l'inhumanité qui m'environnérent alors, m'ont empéchée méme de gagner encore ma vie, dans ce theatre, et m'ont plongée dans l'effondrement le plus absolu. J'avais cru á cette espéce de "Croisade" du Théatre, (peut-étre parceque c'est aussi l'activité qui me passionne le plus, et que je manie le mieux...). Mais, maintenant, ce n'est plus possible, et cela pour plusueurs raisons : Les gens ont tout emmélé, la politique, la guerre, l'art, et comme les esprits sont devenus belliqueux ceux qui ne vont pas "se faire casser la figure", s'attaque á ce qu'ils rencontrent : Exemple, Une troupe de Comédiens. Leur fanatisme les aveuglent, et ils tuent par leurs paroles inconsidérées ceux qu'ils devraient au contraire préserver. Espérons que le temps reviendra, ou nous pourrons comme le fit Mr. Diaghilew, repromener á travers le Monde des Ballets, et du Théatre, mon cher Lincoln. Ce serait magnifique de réaliser cela avec vous....

En attendant, je ne puis demeurer prisonnier, plus lontemps, des mensonges et des malentendus, que les imbéciles mondains, ont soufflé avec entrain sur mon dos, jusques dans les hautes sphéres, mais si vos représentants officiels, doutaient de ma bonne foi, et de mon honneur, alors, je choisirai entre le suicide ou le retour en France, ce qui est á peu prés équivalent comme résultat...

Vous savez que Giselle est en actif pourparlers avec Mr. Taylor, du Métropolitain-Muséum, pour receuillir pour eux, toute une documentation sur les arts Indiens, Pré-Colombien, etc, Elle m'a demandé de l'accompagner, dans ce voyage á travers l'Amérique du Sud. Par amitié pour elle, par reconnaissance aussi de tout ce qu'elle á fait pour moi, si la chose se réalisait, je penserait l'aider au début... en attendant que vous m'arrangiez au plus vite, ce que je vous demande au début de ma lettre. Car voyager en attendant, la fin du conflit, sans y prendre sa part de sacrifice, en attendant que les autres, aillent s'exposer leur vie pour reconquérir ma

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Terre,ce serait une lachetée de ma ~~part~~ part.

Voila,tout cela était trés difficile á vous exprimer,j'ai envoyé á Maria-Rosa dans ma lettre d'hier,mon "curiculum-vitae",bref,ce que j'ai fait depuis IO ans,á peu prés.

J'attends réponse á ces courriers,avec trés grande impatience, dites moi au moins si la chose s'envisage comme possible.Un cable me verrait trés reconnaissante,car les lettres sont tellement longues pour venir....

J'écris aussi á Me. Schiaparelli,6IO,5éme. Av. New-York.qui me connait bien,et je la prie de voir pour moi,soit Anne Morgan,soit,d'autres. Tachez de la joindre,c'est une femme trés intelligente,indépendante,et une trés chic amie.

Ou étes vous ? vous-méme en ce moment ci ?Quel dommage,que nous nous soyons manqué d'une journée á Baires....

Toute mon amitié,cher Lincoln.

Gorge doit étre noyé dans ses pellicules,aucune nouvelle de lui.

Elisabeth -

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QUIMPER

AIR MAIL

November 6, 1942

Sr. José María Quimper
Casa Panagra Grace
Lima, Peru

Dear Sr. Quimper,

I have been back a few weeks and I wonder if you ever got a letter I sent you from Mexico requesting consular invoices of the pictures you sent for me. The pictures all have arrived safely and are here in the Museum under bond; but the worst of it is that we have to pay a very high duty due to the fact that there is no proof that I bought the pictures for the Museum in Peru. Another thing that has disturbed me very much is the fact that I never received your report on the cultural program of Peru. I spoke to Concha Romero James at the Pan-American Union and she says that she has never received a copy of it either. I am most eager to make use of this report, so please advise me as soon as you can.

I have seen Sabogal several times and he seems to be very happy here. I helped him to find some artist's materials and he is most interested in painting skyscrapers. He was much impressed by the works of Picasso in the Museum here and I feel that his experience in North America will help him a great deal. If I can be of any service to you, please let me know. I hope your wife is well and that your work goes the way you want it to.

Yours very sincerely,

LK/d

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RICH

April 27, 1943

Dear Gonzalo Ariza,

This will introduce to you my friend, Mr. Daniel Catton Rich, Director of Fine Arts of the Art Institute of Chicago, who is not only a distinguished American authority on painting and sculpture but also a man cultivated in the other arts.

Anything that you could do for Mr. Rich would be deeply appreciated by both of us.

Yours very sincerely,

Lincoln Kirstein

Mr. Gonzalo Ariza
P. O. Box 235
Bogota, Colombia

Sent also to:

Dr. Francis James Colligan
Embassy of the U.S.A.
Quito, Ecuador

Mr. Lloyd Wulf
% American Embassy
Quito, Ecuador

Sr. Jose Maria Quimper
Casa Panagra Grace
Lima, Peru

Mr. Kenneth Wasson
Avenida Republica 290
San Isidro, Lima, Peru

Mr. Erwin Kraus
Apartado Aereo 3720
Bogota, Colombia

Mr. Gonzalo Ariza
P. O. Box 235
Bogota, Colombia

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le 27 avril, 1943

28 de Abril de 1943

Mon cher Verger,

J'ai le plaisir de vous presenter mon ami, Monsieur Daniel Catton Rich, Directeur de la Section des Beaux Arts de l'Institut d'Art de Chicago. Monsieur Rich est non seulement une autorite en peinture et sculpture mais il s'interesse aussi a toutes les autres manifestations de l'art.

En vous remerciant d'avance de l'accueil que vous voulez bien reserver a Monsieur Rich et de l'appui que vous soyez en mesure de lui preter, je vous prie d'agreer l'expression de mes sentiments les plus devoues.

Le quedaré profundamente agradecido por todo lo que usted haga por ayudar a Mr. Rich en su trabajo ahí.

Le saluda muy cordialmente su afmo.

Linclau Kirstein

y buen amigo

Monsieur Pierre Verger
Museo Nacional
Avenida Alfonso Ugarte 650
Lima, Peru

Srta. Patricia Yczza
Calle Victor Manuel Rendón 208
Guayaquil, Ecuador

LK:lj

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28 de Abril de 1943

Mi distinguida amiga:

Con estas líneas tengo el gusto de presentarle a mi amigo, Mr. Daniel Catton Rich, Director de Bellas Artes del Art Institute of Chicago, quien no es solamente una autoridad en el campo de la pintura y la escultura sino también un fino conocedor de los otros ramos del arte.

Le quedaré profundamente agradecido por todo lo que usted haga por ayudar a Mr. Rich en su trabajo ahí.

Le saluda muy cordialmente su afmo. y buen amigo

Srta. Patricia Ycaza
Calle Victor Manuel Rendón 208
Guayaquil, Ecuador

LK:lj

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RICHTER

December 1, 1942

Mr. Kenneth Richter
Spot Films
339 East 48th Street
New York, New York

Dear Mr. Richter,

Pursuant to our conversation about the film concerning North American painting destined for South America, I have the following suggestions.

I will try to get for you an introduction to Edward Hopper. His paintings are to be seen here at the Museum of Modern Art, notably "The House by the Railroad". This is reproduced in Peyton Boswell's book on American painting and also in the series of reproductions issued by this Museum. I strongly advise, however, that you take the photograph from the original as neither reproduction is very good. I suggest, furthermore, that you take a picture of Peter Blume's "Parade", which is an excellent example of clean-cut American industrial architecture in a rather fantastic treatment. This is also here at the Museum of Modern Art and is likewise reproduced in the same series, but I would advise your taking the original.

An excellent Burchfield is at the Metropolitan Museum, entitled "November Evening". The same applies to this; it is reproduced in Thomas Craven's book, but certainly should be taken from the original since it is available. John Stuart Curry's "The Line Storm" has a fairly good reproduction in the "Masterpieces of Art". Grant Wood's "Woman with Plants" will be included in an exhibition here at the Museum in December, but will not arrive until the 15th. It is well reproduced in a print issued by the Associated American Artists. Pictures of his are in the Whitney Museum and his "Dinner for Threshers", owned by Mr. George M. Moffatt, Queenstown, Md., is in the Wood memorial show at Chicago until December 10th.

I suggest that Luigi Lucioni's "Vermont Classic" or a similar landscape, Paul Sample's "Janitor's Holiday", and Dale Nichols' "The End of the Hunt" or a similar picture (all of which may be obtained either in the original or in reproduction from the Associated American Artists), could be used. These show fall or snow scenes and would be particularly applicable to the final sequence.

I suggest that you come to the Museum and discuss with Miss Dorothy Miller, who is a specialist on American painting, what she

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thinks will reproduce best and then have her arrange a bay of the most photogenique pictures for you. Mr. Philip Goodwin has a very handsome apartment and also a very fine Marin. The light in his apartment on a good day is splendid. Mr. Goodwin is also the architect of the Museum of Modern Art and I think there is an interesting tie-up that you could make showing the architect, his house, his picture, and the Museum itself.

You might take the exterior of the Whitney Museum as an example of a transformed American building of the Federal period. I believe that Hopper lives in a house rather like the Whitney Museum, which could also be a tie-in.

Yours very sincerely,

LK/d

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Mr Kirstein

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TELEPHONE MESSAGE

Lincoln:- This is awkward - but both Whitney and Mrs. Rorer have big color drawings.

Date Nov. 30

For Arts

By A.B.

Phone

Time

Remarks Grant Wood's "Dinner for Threshers" is now in Chicago in the Wood Memorial Show & will be until December 10— answer by Mr. Geo. M. Moffatt

Rec'd by Queenstown Md.

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

Unique Ptg. & Sta. Co., Inc.—No. 420

TELEPHONE MESSAGE

Date Nov. 30

For AAD

By Mrs. Wheeler

Phone

Time

Remarks Grant Wood
for portrait show
will not arrive
before the 15th of
December
~~this is worth waiting for.~~

Rec'd by

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ROBINSON

Charge to the account of MUSEUM OF MODERN ART $

CLASS OF SERVICE DESIRED			
DOMESTIC		CABLE	
TELEGRAM		ORDINARY	
DAY LETTER		URGENT RATE	
SERIAL		DEFERRED	
OVERNIGHT TELEGRAM		NIGHT LETTER	
SPECIAL SERVICE		SHIP RADIOGRAM	

Patrons should check class of service desired; otherwise the message will be transmitted as a telegram or ordinary cablegram.

WESTERN UNION

1206-B

A. N. WILLIAMS, PRESIDENT · NEWCOMB CARLTON, CHAIRMAN OF THE BOARD · J. C. WILLEVER, FIRST VICE-PRESIDENT

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.

December 16, 1942

Mr. Frederick Robinson, Director
Museum of Fine Arts
Springfield, Massachusetts

Arrive Springfield six twenty-five. Please leave word at Kimball where you want me to meet you.

Lincoln

Mr. Kirstein (personal)

Thank you very much for asking me to dinner. Do you want me to dress? I feel that in wartime it is rather silly, but if you want me to wear a black tie, I will.

Yours ever,

Mr. Frederick Robinson, Director
Museum of Fine Arts
Springfield, Massachusetts

LK/d

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ROBINSON

CITY LIBRARY ASSOCIATION
MUSEUM OF FINE ARTS
SPRINGFIELD, MASSACHUSETTS

November 24, 1942

Dear Fred,

Thanks for your letter. I think I have a picture of myself; I have to find it, though. As far as personal comments about myself, you merely might say that I am working here at the Museum, that I have organized various shows and written catalogues for this Museum, notably the first mural exhibition of American painters, Gaston Lachaise, the sculptor, Walker Evans, the photographer, and that I am now preparing a show of Latin American painting.

I would appreciate hearing from you how many slides you think I need; also how long I am supposed to talk - less than an hour or more than an hour. I usually let a slide last about a minute. I have some comparative material in Spanish and Italian paintings which I am going to use also and which will make it less monotonous. I would appreciate it if you would send me a list of the pictures of Cadmus that you are showing, because then I would favor these and not talk about things that are not going to be seen.

Thank you very much for asking me to dinner. Do you want me to dress? I feel that in wartime it is rather silly, but if you want me to wear a black tie, I will.

Yours ever,

Mr. Frederick Robinson, Director
Museum of Fine Arts
Springfield, Massachusetts

LK/d

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CITY LIBRARY ASSOCIATION

MUSEUM OF FINE ARTS

SPRINGFIELD, MASSACHUSETTS

November 21, 1942

Dear Lincoln:

Many thanks for your note saying that you will come to lecture on Wednesday, December 16 at 8:30 p.m. I hope you will get here in time for dinner at which we will have a few friends to meet you. Cocktails at 6:45. I shall make arrangements for a room for you at the Hotel Kimball, as you suggest. Ethel and I regret that Mrs. Kirstein will not be able to come with you. I am sorry you have to leave the first thing in the morning, but considering you are about to go into the Armed Forces I well understand. I hope, however, we can have a brief period somewhere for a chat at least.

I take note that you are going to use slides. We shall have all the equipment, etc. in readiness for you and perhaps you would like to come to the Museum directly upon your arrival in Springfield to test out the slide machine.

Would you be good enough to forward to me a photograph of yourself which we can use for publicity, and also any personal comments as well as a bit more about the lecture, for this purpose? The brief line in which you make mention of your plans for this lecture makes it sound most exciting and of great interest. It fits in extremely well with our exhibit and will be a valuable contribution to the program.

With kind regards.

Sincerely,

Director

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

FBR/js

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ROCKEFELLER LER

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

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 20, 1943

Dear Lincoln:

Thanks ever so much for your thoughtful letter of the seventeenth with the enclosed folders on the Urruchua and Herrera Guevara exhibitions which I was most interested in seeing.

You certainly have done a magnificent job and I can't begin to tell you how very much I appreciate it.

Do let me know how things work out, and very best of luck.

Regards,

Sincerely,

Nelson A. Rockefeller

Mr. Lincoln Kirstein
11 West 53 Street
New York, New York

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	Kirstein	I.D

ROCKEFELLER

February 17, 1943

Dear Nelson,

I take great pleasure in drawing your attention to two exhibitions of distinguished Latin American artists, which I have arranged at a private gallery in New York. The Museum had no room for them, but is going to tour these shows afterwards. The Argentine, Urruchua, I feel is particularly interesting. If you read my note you will see that he is a really extraordinary fellow who has fought against fascism for a long time and has suffered a good deal for it in Buenos Aires, which is, as you know, under a "state of siege." The Museum has bought four of his monotypes and Alfred feels he is the one big discovery I made. None of his things has been able to be shown in Argentina. The Chilean primitive is very charming, too. Rene put me on to him.

The Latin American catalogue is a most satisfactory book, all in all, and I hope you like it. I am sorry not to have been able to direct the show, but I know it will be well done. I am going to keep on with my work, at least through correspondence, if it is at all possible, and I imagine it will be. I don't know where I will be stationed but I have a fair chance of being in Belvoir in camouflage.

The best of luck in all your work.

Yours ever,

Lincoln Kirstein

Mr. Nelson A. Rockefeller
Coordinator of Inter-American Affairs
Department of Commerce Building
Washington, D. C.

LK/d

Enc. 2

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11 West 53rd Street
New York, New York
January 4, 1943

Dear Nelson,

Knowing how busy you are, I dislike intruding a personal note but no one else can advise me. My history of Latin American painting, which will be fully illustrated by ~~our~~ the collection ~~bought by Alfred and me,~~ now in the Museum of Modern Art, will be finished soon and published in April. While awaiting my Army call, this following has turned up.

I have been offered a job by an agency which I said I would not talk about, but which you surely must know. I did not seek it. It came through a friend of my father's. It would entail my returning to South America. In spite of past ineptness, I am much less arrogant and more realistic. I think I would be useful.

However, I don't want to be refused a passport. While you cannot know definitely, perhaps you would advise me whether or not I should allow it to be requested for me. Refusal would be far more awkward for me than for anyone else as far as my record goes. They are, of course, aware of the situation, although beyond the fact that they know I went once with the Ballet and once for the Museum, I have said absolutely nothing of what I saw, felt or did.

Your advice is so great a favor to ask it might simply be better to ignore it, in which case I will take it as a negative.

Yours ever gratefully,

Lincoln Kirstein

Lincoln Kirstein

Mr. Nelson A. Rockefeller
2500 Foxhall Road
Georgetown
Washington, D. C.

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ROCKEFELLER

November 24, 1942

Dear Nelson,

I have talked further with Stephen Clark and with Lincoln about the folk art proposal. We are all convinced that this project should be made a part of the Museum's general South American program and are proceeding to draw up a more specific proposal for action. Rene will be back early next week and we are going over the matter with him.

If it is satisfactory to you, we will draw up a plan in the form of a proposal to be made by you to the Museum, and I hope to be able to forward this to you by the end of the coming week. If this meets with your approval, you might send it back to me in the form of a letter from yourself which I can submit to the Board for their acceptance.

We are going ahead with the organization of a skeleton South American department through which we hope to keep alive the various contacts which have been made during the past two years through correspondence, the sending of catalogues and books, and the like. We all feel that through this and the general exhibition of South American painting, which will have a catalogue by Lincoln, we can continue to work toward the formulation of our long-term policy of cooperation with the other American Republics.

Sincerely,

JEC

Mr. Nelson A. Rockefeller
Coordinator of Inter-American Affairs
Room 5872, Department of Commerce Building
Washington, D. C.

cc Mr. Stephen C. Clark
Mr. Lincoln Kirstein

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ROCKEFELLER

ROCKEFELLER

Nelson A. Rockefeller
Washington, D.C.

October 30, 1942

Dear Lincoln:

Thanks ever so much for your letter of the twenty-eighth with the enclosed report which I have just had a chance to glance over.

It looks most interesting and I know will be extremely valuable to Captain Harding.

Many thanks and best regards,

Sincerely,

Nelson

Nelson A. Rockefeller

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

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ROCKEFELLER

11 West 53rd Street
New York, New York
January 4, 1943

Dear Nelson,

Knowing how busy you are, I dislike intruding a personal note but no one else can advise me. My history of Latin American painting, which will be fully illustrated by our collection bought by Alfred and me, now in the Museum of Modern Art, will be finished soon and published in April. While awaiting my Army call, this following has turned up.

I have been offered a job by an agency which I said I would not talk about, but which you surely must know. I did not seek it. It came through a friend of my father's. It would entail my returning to South America. In spite of past ineptness, I am much less arrogant and more realistic. I think I would be useful.

However, I don't want to be refused a passport. While you cannot know definitely, perhaps you would advise me whether or not I should allow it to be requested for me. Refusal would be far more awkward for me than for anyone else as far as my record goes. They are, of course, aware of the situation, although beyond the fact that they know I went once with the Ballet and once for the Museum, I have said absolutely nothing of what I saw, felt or did.

Your advice is so great a favor to ask it might simply be better to ignore it, in which case I will take it as a negative.

Yours ever gratefully,

Lincoln Kirstein

Mr. Nelson A. Rockefeller
2500 Foxhall Road
Georgetown
Washington, D. C.

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Lincoln Kirstein
11 West 53rd Street
New York, New York

ROCKEFELLER

Mr. Nelson A. Rockefeller

2500 Foxhall Road

Georgetown

Washington, D. C.

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A.M

ROSSI

2 de Abril de 1943

Sr. Attilio Rossi
Alsina 1131
Buenos Aires, Argentina

Muy distinguido señor:

Tengo mucho gusto en acusar recibo de las espléndidas fotografías que usted envió a Mr. Kirstein y que acaban de llegar en perfecto estado. Mil gracias muy sinceras por su amable envío en nombre de Mr. Kirstein que ahora se halla incorporado al Ejército. Las fotografías son indudablemente una valiosísima adición para nuestro archivo.

Como tenemos la intención de continuar el trabajo de Mr. Kirstein por correspondencia, si usted desea escribirle, haga el favor de enviar la carta a esta oficina y tendremos mucho gusto en hacersela llegar.

Aprovecho muy gustosa esta ocasión para ofrecerme sinceramente de usted s. s.

Secretaria de Mr. Kirstein

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TO BE TRANSLATED INTO SPANISH

March 31, 1943

Dear Sr. Rossi,

This will acknowledge receipt of the splendid photographs which you sent to Mr. Kirstein and which have arrived safely. It was most kind of you to send them and I want to thank you for Mr. Kirstein, who is now in the Army. They will make an extremely valuable addition to our archives.

We are attempting to carry on Mr. Kirstein's work by correspondence and if you wish to write to him at any time, I shall be glad to forward your letter to him.

Sincerely yours,

Secretary to Mr. Kirstein

Sr. Attilio Rossi
Alsina 1131
Buenos Aires
Argentina

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VIA AEREA

EDITORIAL LOSADA, S. A. **ALSINA 1131 - BUENOS AIRES**

Prueba libros pictures Omit
10

Buenos Aires, febrero 25 de 1943

Señor
Lincoln Kirstein
11 West 53 rd Street
NEW YORK (USA)

Querido amigo:

Encontré su carta a la vuelta de unos días de vacaciones en las playas uruguayas. Esto explica el atraso de estas líneas. Ya he hecho hacer copias de las fotod de Pueyrredón que usted me pide.

No hay inconveniente para la reproducción, porque yo he pedido autorización a los propietarios de los cuadros. Si usted quiere, ponga el nombre del propietario, y en alguna parte señale que las fotos son de la colección de Monografías, editadas por la Editorial Losada ~~S. A.~~. Con las fotos de Pueyrredón le envío tres fotos ~~mías~~ mias. Un autorretrato, una ventana y un paisaje de la serie de Buenos Aires que usted adquirió.

Muchas gracias por la publicación de mi pintura en su libro. Le agradecería, si además del título "PAISAJE DE BUENOS AIRES" agregara, "Temple", porque es importante la explicación de la técnica empleada.

Lamento que la guerra le obligue a reducir el plan primitivo de su libro, porque por aquí se espera con mucho interés.

Siempre a su disposición y un abrazo de su buen amigo

A. Rossi

ATTILIO ROSSI

P.S. También le envío las monografías de Iturria y Falcini

MUSEUM OF MOD
MAR 4 - 1944
NOTED

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ROSSI

19 de Enero de 1943

Mi querido amigo:

Mil y mil gracias por su muy amable carta. Precisamente iba ahora a escribirle pues necesito muy de veras la ayuda que usted solo puede ofrecerme. ¿Podría usted enviarme por avión algunas buenas fotografías de Pueyrredón? Naturalmente que yo pagaría lo que costasen y los gastos de transporte. Si usted me pudiera mandar las fotografías que sirvieron para hacer las ilustraciones de su libro, sería magnífico. En todo caso, necesitaría una copia de la fotografía del cuadro de los dos gauchos que usted utilizó como frontispicio. No sé a quien pertenece este cuadro, ya que en unos libros aparece como propiedad de don Teodoro Becu y en otros como de Alejo González Garano. ¿Cree usted que cualquiera que sea el dueño me permitiría reproducir los cuadros de Pueyrredón haciendo constar la autorización de la editorial Losada y del propietario del cuadro?

Me gustaría mucho también recibir las fotografías de los cuadros grandes - el ombu, la carreta, la pampa, San Isidro - y de uno de los últimos retratos - un hombre de pié junto a una silla- y, si fuera posible, el de Manuelita.

Quiero también darle mis más expresivas gracias por las fotografías de sus últimos trabajos que son para nosotros una magnífica aportación. Pienso utilizar su "Paisaje de Buenos Aires" en mi libro sobre América Latina. Por desgracia y debido a la guerra, el libro que con tanta ilusión había planeado ha sido reducido enormemente. Me alegra que haya usted recibido los que le enviamos desde el Museo. No hace falta decir, mi querido amigo, que le ayudaremos en todo lo que podamos con el mayor gusto. Ojalá algún día podamos publicar juntos algunos libros.

Estoy sorprendido y encantado con lo que usted me dice de Horacio y Lucia. Pienso escribirles. Cuénteme usted de la vida artística de Buenos Aires. Aunque no he visto todavía la monografía sobre Yrurtia me imagino que habrá sido publicada. Nosotros tenemos muchas dificultades en la preparación de las ilustraciones de los libros ya que hay que usar láminas de zinc. ¿Tropiezan ustedes con el mismo problema?

Mil gracias anticipadas por ayuda que ha de ser tan cordial como siempre.
Un abrazo de su buen amigo

Lincoln Kirstein

Sr. Attilio Rossi
Alsina 1131
Buenos Aires, Argentina

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TO BE TRANSLATED INTO SPANISH

January 18, 1942

Dear Rossi,

Thank you so much for your fine letter. I was just about to write to you because I have a depserate need of something that you alone can give to me. Could you possibly send, strictly at my expense and air mail, some good photographs of Puerreydon? If you could give me copies of the original photographsfrom which you made the plates for your book, it will be fine. However, I very badly need a photograph of the picture of the two gauchoes which you used as a frontispiece. I do not know to whom this picture belongs. In ~~two~~ some books it is credited to Don Teodor Beco, in others to Alejo Gonzalez Garano. Would they allow me to reproduce the Puerreydons, giving full credit both to Casa Losada and to themselves?

I also want very much to have photographs of the long canvases of Puerreydon showing the ombu, the carreta, the pampa, and also San Isidro; also a portrait, quite late, of a man standing by a chair and if possible, the portrait of Manuelita.

I want also to thank you very much for your most welcome photographs of your more recent work, which we were delighted to have. I am reproducing your "Paisaje de Buenos Aires" in our Latin American history. Due to the war, I am very much grieved to say that the book I had so hopefully planned is reduced to almost nothing. I am glad you got the books sent from the Museum. Please feel absolutely free to call on me, my dear friend, for anything that you need that I can send to you. I long for the time when we can publish books together.

I was amazed and delighted by your news of Horacio and Lucia and will certainly write them. Please tell me all the artistic news of Buenos Aires. I have not seen the Yrutia monograph, but I assume it has been published. We are having much trouble with reproductions due to the restrictions on zinc plate. Does this bother you yet?

Ever your good friend,

Lincoln Kirstein

Sr. Attilio Rossi
Alsina 1131
Buenos Aires
Argentina

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ROSSI

VIA AEREA

EDITORIAL LOSADA, S. A.

ALSINA 1131 - BUENOS AIRES

Buenos Aires, 8 de enero de 1943

Señor
Lincoln Edward Kirstein
637 Madison Avenue
NEW YORK CITY

Querido amigo:

Su amistad ha dejado abierto en mí un crédito de simpatía que supera todo interés, y quisiera que esta amistad permita a usted pedirme con la máxima libertad todo lo que necesite en Buenos Aires.

Estas líneas siguen al envío de algunas fotografías de mis trabajos que usted había visto empezados, con la esperanza de que mi pintura le siga interesando.

He mandado también, a pedido del director de la revista A.D., unos trabajos gráficos míos, pero como A.D. ha suspendido sus publicaciones por la guerra, el señor Robert L. Leslie me ha ofrecido hacer una exposición de dichos trabajos en la galería A.D. Me gustaría que, si no representa una gran molestia para usted, viera dicha muestra si llega a realizarse.

Tambien pienso que sería bueno publicar esas tres conferencias mías que usted tiene en la revista Argentina Gráfica, porque contienen ideas nuevas sobre tipografía y audaces sugestiones técnicas que interesarán a los técnicos de los maravillosos talleres gráficos de Norte América y, por otra parte, escandalizarán a los colegas tradicionalistas de la revista The Inland Printer, que, después de haber aceptado como un credo las ideas de William Morris, ahora las han simplificado, creyendo modernizarse, sin otro resultado que el de que todos los números de The Inland estén demasiado bien hechos y sean demasiado monótonos. Si yo tuviera que definir el estilo de esta revista, diría que es agua+azúcar= agua dulce, sin, naturalmente, las cualidades terapéuticas de este gran principio de la medicina.

He atendido como se debía al simpático chileno Gregorio Gasman, y le he regalado ediciones y grabados.

Sacriste me leyó su última carta; me agrada enormemente el éxito de Urruchúa y me confirma que usted es un gran organizador de olfato seguro. Esto asegura desde ya el éxito de la exposición de los artistas sudamericanos.

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VIA AEREA

EDITORIAL LOSADA, S. A.

ALSINA 1131 - BUENOS AIRES

(continuación)

He llegado a algunas conclusiones sobre las artes aplicadas y los standards de manufactura que deberá enfrentar la máquina después de la guerra, pero esto queda para otra vez porque no quiero abusar de su tiempo.

Y ahora una indiscreción al oído y de último momento: nuestros amigos Lucía Capdepont y Horacio Butler se casan. ¡Milagros de la pintura!

En la esperanza de gozar otra vez y pronto de su compañía y de los espléndidos espectáculos del The American Ballet, lo saluda, afectuosamente, su amigo

Attilio Rossi. A. Rossi

P/S. También he mandado algunos trabajos gráficos a la Editorial Knopf en retribución de la señalada atención que representa para mí el envío de catálogos de esa prestigiosa Casa.
Antes de cerrar esta carta recibo las hermosas publicaciones de Miro, Dalí, Rousseau y de Tchelitchew. Hermoso su retrato. Muchas gracias.

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NEWCOM

December 16, 1942

Dear Miss Newcomb,

I am terribly sorry you came to the Museum the other day and I did not know it. I had no idea you were definitely coming or I would certainly have been there. I am going to Boston for a few days to see my mother, but will return early next week and will then call you.

Yours very sincerely,

Miss Jonatha Newcomb
433 West 21st Street
New York, New York

LK/d

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	Kirstein	I.D

Jonatha F. Newcomb - 433 West 21st Street - New York City

Dec. 10th. 1942

Dear Mr. Kirstein ;

Quite by accident I have heard of your loss in time to prevent my untimely attempt to bring our meeting to a focus. I shall not telephone Monday as your secretary suggested but withdrew from your calendar until a day, not necessarily soon, when you may have more inclination to entertain a stranger.

Sincere sympathy to you now,

Jonatha Newcomb.